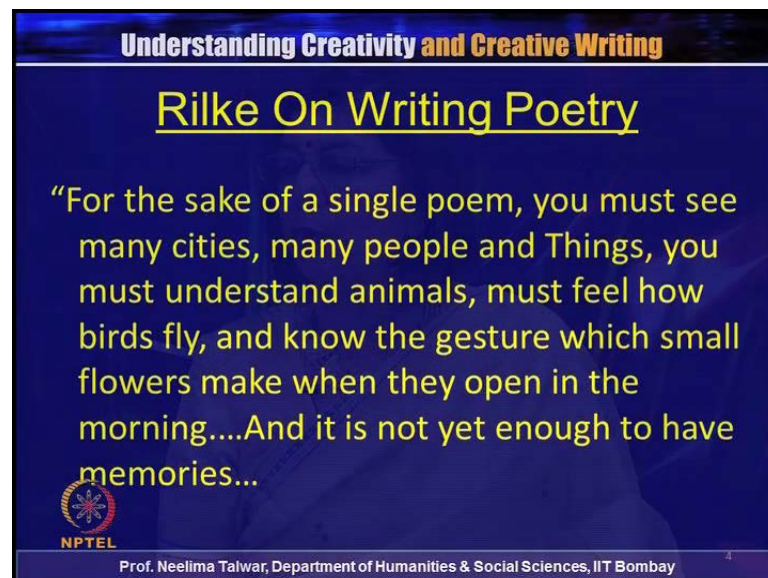


**Understanding Creativity and Creative Writing**  
**Prof. Neelima Talwar**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Bombay**

**Lecture - 35**  
**Drama in the Classroom: Experience and Writing**

This lecture is devoted to understanding drama in the classroom, and we have given a subtitle, experience and writing. While we are talking about experience, let me place before you a quotation from Rilke that we have shared with you earlier, where he had pointed out in his a diary.

(Refer Slide Time: 00:48)



For the sake of a single poem you must see many cities, many people, and things, you must understand animals must feel how birds fly, and know the gesture which small flowers make when they open in the morning. And it is not yet enough to have memories.

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**Understanding Creativity and Creative Writing**

**Rilke On Writing Poetry**

...Only when they have changed into our very blood, into glance and gesture, and are nameless, no longer to be distinguished from ourselves only then can it happen that in some very rare hour the first word of a poem arises in their midst and goes forth from them.” – Rainer Maria Rilke, *The Notebooks of Malte Laurids Brigge*

**NPTEL**

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Only when they have changed into our very blood, into glance and gesture, and are nameless, no longer to be distinguished from ourselves only then can it happen that in some very rare hour the first word of a poem arises in their midst and goes forth from them. I would like to say that reading actually also becomes a part of a writers bloodstream. And therefore, when we place this material before you it is with this sense that you not only need to experience great writing, but some of the forms also help you bring back to your own experience of life. We have titled this sub section as experiencing the play, and the focus is on performance of the Cherry Orchard by our elective students based on extensive discussion of the play close reading of the play.

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**Understanding Creativity and Creative Writing**

### Experiencing The Play

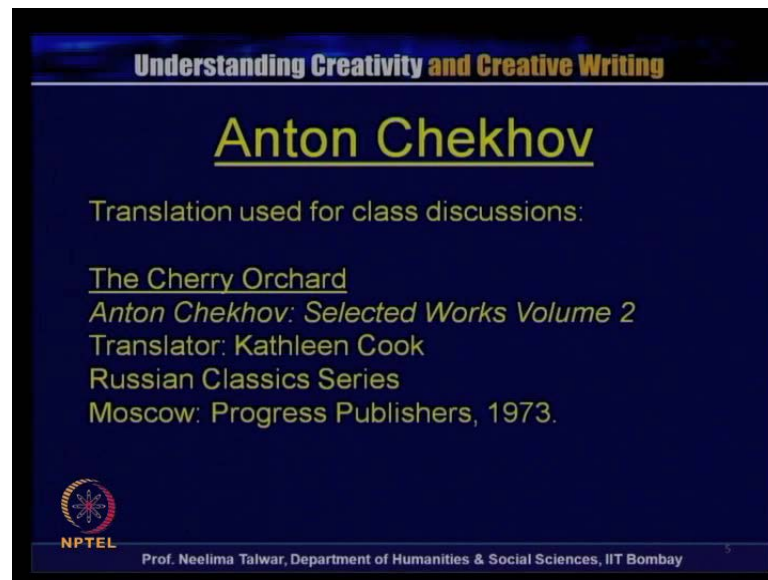
- ❖ Close reading of the selected play
- ❖ Extensive discussion of content and form.
- ❖ Reading the play within the writer's historical context.
- ❖ Readings of the play in India.
- ❖ Performance by elective students after discussion and rehearsals.

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Discussion of content and from reading of the play within the writer is historical context. We have tried to share that historical context earlier with you, but I think we will have to explain this textually in greater detail when we read *Cherry Orchard*. This is not to suggest that Chekhov should be read purely in terms of his own historical context, there are many ways of reading and we would really not like to be restrictive about it. However, the reading of a writer in his or her own historical context is an extremely powerful way of trying to understand different locations, historical periods, and the way the creative impulse immersed for the writer. It is really not possible to claim that one understands that whole process fully, but I think it gives a greater degree of concreteness to our understanding.

However, there are multiple interpretations by great directors, actors of Chekhov's *Cherry Orchard*. You can have a look at those after you have really developed some personal relationship with this text. So, this performance by the elective students actually, was a marvelous activity primarily because it brought all of them together in the act of creating something together. They were not only interpreting a text, but they were also bonding and interpreting the text. So, I think at multiple levels this activity in enhance their experience of each other, and of others of the given text, the translation that we use for this *cherry orchard*.

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You know performance and reading is, by Kathleen cook. And I am really very fond of this translation, because this particular addition contains a foreword by Stanislavski; the great theatre director who went on to interpret most of Chekhov's plays. And in fact, of course, Chekhov and he disagreed vehemently about the way Cherry Orchard act to be interpreted for performance. But none the less, I think Stanislavsky is a grand contribution to theory of acting immersed, because of his deep interaction with Chekhov and Chekhovian text. So, you will find a forward by Stanislavski in this edition another fascinating feature of this edition is the inclusion of photographs of the Moscow art theatre productions. And also number of very evocative sketches of the stage design, those of few who are interested in these aspects. And in fact, there are lots of technical aspects that also our artistic in their orientations such as stage design, lighting etcetera.

I think if you are interested in these areas, you can look at the drama review back issues and really see how different kinds of great artist have interpreted these great plays. But this particular edition really personally relate to very much. This play will pose problems for many of you, because initially you would have to remember the names of each character. Remember from our own earlier reference to the author 6 characters in search of an author, characters in a play or in a literary work have their own autonomous existence. So, it is very important to remember the names of the characters. So, I will try and help you out right now.

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**Understanding Creativity and Creative Writing**

**The Cherry Orchard**  
**A comedy in four acts**

**CHARACTERS**

LUBOV RANEVSKAYA (Mme. RANEVSKAYA), the owner  
of the cherry orchard  
ANYA, her daughter of seventeen  
VARYA, her adopted daughter of twenty-four  
LEONID GAYEV, her brother  
YERMOLAI LOPAKHIN, a merchant  
PYOTR TROFIMOV, a student  
SIMEONOV-PISCHIK, a landowner

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The characters in Cherry Orchard are Ranevskaya, the owner of the Cherry Orchard. She has 2 daughters Anya is her young daughter of 17, Varya is the adopted daughter and she is also the house keeper, Gayev is her brother. So, this is the family that owns the Cherry Orchard technically, and all the other characters are also part of their sense of the extended family.

Because the play is placed in a community oriented set up, where everyone knows everybody else and they feel part of each other is lives up to Gayev, this is the family and then you have Lopakhin, a merchant who actually comes from a family of servers. Then you have Tropimov, a student who was also a tutor in the family earlier. Simonphystic is a land owner, but he really is in pretty bad shape. The play deals with furred times, and the Sunas face of the furred era in Russia.

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The slide has a dark blue background with yellow and white text. At the top, it says 'Understanding Creativity and Creative Writing'. Below that, the title 'The Cherry Orchard' is underlined, followed by 'A comedy in four acts'. The section 'CHARACTERS ... contd.' lists several characters: CHARLOTTA, a governess; SEMYON YEPIKHODOV, a clerk; DUNYASHA, a maid; FEERS, an old servant of eighty-seven; YASHA, a young servant; WAYFARER; A STATION-MASTER; POST-OFFICE OFFICIAL; and GUESTS, SERVANTS. At the bottom left is the NPTEL logo, and at the bottom right is the text 'Scene: RANEVSKAYA'S estate' and 'Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay'.

Understanding Creativity and Creative Writing

The Cherry Orchard  
A comedy in four acts

CHARACTERS ... contd.

CHARLOTTA , a governess  
SEMYON YEPIKHODOV, a clerk  
DUNYASHA , a maid  
FEERS, an old servant of eighty-seven  
YASHA, a young servant  
WAYFARER  
A STATION-MASTER  
POST-OFFICE OFFICIAL  
GUESTS, SERVANTS

Scene: RANEVSKAYA'S estate

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The other characters are Charlotta, the governess who has been hired by this family. So, with; obviously, that Ranevskaya family is rich enough or you know is sort of pursue to be rich and they also can afford to hire a governess. This governess, accompanies Annya most of the time if Annya is travelling then you have Yepikhodov a clerk whose again the part of the Ranevskaya house hold, his a man given to Philosop philosophical thought processes his very, very idealistic, romantic. And yet the gap between his philosophical thought and his common elements like the cricking booths or other you know such injuries, you can see that you know his; obviously, went to be comic character. The notion of comedy as you look at these characters, I think you will have to try an asses the comic element in the play.

But I mention a Yasha Yepikhodov primarily because his out and out a comic character, but the content of that comic element which has a tinge of a sadness, I think you are able to design it as we read the play and students perform it. Then you will really begin to understand the power of the Chekhovian World view. Duniyasha is a maid in the house hold, fears is also an old servant of 87, none of the servants are carry catchers they are all fully developed characters each one has individuality, an identity which may be anchored in their role as servants, but they really are not fully defined by that.

Yasha is yet another young servant, and then there is a way fairer. A station master post office official guest servants, I think the list of guests servants is given because in one

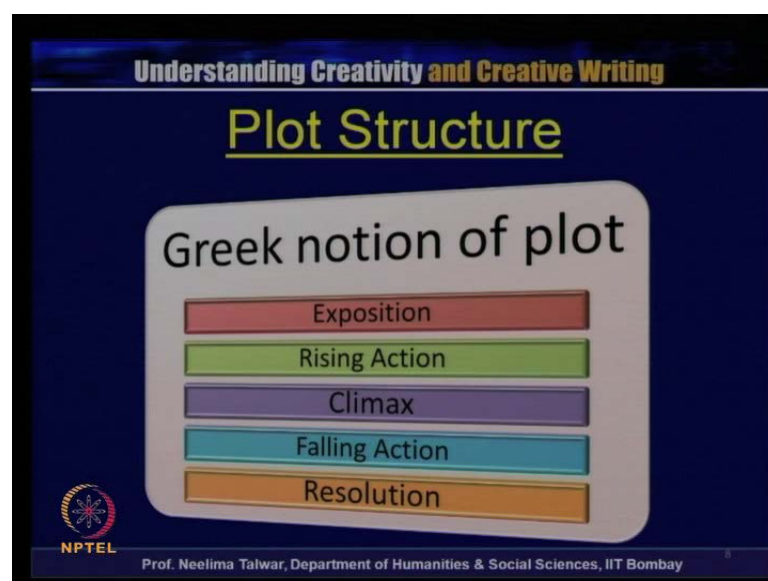


scene all of them come together to celebrate the you know reunion of the family with the villagers. The scene is set in the Ranevskaya estate, where the Cherry Orchard is located, now if we were to try and understand the play and I am giving you this preamble. So, that when the students perform this play you are able to connect to it hopefully you would have read the play in advance. If you not read the play in advance you can see the performance begin to connect to the play and the performance only deals with segments we would have selected.

The reason they had been selected is because they do give you a sense of the flavor of this very rich a portrayal of life, in transitional Russia. Remember this is a period when the October revolution is in the air, the furred system is being questioned vigorously at different levels and yet you notice that Chekhov maintains a somewhat dispassionate view of all the characters.

At the same time I think there is a kind of plot structure that helps us understand how they are connected to each other. So, I will give you that sense of the plot structure in terms of the Greek notion of plot or the Aristotelians notion of plot. But surely it is not really adequate you know way looking at Chekhov, because it does not cover the powerful aspects of the play fully. So, in terms of the Greek notion, exposition, rising action, climax, falling action, resolution.

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These are 5 phases of the highs and lows of a plot. Now if we were to try and understand the Cherry Orchard based on this kind of pattern, that we can say that by way of exposition or the initial moment where the play begins. This consist of the reunion of the estates in habitants, Ranevskaya has come back from Paris where she leads a very unhappy life, with the person she is not married to her husband already died.

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And so, she is come back with her daughter Anya, and everybody is there to receive her. As I said the sense of community on warmth is very strong at the same time paradoxically there is deep sense of the loneliness in each character. The rising action, consist of the Cherry Orchard and they need to sell the Cherry Orchard, because the family cannot afford to keep it anymore it is in death, heavy death.

So, there is a lot of action around is you know in terms of the need to sell and the inability of Ranevskaya and Gayev to really take this very seriously. Finally, despite all his efforts Lopakhin, the merchant who is also an admirer of Ranevskaya warmth and goodness of heart, he buys this estate. So, from a family of serves he becomes a land owner an entrepreneur who would turn that feudal land into new enterprise.

So, that consist of the climax that, that is sort of it revolves around the climax of the play and then the following action consist of the grief that the family feels, because a very, very strong emotional bond of the family has been severed. Because soon the Cherry Orchard would be you know I think basically it would be axed and new enterprise would



develop there. So, the family is in grief and so that is falling action, and the resolution consist of the forced new beginning for the servants, for the feudal owners in some strange way even for Lopakhin. Because he does not have this trident ambition that one would associate with an entrepreneur.

He is very happy that he has changed his destiny, and in that sense there is an element of triumph in Lopakhin, but he continuous to feel played by a kind of emptiness that he cannot quite for them an asses. Earlier while talking about Shamelion, I had pointed out the Chekhov all very often deals with what seems like a very comfortable surface level of existence, where everything can be understood through you know acceptance of a way of a life. And at the same time it is just exactly this way of life that he critics sometimes gently sometimes not so very gently.

So, Lopakhin again also is falls to start life anew. 2 people who seem really very happy in this whole situation or see you know try to be happy are Tropimov and Annya, the young daughter, who is very open minded full of youthful optimism. Basically I would just say this before you begin to see the play that the plot structure although it gives you a sense of movement and progression. But it does not really fully capture the, you know the, that the characters experience.

So, the causality of the plot is embedded in the economic order, and the changes that were to occur or that occur during the play in that economic order. And also along with the economic order the consciousness of each character is affected, because after all they, been shaped largely by their way of life. And I think the most touching element of this whole portrayal for me is the portrayal of fears, who actually totally believes in old world order.

But gradually you begin to notice that he finally, comes to a moment of self realization, and that is the last part and I like you to see it and then think about it. So, one would say that you know there are lots of questions, that the play evokes is Chekhov being dispassionate in the midst of this turbulence that had really, really changed Russia in such a drastic way through discussion, political action, and very you know, you know struggle between mighty forces of feudalism, and the new World order at that time. So, how would you see, was it lurking very sharply behind, behind the play. In order to interpret the play therefore, I think you can think about these issues and also if Chekhov

was being dispassionate what did he sort of, what is he trying to bring out in terms of the comic nature of the characters.

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**Understanding Creativity and Creative Writing**

## The Cherry Orchard

- ❖ The plot structure partially reveals the economic and psychological dimensions of each character.
- ❖ The comic-cum-tragic aspects of their lack of fulfilled dialogue cannot be explained through the causality of the plot structure.
- ❖ Due to varying economic situations and the pervasiveness of deep loneliness the play generates choral qualities.
- ❖ Multiple interpretations are possible.

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Are they totally unable to deal with their own reality or why is there no sense of transformation, internal transformation in the characters? They remain what they are and by a large their self view does not match with their view by other people. So, there is always a mismatch, and at the same time they are very you know expressive they express their sense of self, each one of them expresses his or her sense of the self. And at the same time nobody listens to that, nobody is there to fulfill that sense of dialogue in them they remain mono logic. So, all the dialogues have this air of a combination of monolog plus dialogic in the sense of you know some connection with the other characters.

So, that makes for a lot of, you know I think reflection in terms of how you relate to the Chekhovian text. So, therefore, now I think it the best thing is to let you see the performance and arrive at your own decision. I really strongly feel that it will not be sufficient for you to just see the performance, because these are excerpts that the students have performed. And also because the rest of the play one is not trying to suggest is redundant, in fact, all of these things buildup slowly in the play. It is difficult to Fathom Chekhov immediately, that is was Stanislavsky also has said in the foreword it takes certain amount of you know relationship with the text before it blossoms for you.


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**Understanding Creativity and Creative Writing**

**The Cherry Orchard**  
**Dramatis Personae**

CHARACTERS: Played by

Mme. RANEVSKAYA – Neha Chaudhuri  
ANYA – Chandralekha Singh  
VARYA – Rinal Chheda  
LEONID GAYEV – Sushil Reddy  
YERMOLAI LOPAKHIN – Bharat Prabhakar  
PYOTR TROFIMOV – Arvind Singh  
CHARLOTTA – Arvind Singh

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In terms of the characters, let me just read out whose played what? Ranevskaya has been played by Neha, NehaChowdary, Anaya by Chandralekha Singh, Varya by Rinalchheda, Gayev by Sushilreddy, Lopakhin by Bharatprabhakar, Tropimov by Arvindsingh, Arvindsingh played the part of Charlotta also, we discovered this uncanny ability in Arvindsingh to move in and out of characters. Yepikhodov has been played by Venkateshdoosa, Dunyasha has been played by Rinalchheda, again she has also played 2 parts Fears has been played by Alankarjain, Yasha by Tarunreddy, Wayfarer by Shivashishbhutia.

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**Understanding Creativity and Creative Writing**

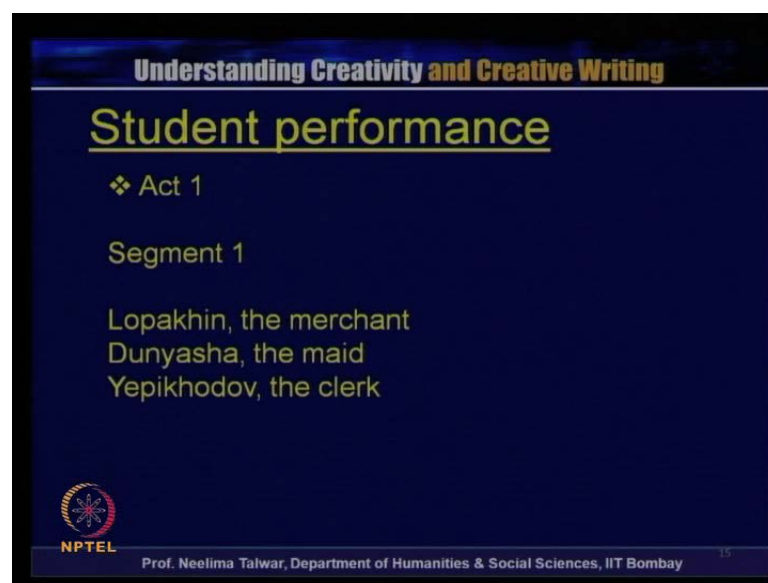
**Student performance**

- Each scene description has been read by Bharat Prabhakar who has also played the part of Lopakhin.
- Arvind Singh has played the parts of Charlotta and later that of Trofimov.
- Rinal Chheda has played the parts of Dunyasha (without shawl) and Varya (with shawl).

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So, now we will place this first act before you, each scene description has been read by Bharatprabhakar, who is also played a part of Lopakhin. Now this reading is extremely important because it also enables better understanding of the Chekhovian style, where the scene descriptions add to the mood of the play. Every play write of course, give scene descriptions and Chekhov has his own distinctive way of capturing the mood through different kinds of issues, that he raises or the landscape that he has chosen for the play. I think Bharat has read it very clearly, and I think that will also help you connect each segment to the scene.

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So, we will start with act one segment one where Lopakhin, the merchant, Dunyasha, the maid, and Yepikhodov, the clerk. These three are waiting for Ranevskaya, you will notice to a 3 things and I want to mention this clearly the conversation seems disjointed that is Chekhovian style. So, part of the conversation gives you the feeling that fine they are sitting together and talking about something which is commonly shared and suddenly the character goes on to talk about himself or herself. Wherever it is self directed the other person does not seem to listen. So, there is a disjointed quality which is Chekhovian.

And the other thing is that, when the students will perform it please take note of the fact that it is a difficult act to read and perform, we did not really reach the level of a full flesh performance we would have done that if we had time, but I think this reading and

remaining true to the text. And then at the same time performing it by becoming the other I think they were able to combine it really well in my opinion it is a really laudable effort. So, now, let us see act 1 segment 1.

A room which is still called a Nursery, one of the doors leads to Annya room drowned the sun will soon rise. It is already May the cherry trees are in blossom, but discolored in the garden with the frost of early morning. The windows are closed Dunyasha with the candle and Lopakhin with the book in his hand coming.

So, that rains in thanks heaven what time is it.

Nearly 2, its day light already.

How late is a train, a couple of hour at least? I am suddenly a fine. I am suddenly a fine one what come on purpose to meet them on a station and then to go, and dose off on sitting in the chair. What a shame? Why did not you wake me?

I thought you would gone, there that must be then driving up.

No they got to get the luggage out and all that, I want to do what Ranevskaya become like after all those 5 years of abroad she is a splendid women. So, easy and simple in her ways I remember whenever youngster of 15 my late father hit me, so hard on the nose it blend even the yard here. I forget would be come about Anny would be drinking and I remember it like yesterday, madam Ranevskaya quieter young girl. Then doors so, slender brought me to this very room it was a nursery then to wash my face.

Do not cry little music will get well time for your wedding little music. My father was a music sure enough, but here am in a white base could not brown boots, a silk purse of a source year as you might say just rich, but for all my money come to think of it am still a regular music. And I had been reading the bus this book here and I did not understand a world I fell asleep over it.

The dogs did not sleep at all last night; they felt their masters were coming.

What is the matter with you Dunyasha?

My hands are shaking, I am gone a faint.

You were too delicate Dunyasha that is what is wrong with you. You dress up like a young lady and look at the way your hairs done up that would not do one must remembers ones standing.

This is from the gardener, he says it is for growing that (( )).

And bring me some course.

Yes sir.

There is some frost in the, in the morning 3 degrees below, but the cherry trees are all in blossom. I can't say I pick much of our climate, no I cannot and our climate is not adopted to contribute and I should like to have with your permission. But only 2 days ago, I bought myself a new pair of shoes and I ventured to assure you they slip harder than I can stand. What I might to breeze them with.

Leave me alone, fed up with you.

Everyday some mismatch will happens to me, but I do not complaint, no I am used to it and I keep smiling. I must be leaving there you are, if you see you will excuse me the expression by sort of accident by the way this simply Unmark able.

You know this fellow Lopakhin, Yepikhodov proposed to me.

I hardly know what to do. He is a well behaved man alright, but sometimes when he talks you cannot make out anything. It is also nice and moving, but you just cannot get other meaning of it. If fancy and rather found of him, he loves me to distraction he is a most unfortunate man everyday something unpleasant happens to him. So, they have nick named him, 22 misfortunes.



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Understanding Creativity and Creative Writing

## Student performance

❖ Act 1

Segment 2

Ranevskaya, the owner of the Cherry Orchard  
Gayev, her brother  
Feers, the old servant who used to be a serf  
Lopakhin, the merchant

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Let us move to act 1 segment 2, where Ranevskaya her brother Gayev. Feers, the old servant and Lopakhin, the merchant whose also as I said earlier very emotionally connected to Ranevskaya. He can see that she is a very good hearted women and very transparent. So, this particular scene you notice that you know Lopakhin is really very keen on helping Ranevskaya solve this problem of Cherry Orchard, and the debt.

She has to pay by helping her sell Cherry Orchard, she is totally unfocused she is deeply involved in her own internal thought processes, emotional life, tone between her lost life in the Cherry Orchard and the estate and her new life in Paris. Her brother is equally ineffective, because he just has never taken any responsibility. So, both are I think caged within their own feudal background, and at the same time you know they are not dehumanized or they not Chekhov is not watching them in a very strong judgmental manner so they remain human. The old servant Feers is again lost in his own world of associations. So, now, let us see this unfold.

I would like to tell you something, pleasant in cherry. I must be oft there is no time to talk any way I will put it into a 3 words you know that in Cherry Orchard is going to be sold to pay the mortgage. The same aspect for the 22 of august, but do not you worry my dear lady let nothing be you have to be out of it. Here is my plan please listen your estate is in 15 miles from the town, the railway runs close by it. And if you agree to cut of the

Cherry Orchard and the land among the river into building lodges and lease them also some of cottages, you will get at least 25,000 a year out of it.

That is nonsense, if you will excuse me.

I do not quite understand, what you being here (( )).

Will get at least 25 a year for every acre from the tenants, and if we advertise a thing at once. I will beg whatever you like why the you would not have a Claude of the wreath left from your hands it will be all slapped up, in a world I congratulate, you are saved. So, first class side with a good deep river only of course, will have to be cleared and put in order to be exact you have to pull down all old buildings. This house here which is no longer fit for anything and even have to cut down the old Cherry Orchard.

Cut down the Cherry Orchard, I am sorry my dear. You do not know what you are talking about if there is one thing that is interesting indeed remarkable in the whole problems, it is our Cherry Orchard.

It is nothing remarkable about the Orchard, except that it is a big one. It only bears once in 2 years and they need do not know what to do with the fruit, nobody wants to buy it.

The Orchard is mentioned in the encyclopedia.

Do not think of a way and do not decide anything on the 22 of august, the Cherry Orchard and the whole property will be sold by auction. So, please make up your mind there is no other way out, I swear not at all.

In the old days 40 to 50 years ago, they used to dry the cherries and soak them, and pickle them and make jam of them, and the dry cherries.

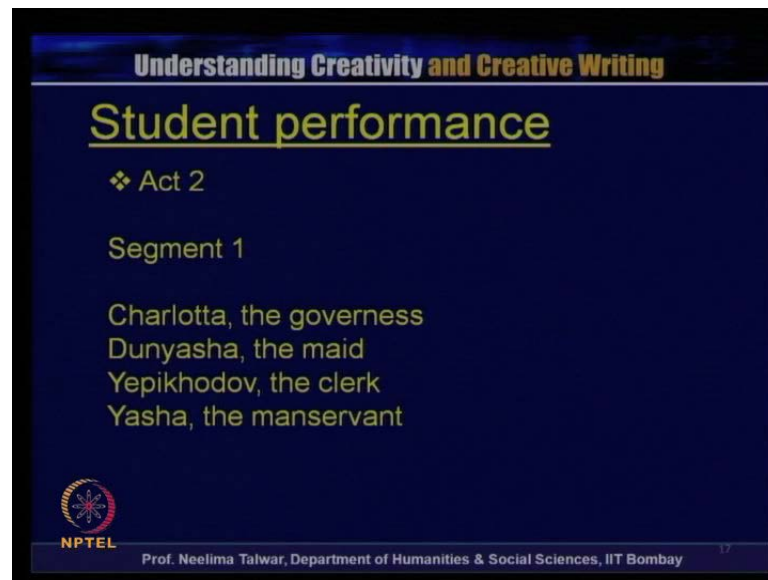
Be quite Feers.

The dried cherries used to be sent to Cracow and Moscow, the money it had brought in. The dried cherries were sweet, and soft and juicy and good smelling then, they knew to how to do it in those days.

And why cannot they do it now?

They have forgotten, nobody remembers how to do it.

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Let shift to act 2, segment 1. I would really like you to once again notice the evocative quality of the scene description, which Bharat will read first before the roles are performed. Charlotta, the governess really gives voice to her sense of loss. So, on the one hand she is full of tricks and fun, but on the other hand there is this deep sense of loss that you know she experiences all the time. And she for example says, but I have no idea, who I am, or where I come from.

In Chekhov or in any other great play write, it is very important to notice the life or portrayal of each character. Please do not develop a hierarchy of roles, so charlotte is very important because she adds up to this same sense of loss that different characters express in different ways. Yep Epikhudov, the clerk is also at his best you know as a romantic and Yasha, the man servant is a really sharp materialistic cunning servant waiting for an opportunity to exploit Ranevskaya and the house hold. So let us see this part.

Act 2, the open country, an old chapel long abandon and near at a well big slabs apparently old 2 stones and an old bench, road to the estate beyond on 1 side rise dark populous beyond them begins the Cherry Orchard. In a distance a row of telegraph poles, and the far away on the arising the dim outlines of a big town only visible in fine clear weather. It is near sunset Charlotta, Yasha and Dunyasha sit on the bench. Epikhudov

stands by them, and plays a guitar all seem to be plants in thought. Charlotta wears an old peek cap, she's taken a riffle of her shoulder as adjusting the buckle of this trap.

I have no proper passport; I do not know how old I am. I cannot say I am still young, when I was a little girl my father and mother used to go to from one country side to another acting in side shows and very good ones too. I used to do this (( )) and all sorts of tricks. When papa and mama died, an old German lady adopted me and taught me. That was all right when I grew up I became a governess, but I have no idea who I am? Where I come from? Who my parents were? I do not know very lightly they were not married at all. I do not know I think I long to talk so, but there is no one to talk to, no friends or relatives.

What is the nice reward to me, o what are friends and folks? How sweet it is to play mandolin.

That is a guitar not a mandolin.

To one mad with love, it is a mandolin.

O that my heart were cheap by the warmth of the pillar.

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The slide is titled "Understanding Creativity and Creative Writing" in a blue header. Below the header, the text "Student performance" is written in a large, bold, yellow font. Underneath, "❖ Act 2" is written in a smaller yellow font. Below that, "Segment 2" is written in a smaller yellow font. The names of the characters are listed in a yellow font: "Ranevskaya, the owner of the Cherry Orchard", "Gayev, her brother", "Yasha, the manservant", and "Lopakhin, the merchant". At the bottom left, there is a logo for NPTEL (National Programme on Technology Enhanced Learning) with the text "NPTEL" below it. At the bottom right, there is a small number "18".

In act 2, the second segment deals with Ranevskaya, the owner of the Cherry Orchard. Her brother Gayev, Yasha and Lopakhin, again Ranevskaya is unfocused. So, far as the

materiality and the economic aspect of the Cherry Orchard is concerned she only feels an emotional connection. A deeply emotional connection with the Cherry Orchard, which almost borders on the spiritual in some ways, because this also represents her old lifestyle. The brother is busy playing billiards all the time whenever he is in doubt he plays imaginary billiards. Yasha is his grabby a Quizitive self and Lopakhin again is urging Ranevskaya to take action, to save the cherry orchard. So, let's see this segment.

Yasha remain sitting by the chapel Ranevskaya, Gayev and Lopakhin come in.

You must make up your mind ones and for all time waits for no man. The question is perfectly simple, are you going to lease the land for the cottages or not. Answer in 1 word yes or no only 1 word.

Who is smoking, horrible cigars here?

Now, they are build the (( )) it's made the things very convenient.

It has been over (( )) can of the white, I would like to go in and have a.

There is no hurry?

Only 1 word yes or no, come give me the answer.

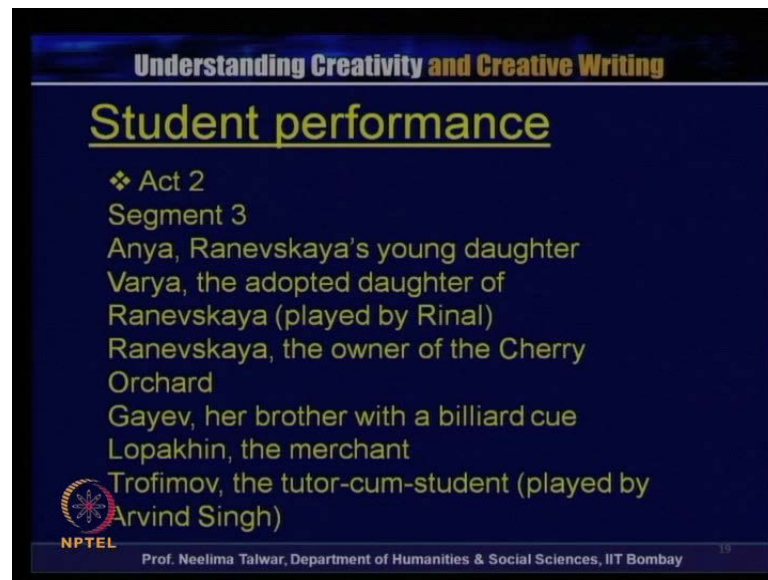
You must start.

I had, I had a lot of money here yesterday. There Is hardly any left now, poor Varya she tells to save money by feeding us all on milk soup, and the old people in the kitchen they get nothing, but they get nothing, but peace and yet here. I am squandering money there, I dropped it.

Allow me, I will pick it up.

Yes please, do Yasha.

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**Understanding Creativity and Creative Writing**

## Student performance

- ❖ Act 2
- Segment 3
- Anya, Ranevskaya's young daughter
- Varya, the adopted daughter of Ranevskaya (played by Rinal)
- Ranevskaya, the owner of the Cherry Orchard
- Gayev, her brother with a billiard cue
- Lopakhin, the merchant
- Trofimov, the tutor-cum-student (played by Arvind Singh)

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Let's move to the third segment of act 2, in which now in addition to Anya, the young daughter, Varya the adopted daughter and by the way lot of people lot of critics have speculated about Varyas origin. Why did Ranevskaya adopt her I would not go into those speculative thoughts, but Varya is a complex character because although she is the daughter she kind of knows her place as an adopted daughter.

She kept keeps herself pre occupied with the household affairs and I think her character is also very, very interesting and deeply edged out. Varya here is played by Rinal so wherever Rinal wears a shawl that is, because she is acting as Varya. And otherwise without the shawl she is Dunyasha, then there is Ranevskaya, Gayev, Lopakhin and I said this, a new edition here and that is Tropimov.

The tutor cum student played by Arvind Singh and we mentioned Arvind Singh, because he is also play Charlotta earlier. Tropimov is a very important character all of them are very important, but I suspect some special connection between Chekhov and Tropimov. It is for us to sometimes speculate and see these positions, but later on in the next lecture you will see how many of my students interpreted Tropimov as distinctive character. And the reason he seems closure to Chekhov, Chekhov is own thought processes is, because Tropimov is deeply connected to changing Russia.

He speaks the language of new Russia and at the same time he is not shown as an idealist. It would be very interesting to contrast him with Ephikhov whose through and



through a comic character, but Tropimov seems like a tragic character because he talks about, the way Russia in the past has been defined by feudal tendencies which were based on exploitation of slaves etcetera. And at the same time when he talks about the future and the need for work you begin to see the paradoxes in Tropimov character, you begin to feel that there is an element of satire that Chekhov intended.

So, I think this long speech of Tropimov which can also be described as a monolog, because we do not really know if except Anya anybody was paying (( )) to Tropimov. Anya listens to him avidly and she is an ardent admirer she loves him, and she also is full of this optimism and also this sense that change is always better.

Here come our girls.

Yes, mama.

Come along, come along my little one. It only you knew how much I love you. Come sit with me come.

The perpetual students all were with the girls.

Mind your own business.

Is nearly 50 and still a, student.

Stop your idiotic jokes. Ok.

What are you losing your temper for?

Why cannot you just leave me alone?

I should like to know, what you think of me.

This is what I think of you. You are a rich man, you soon be a millionaire. Just is for the conversion matter a beast of pray is necessary, which that always everything that comes its way. So, you to and necessary.

Better tell us something about the planets Peter.

No let is pick up the talk we were having yesterday.

What about?

About, pride.

Pride right we had a long talk yesterday by naming get us anywhere. As they used the word has the element of the mystical about, it you may be right from your own point of view, but it will look at it simple mindedly what room is there for pride? Is there any sense in it when man is so, poorly constructed in terms of physiology? When the vast majority of us are still growth and stupid and profoundly I am happy we must give up admiring ourselves, the only thing to do is to work.

We should die all the sake.

Who knows and what is it being to die, perhaps man is the 100 senses and many dies only the 5 senses, that we know perish with him and the 195 remain.

How clever you are, Peter.

Extraordinary!

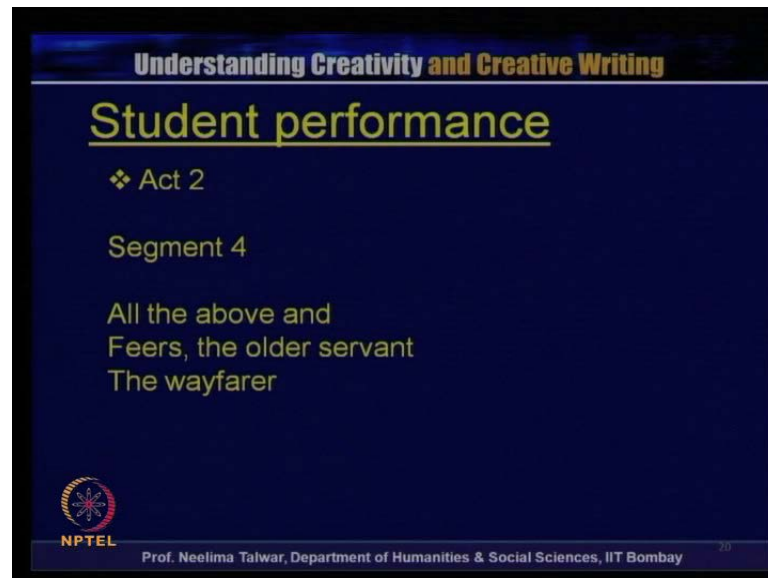
Mankind marches forward perfecting itself all that we find inevitable now with some days be near and clear. But we must work; we must to our utmost to help those seek after and truth. At present very few work in Russia, the vast majority of the educated people that I know seek after nothing do nothing and as yet and it capable of work. They call themselves the intelligence here, but they speak rudely to their servants they treat the parents like animals, learn nothing, read nothing serious do absolutely nothing, only talk about science, and know little or nothing about arts.

They are all serious and now as where there solid bases, they discuss important subjects and air the theories, but meanwhile workers eat abnormally and sleep in pills and stuffiness without pillows, there as many as forty of them sleeping in one room. But everywhere, the damn, the moral impurity its plane that all are clever talk is only meant to distract their attention and other peoples.

Show me those sketches where they are always talking about or those reading rooms that only things people will write about in novels, they do not really exists at all, there is nothing, but dirt, vulgarity and Asiatic ways. I am afraid of serious faces I just like them.

I am afraid of serious conversation we had better hold our tongues. You noticed that from act 2 we have chosen 4 segments.

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The fourth segment has all the above characters and Feers, the old servant and as the family all these people are sitting out and talking to each other. There is a wayfarer, who comes there and he sings a song where he talks about suffering that binds him to all those who are there. So, this note of suffering I think this sort of in terms of the scene descriptions also, the air of melancholy and the air of suffering is evoked persistently by Chekhov and again it leaves you wondering as to what their suffering is all about.

What is the nature of suffering that Chekhov is talking about, because nowhere does he clearly define it either through dialogue or the scene description this only a suggestive quality which has been often described by critics as, Chekhov's negative capability. So, there much, that you can, again sense here.

All set plans in thoughts perfect silence, broken only by the mumblings of the old. Suddenly a distant sound heard as if from the sky, the sound of a string snapping dying away, melancholy.

What was that? I do not know, probably a lifting tubs given away somewhere far in the mines, only must be a long way off.

Perhaps, it some sort of a bird or a something.

Or an owl.

There is something uncanny about it.

The same thing happened before the great misfortune, the owls screech and some over get humming.

What get misfortune.

The Liberation!

Come; let us all go in, it is getting late. You have tears in your eyes, what is it little one?

Nothing mama, I am alright.

There, someone is coming.

Excuse me sir, but can I get to the station this way?

Yes, take this road.


Well commonly I glad to you sir, you are having lovely weather today. Brother, oh my suffering brother, come fore to the madam (( )) could you be kind enough to spare a few cop rates to this hungry countrymen.

There is a descent way for every outrages thing.

Oh here take this I do not have any silver never mind here the gold.

I am commonly apologize to you madam.

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**Understanding Creativity and Creative Writing**

## Student performance

❖ Act 3 - the last part of this Act

After the Cherry Orchard is sold.

Ranevskaya  
Anya  
Trofimov

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Let shift to act 3, the last part of this act the Cherry Orchard has been sold, and Ranevskaya, Anya and Trofimov are present on stage. Trofimov with silent, Anya empathizes with her mother as I said she is been shown as a very warm hearted loving women. And I think Neha has been brought out that quality in her quite effortlessly, Anya empathizes with her mother's suffering and she is able to give her solace. Because she herself is full of optimism she feels the strength to sort of carry on and build a new life, a new garden as she calls it. So, then this is the last part of the act 3.

Act 3, Ranevskaya sits huddled up we being bitterly. The band plays softly Anya and Trofimov coming quickly, Anya goes to her mother and kneels before her, Trofimov stands at the entrance to the drawing room. Mamma are you crying mamma, do not cry mamma I love you I bless you. My dear good sweet mamma do not cry the Cherry Orchard is sold that is true quite true, but do not cry mamma you still got life with you. Still got your good pure soul, we go away from here. Will go, will plant a new garden you will see lovelier than this, and happiness quite happiness is descend on your soul will go from here mamma will go come with me, come with me mamma, come with me.

Is everyone here? No one left behind, there are things stand the near must lock them up come on.

Good bye house, good by old life.

Welcome, new life.

Till a staying then go on everybody so long.

My sister, my sister, oh my dear Orchard; my sweet lovely Orchard, my life; my youth;  
my happiness, goodbye.

Mother!

Hello.

One last look at the house, and the windows our dear mother used to walk in this room.

My sister, my sister!

Mother!

Hello, coming dear coming.

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**Understanding Creativity and Creative Writing**

**Student performance**

❖ Act 4 - the last part of this Act  
The old way of life changes.

Ranevskaya  
Gayev  
Lopakhin  
Anya  
Varya  
Trofimov  
Feers, who is left behind

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Finally act 4, the last part of this act again and it shows that the old way of life has changed you will see Ranevskaya, Gayev, Lopakhin, Anya, Varya, Trofimov talking to each other about leaving. And then finally, Feers who is left behind personally I really have felt profoundly touched by Feers, because at this point in the play we sort of



reaches a moment of what can be described as a self view he sees himself as an individual and not as a slave or a servant but as a human being.

And what he has to say is really, really very moving, because he feels that if he had never lived his life ever the time for change has come or has it for Feers. See this performance and decide for yourself in the next lecture, we will pool some of these ideas together. Also share the student responses by way of creative or some analytical exercises enjoy the concluding path of this performance.

The stage is empty; there is a sound of doors being locked up and the carriages driving away. It grows quite through the silence one can hear the sad and lonely thought on acts on a dream, footsteps are heard Feers appears in the doorway right. He is dressed as always in his long coat and white waist coat the sleepers on his feet, he is ill.

Locked? They are gone, they have forgotten me. Never mind, I will sit here a bit. Master is sure to have put on his cloth over instead of his, he are not me to see. Young wood, greenwood! Life is gone by, as it in ever lived let me lay down a bit. There is no strength left in you, none at all you, good for nothing. A distance sound is heard that seems to come from the sky like that of the string snapping, dying away melancholy. All is still again save the sound of the axe far away in the Orchard.