

CHERRY ORCHARD

ANTON CHEKHOV

Teacher's Guide

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LIVING
LITERATURE
SERIES

A PERMA-BOUND Production

SYNOPSIS

Act One In May 1904, when cherry trees are in bloom, twenty-year-old Yermolay Lopakhin waits in the nursery for the arrival of the train, which is two hours late. He recalls five years past in 1899 when Lyubov Andreevna Ranevskaya treated his face, which was bleeding from a cuff from his father. The maid Dunyasha feels faint with anticipation of the family's return to their rural estate. Yepikhodov, a bumbling flunky who proposed to Dunyasha, brings flowers from the gardener for the dining room.

After spending five years in France, Madame Lyubov Ranevskaya appears with her seventeen-year-old daughter Anya, who travels with Charlotta as companion. Lyubov's tedious brother Gaev complains that the train was late. In private to Dunyasha, Anya describes four sleepless and cold days on the train ride, which takes place during Holy Week.

Anya and her seventeen-year-old sister Varya, an adoptee from a convent who keeps house at the mansion, discuss the long, cold trip. When Anya and Charlotta arrived in Paris, they found Lyubov and her footman surrounded by French guests in a smoky room. Anya regrets that her mother has no money after selling the residence at Menton on the French Riviera. Varya regrets that the rural estate must be sold in August to pay the interest on the mortgage. Anya implies that Varya must urge Lopakhin, a twenty-year-old peasant, to propose. Varya, who thinks the match doomed by inaction, considers going on a holy pilgrimage to Moscow and Kiev.

Yasha, Lyubov's new valet, doesn't recognize Dunyasha. Anya fears that the presence of Petya Trofimov, a young student lodging in the boat house, will remind her mother of Grisha, a brother who drowned in 1898. Firs, the ancient butler, recalls the past when the master arrived from Paris in a carriage with matched horses.

Lyubov and her brother Gaev pretend to shoot billiards. At 2:00 A.M., Anya goes to bed. Lopakhin must leave to prepare for a five o'clock departure for a three-week trip to Kharkov. He complains that Gaev called him a lout. Lopakhin takes pride in three generations of his family serving Lyubov's family. Gaev reports that his sister's nurse died.

Lopakhin redirects the conversation to the orchard, which must be sold on August 22. He suggests that replacing the orchard, outbuildings, and residence with summer vacation homes for rent would solve her financial problems with a minimum of twenty-five thousand rubles per summer. Firs recalls that they once dried and marinated the

cherries and made preserves. Lopakhin reminds the group that the old order of masters and peasants has given way to a three-layered society that includes a middle class, who would rent summer cottages.

Varya interrupts with two telegrams from Paris, but Lyubov tears them up in disgust at her old life. Gaev notes that the bookcase was made in 1804. Pishchik, a landowner, confiscates Lyubov's pills and swallows them all with kvass. Lyubov is surprised that Firs has been retreating into the past since 1901. Lopakhin kisses Charlotta's hand and departs for Kharkov with a promise to return in three weeks. He reminds Lyubov that he can get a loan to build the cottages. Varya wants him to leave. Pishchik asks for a loan of two hundred forty rubles.

At sunrise, Varya looks out on the trees that Lyubov recalls from childhood. A perennial student, twenty-six-year-old Petya Trofimov, Grisha's former tutor, arrives to welcome Lyubov home and makes her weep for her dead son. To Pishchik's repeated demand for money, Lyubov urges Gaev to give it to him. Gaev realizes that his sister still thinks herself rich and ponders a method of getting money. He proposes marrying Anya to a rich man. He complains that a rich aunt disapproves of Lyubov for marrying a lawyer rather than an aristocrat and for becoming promiscuous.

Anya awakens and rebukes Gaev for criticizing her mother. Gaev proposes getting a promissory note to pay the interest and visiting his mother in Yaroslavl. He brags on understanding peasants and returns to his talk of billiards. Varya asserts that the peasants spread rumors and complain of her stinginess for feeding them peas.

Act Two Charlotta mutters about not having a passport and not knowing about her parents. Yepikhodov, a student playing the guitar and singing, asks to speak in private to Dunyasha, who is in love with Yasha. Lopakhin tries to get a yes or no from Lyubov about the cottages and warns that Deriganov will bid on the property. Gaev declares that his aunt has promised to send money. Lopakhin calls him an old woman.

Lyubov believes herself sinful for marrying a spendthrift drunk, then for falling in love with a man who let Grisha drown. In Menton, she nursed her lover for three years. After he deserted her, she tried to commit suicide. A current telegram from Paris begs her to return to him. Lyubov believes people live shabbily and talk nonsense. She urges Lopakhin to marry Varya. Gaev recalls being offered a job at the bank. Firs reminisces about the end of serfdom in 1861. Lopakhin doubts that Gaev will find a co-signer for a note.

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Near sunset, Lopakhin ridicules Trofimov for being a student all his life. Trofimov blames the intelligentsia for their immorality. Lopakhin involves himself daily in business. A stranger interrupts to ask directions to the station and for thirty kopecks for food. Lyubov hands him a gold coin, then asks Lopakhin to manage her affairs.

Anya and Trofimov consider falling in love. He speaks idealistically of the labor of slaves in the orchard. He believes the upper class must atone and suffer for its sins. He anticipates a dramatic future change. While Varya calls, Anya and Trofimov go to the river.

Act Three Pishchik has difficulty dancing after two strokes and worries about the end of his family line in poverty. On the day of the auction, Varya claims that the family can't afford an expensive ball. Charlotta begins a card trick and concludes with ventriloquism. With a rug trick, she makes Anya appear. Varya hopes that Gaev used Grandmother's power of attorney and fifteen thousand rubles to buy the property.

Lyubov urges Varya to marry Lopakhin. She replies that he refuses to propose. Trofimov complains that Varya intrudes on his relationship with Anya, who has forsworn love. Lyubov accuses him of being too young to understand her anxiety about the auction. She would pledge Anya to him if he would finish school and improve his beard. She acknowledges that her lover wants her to come to Paris again to nurse him through illness. She admits that the relationship is her undoing. Trofimov declares the lover a thief and liar. She angers him; he falls downstairs. She apologizes and waltzes with him.

Firs complains of old age; Lyubov sends him to bed. Pishchik begs for money. The postmaster courts Dunyasha. Varya accuses Yepikhodov of hanging around without an invitation. She throws him out and swings a billiard cue at him that accidentally hits Lopakhin, who arrives after 9:00 P. M. He says that the auction ended at 4:00 P.M. and that he bought the property for ninety thousand rubles. Lyubov sinks weeping into a chair. Anya idealistically promises to plant a new and better orchard.

Act Four In October, peasants come to say goodbye and receive the last of Lyubov's money. Lopakhin proposes spending the winter in Kharkov. Trofimov is leaving for Moscow University and snubs a loan from Lopakhin. The axes fall on the orchard. Gaev takes a job at the bank. Anya asks that the tree-cutting stop until her mother leaves. Anya learns that Firs went to the hospital that morning.

Dunyasha accuses Yasha of abandoning her. Lyubov seems glad that the sale is over and plans to live in Paris on the fifteen thousand rubles that the grandmother sent. Charlotta receives a promise of a position from Lopakhin. Pishchik arrives with four hundred rubles from his sale of land to Englishmen seeking a source of white clay. Lyubov tries to convince Lopakhin to marry Varya, who has taken a post as governess for the Rogulins seventy kilometers away in Yashnevo. Lopakhin rushes out without proposing. As the group boards carriages for the station, Gaev and Lyubov weep. Firs locks the empty house and calls himself a fool for dying without having lived.

TIMELINE

- 1841** Anton Chekhov's grandfather, a serf, buys his family's freedom.
- 1855** Alexander II becomes czar.
- 1860** Jan. 29 Anton Chekhov is born.
- 1861** The serfs in Russia are freed.
- 1862** Ivan Turgenev's *Fathers And Sons* is published.
- 1863-1864** Russia puts down a rebellion in Poland.
- 1866** Fyodor Dostoevsky's *Crime And Punishment* is published.
- 1867** Russia sells Alaska to the United States.
- 1868-1879** Chekhov attends the Taganrog grammar school.
- 1869** Leo Tolstoy publishes *War And Peace*.
- 1870** Vladimir Ilyich Ulyanov (Lenin) is born.
- 1872** Karl Marx's *Capital* is published in Russian.
- 1877** Pierre Tchaikovsky's *Swan Lake* is performed.
- 1877-1878** Russia is at war with Turkey.
- 1878** Tolstoy publishes *Anna Karenina*.
- 1879** Chekhov begins medical school at Moscow University.
- 1880** Alexander announces plans for a written constitution and a representative assembly.
- 1881** Alexander II is assassinated; Alexander III becomes czar.
- 1882** Tchaikovsky writes the *1812 Overture*.
- 1884** Chekhov graduates from medical school. He stops practicing medicine in 1892.
- 1886** Chekhov becomes a regular contributor to the *New Times*.
- 1888** The Pushkin Prize is awarded to Chekhov.
- 1894** Alexander III dies; Nicholas II becomes czar.
- 1882** Tchaikovsky's *Sleeping Beauty* is performed.
- 1890** Chekhov travels to Siberia and Sakhalin Island.
- 1894** *The Island: A Journey To Sakhalin* is published.
- 1897** According to a census, Russia has a population of nearly 129 million.
- 1904** *The Cherry Orchard* is published.
- 1904** July 15 Chekhov dies.

AUTHOR SKETCH

A psychological or critical realist, Anton Pablovic Chekhov contributed to world literature with understated short stories, novels, and plays. The grandson of serfs, he was born in 1860 in Taganrog, Russia, to Yevgenia Morozov, the daughter of a cloth seller, and Pavel Yegoravitch Chekhov, a Ukrainian grocer, religious fanatic, and petty nag. He forced his son to work in the family shop, which received customers between 5:00 A.M. and midnight. After his parents fled bankruptcy and moved to Moscow, he remained behind and supported himself by tutoring while earning outstanding grades at a local classics school.

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At age nineteen, Chekhov settled in Moscow to study medicine at the university. To pay his way through school, he began writing short stories for *New Times* and obtained an M. D. in 1884. In practice, he supported his family with his fees as well as additional pay for newspaper articles and for sketches and humorous anecdotes published in *Oskolki*, *Petersburg Gazette*, and *Northern Herald*. By age twenty-eight, he had refined the short vignette into an art form.

Chekhov advanced to serious works with an autobiographical piece, "Steppe" (1888), the first of fifty short stories that survey human misery and hopelessness. To escape the carping of critics, he traveled to Sakhalin, a penal island east of Siberia, to interview ten thousand residents and inmates and produce *The Island: A Journey To Sakhalin* (1893-1894), an analysis of Russian tsarist prison methods. As his health worsened from consumption, he returned home slowly by way of Singapore, India, Ceylon, and the Suez Canal. He experimented with drama, turning the preliminary *Wood Demon* (1888) into *Uncle Vanya* (1899). His labors during a national census, the cholera epidemic of 1891, and a period of famine concluded in 1892 with his retirement from medicine and purchase of a rural manor at Melikhovo south of Moscow, where he returned to discerning stories devoid of sentimentality and filled with nuances of Russia's class structure.

Chekhov was not immediately successful with drama. The audience in St. Petersburg that first viewed *The Seagull* were annoyed by the elusive style, but subsequent stagings in Moscow established the playwright's reputation. In 1897, following severe respiratory bleeding from tuberculosis, Chekhov moved to Yalta on the Crimea and wintered at Nice on the French Riviera. In 1901, he married actor Olga Knipper, who had played numerous female roles in his plays. She persuaded her husband to offer his works to Constantin Stanislavsky of the Moscow Art Theater for a more sophisticated treatment. Drawing on the malaise of his time, he completed *Three Sisters* (1901) and, his final play, *The Cherry Orchard* (1904), only months before his death from pulmonary failure in Badenweiler, a German rehabilitation spa. He was buried in Moscow at the Novodeviche Monastery burial ground.

CRITIC'S CORNER

An admirer of Gorky and Tolstoy, Chekhov was considered a prophet of the Russian Revolution for his gently mordant comedies. He developed a spare, detached style of realism that invigorated hundreds of short works, many written in minutes. He was a passionate playgoer and observer of humankind and acquired a reputation for facile, but subdued social confrontations involving married couples, lovers, mistresses, and meddlers, all members of a dull, gray society enduring monotony, trivialities, and frustration. His tone is non-judgmental, his characters melancholy and passive, and his conflicts indirect. His impromptu dialogues resulted in fragmented communication; the themes focus on the tedium, austerity, solitude, and hardships of life. The texts, which are bold, original, and brief, earned him the 1888 Pushkin Prize and membership in the society of Lovers of Russian Literature and the Academy of Sciences in St. Petersburg.

The author was persistently disappointed with serious stagings of his works, which he considered anti-heroic comedies and farces. He and director Constantin Stanislavsky disagreed on the acting style that best suited the understated dialogue and dispassionate satire, particularly the pathetic nostalgia of *The Cherry Orchard*. Nonetheless, by 1917, the play thrived on European stages. Following the translation of Chekhov's canon into English in the 1920s, the popularity of Eva La Gallienne in a New York production of *The Cherry Orchard* in 1944, and the issuance of his complete works in 1951, his name allied with the best in world short fiction and one-act and full-length drama focusing on the despair of Russian life and the tragedies that seem like unremarkable events.

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GENERAL OBJECTIVES

1. To experience and read aloud from a Russian play
2. To identify and explain dramatic conventions, particularly character flaw, literary foil, conflict, situational irony, crisis, and dialogue
3. To place *The Cherry Orchard* in the canon of world drama
4. To envision historic shifts in power, land use, and wealth
5. To enumerate varied male-female relationships
6. To explain the roles of serf and matriarch

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7. To set the play in its social and geographical context
8. To comprehend financial loss as a motivator
9. To evaluate constraints on females
10. To discuss the use of setting as a commentary on the action

SPECIFIC OBJECTIVES

1. To determine why Lyubov has declined in reputation, fortune and self-esteem
2. To analyze the anarchy that Trofimov proposes
3. To explain the planning of a ball on the day of the auction
4. To account for Varya's role in the household
5. To discuss Chekhov's views on aristocrats like Lyubov and Gaev
6. To analyze Varya's failure to marry
7. To enumerate references to beloved ancestors and happy memories
8. To contrast relationships of aristocrats with servants, the working class, and liberated serfs
9. To justify Firs's loyalty to his former masters and his inability to accept liberation
10. To predict the effect of the auction on Lopakhin, Lyubov, Anya, and Gaev

LITERARY TERMS AND APPLICATIONS

For a better understanding of Chekhov's style, present the following terms and applications to the play:

dilemma a plot that depicts human characters in dire predicaments which they must resolve by making some sacrifice. Lyubov, who has lived in denial of reality in Paris with an unworthy lover, finds herself faced with hard choices and the acceptance of a changed world. When she arrives at the estate after five years' absence, she persists in reveries of the past grandeur and refuses to let go of the grief connected with her son Grisha's drowning on the property in 1898. Because she cannot atone for her wasted life, she allows Lopakhin to face the auction and enrich himself with a shrewd purchase that will result in a subdivided plot of land from which Lyubov is evicted.

foil a character whose presence in a literary work offsets or enhances the contrasting traits of another character, for example, Trofimov and Gaev. The foil serves as an opposite or as a standard by which another character is measured. Gaev represents the vitiated old guard that lives in impractical scenarios, which Chekhov represents in Gaev's fantasy games of billiards. In contrast to Gaev's impracticality and shilly-shallying about finding the money to pay the interest, Trofimov creates ideals of a future in which Russia shrugs off the selfishness of aristocrats and the cruelty to serfs by embracing a revolutionary leveling of social status.

THE IMPORTANCE OF SETTING

Chekhov uses setting to advantage in *The Cherry Orchard* as a backdrop for attitudes and past events that involve serfdom and the ownership of a rural country estate. By opening the play at the nursery, he implies the birth-to-the-grave importance of the rural property to Lyubov's family. The nursery also implies an infantile attitude of the matriarch and her brother Gaev. Chekhov shows the arrivals wearied by four days on a cold train and by their appearance after midnight, a suggestion that they are awakening late to the vast changes in Russia's social and economic structure in the forty-four years following the liberation of serfs.

In placing the next two acts in contrasting settings, Chekhov enhances the themes of rural and urban attitudes toward important questions. In Act II, he uses folk music and outdoor cigar-smoking as a relief from tense interior dialogue and action. He stresses Anya's willingness to enjoy the unstructured setting by the river with Trofimov as an example of her informality and lack of aristocratic hauteur. When the action moves into the ballroom for Act III, the attempt at grandeur and gaiety captures the absurdity of Lyubov, who wastes the last of her money on an orchestra and refreshments. Firs, the butler, recognizes the loss of true gentility in the changes in the guest list, which once included important military figures and now numbers the station master, a clerk, and students among aristocrats. The leveling of social classes anticipates the Russian Revolution, which ended the dominance of a ruling class.

The final scene returns to the theme of tardiness with urgent reminders that the carriage must be loaded in time for departure to the station. Lyubov, still clinging to her aristocratic airs, does not want to hear the ax falling on the cherry orchard. She prefers to remember dreams of her sainted mother dressed in white and walking among the trees and to recall visions of the estate in the grand past. The calls of Anya and Trofimov, members of Russia's next generation, force Lyubov and Gaev into the carriage after their last sight of the past.

CROSS-CURRICULAR SOURCES

Novels

Pearl S. Buck, *The Good Earth*

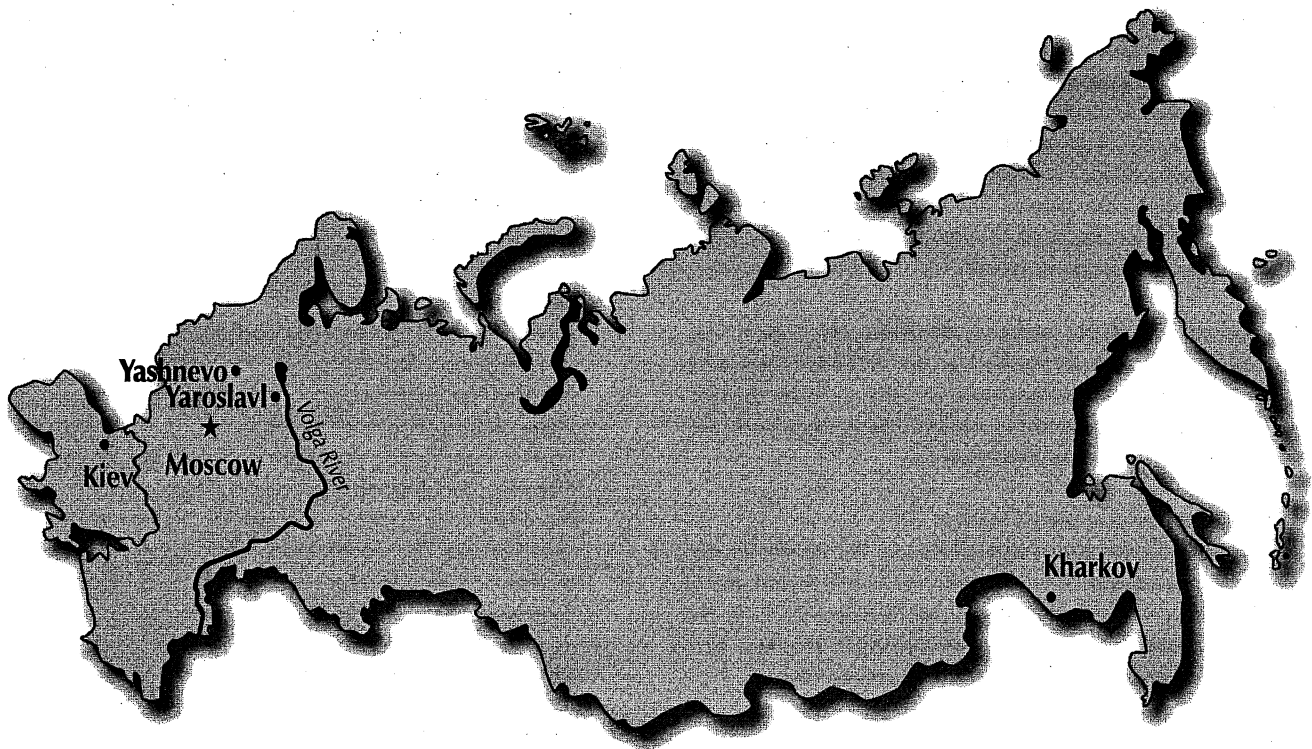
THEMES AND MOTIFS

A study of the central issues and situations in Chekhov's *The Cherry Orchard* should include these aspects:

Themes

- family
- waste
- change
- dilemma
- memories
- social status
- poverty
- loss
- regret

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Motifs

- liberation and its aftermath
- reuniting with the past
- family disintegration
- failed male-female pairings
- emerging middle class values

MEANING STUDY

Below are significant words, phrases, or sentences from the play. Explain each in context. Act and page numbers pinpoint each entry so that you can re-read the passage in which it appears.

1. Left in Holy Week. So cold. (Act I, p. 11)
(Christians revere the week preceding Pashka or Easter Sunday and commemorate the last days of Christ's life and the poignance of his suffering and death.)
2. I'll go on a retreat, you know? I'll—then I'll go to Moscow, Kiev . . . a pilgrimage. (Act I, pp. 13-14)
(Varya contemplates a religious-oriented retreat or journey to the holy sites in Russia's great cities. Spiritually uplifting shrines include Saint Basil's Cathedral, Saint Michael the Archangel Church, Kazan Cathedral, and the Church of the Annunciation in Moscow and Saint Cyril's Church, Saint Volodomyr's Cathedral, Saint Mykhaylivska Zolotoverkhyi Monastery, and Sancta Sofia in Kiev, where the Russian Orthodox faith was founded in 988 A. D.)
3. Time flies and it still smells of patchouli in this room . . . (Act I, p. 16)
(Chekhov is fond of anticlimax as a means of demonstrating the temporal thinking of characters. Gaev realizes from his return to the estate's nursery that he has aged. On the rim of a significant thought, he moves directly to the fragrance of patchouli, a heavy, masculine scent derived from an Asian mint. Ironically, patchouli has often scented rooms where the decaying corpses of the dead are laid out for viewing.)
4. Charlotta in white dress, thin, tight corset, with lorgnette at her belt, she enters. (Act I, p. 24)
(Charlotta dresses in a dated style suited to young girls and their governesses. The lorgnette, a pair of eyeglasses on a handle, give a studied, supervisory air to the user, who makes a show of lifting them to inspect an object or situation.)
5. It seems that it may be possible to get . . . as you know . . . to get a promissory note, to sign for a loan and, so pay our interest to the bank. (Act I, p. 31)
(A promissory note, signed by a guarantor, advances to the borrower a fixed sum of money over a short term, usually a few weeks or months. The solution to the family's dilemma illustrates their tendency to delay facing their problem of living beyond their means by choosing stopgap measures, such as borrowing from rich relatives.)

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6. As I don't have a passport how old can I be? Who knows. (Act II, p. 35)
(Charlotta's predicament illustrates the difficulties of people who have no official papers or ties to the past that identify them. In a status-conscious country, she is left to her skills to attest to her value to society. Women like Charlotta were lucky to become governesses and to live on the outer rim of respectable or aristocratic families, dress nicely, and enjoy travel and holidays in their capacity as attendants to minor children. However, governesses were not allowed to marry and rear their own families.)
7. Here there is only filth, barbarity. Philistinism. (Act II, pp. 47-48)
(Trofimov lambastes the intellectuals as worthless thinkers who retreat into ideals while mistreating servants and allowing peasants to starve. He blames the intelligentsia for materialism and callous disregard for the lower class.)
8. Orelia, get thee to a bakery. (Act II, p. 51)
(To Lyubov's premature congratulations on Varya's betrothal to Lopakhin, he retorts with a spoof of Hamlet's command, "Ophelia, get thee to a nunnery" (Act III, Scene 1, l. 119) The allusion contributes to the gloom of the play by recalling Hamlet's rejection of Ophelia and her subsequent suicide.)
9. Promenade a' une paire. (Act III, p. 55)
(The calling of the dance figures in French begins with each pair parading past the other dancers, then the formation of a circle and men kneeling to honor the female dancers. The refined gestures of the dance illustrate ornate styles, poses, and behaviors of past decades, which seem out of place in 1904.)
10. You wander like a Jew—you do not do your job—it's said we keep a bookkeeper and it is you, but, to "work," as I can see, even . . . (Act III, p. 69)
(Varya's remonstrance to the worthless Yepikhodov compares him to the Wandering Jew, a pervasive mythic figure of the doomed sinner from Christian folklore. He is identified as Joseph Cartaphilus, a servant of Pontius Pilate or an officer of the Sanhedrin, who mocked Jesus on his way to the cross. For the Jew's impiety, he suffered unending life and travel until the end of time. He symbolizes perpetual alienation for denying a deity.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important. Be ready to defend your answers by referring to passages in the play.

Plot

1. Why is a formal ball out of place on August 22, 1904?
(The day of Lyubov's loss of her inheritance at an auction to recover the interest on her mortgage, she perpetuates the life of a spoiled, unrealistic wastrel. She invites local people to waltz to the music of an orchestra and to enjoy refreshments at a time when she has no money to live on and no future to offer her daughters. While hosting a dress-up occasion, she leaves to

Lopakhin and Gaev attempts to save the estate. Gaev has only fifteen thousand rubles from the grandmother in Yaroslavl to stave off disaster. While Lyubov and her friends perpetuate the waltz, the formal dance popular in the nineteenth century, Lopakhin brings the estate into the twentieth century by purchasing land to be cleared of cherry trees and buildings and to be subdivided into lots for the building of vacation cottages to suit the middle class.)

Theme

2. Why is liberation a focal theme?
(The freeing of the serfs in 1861 precipitated the collapse of the social structure of old Russia, when a few pampered aristocrats lived well off the labor of many overworked, underappreciated slaves. At the rural estate, Firs recalls how the serfs picked and dried cherries for sale, marinated some, and turned others into preserves. The labor-intensive work is no longer possible without free labor. Thus, Lyubov's weeping over the cherry orchard is wasted energy. The fruit that the orchard produces goes to waste without pickers, a symbol of the profligacy of the old guard landowner. By freeing the lowest class, the law removed from their shoulders undeserved toil for no profit and placed that responsibility on people like Lyubov and Gaev, neither of whom thinks realistically about working for a living. Because she can't accept the changes wrought by liberation, she leaves to budding capitalists like Deriganov and Lopakhin the opportunity to snap up misused property and put it to practical investment.)

Symbolism

3. What symbols identify obsessions in characters?
(Chekhov uses symbols to characterize extremes in behaviors, particularly Lyubov with her dreams of the past, Yepikhodov's pessimism, Pishchik's panhandling for money to pay his creditors, Dunyasha's delight in a proposal of marriage, and Charlotta's inappropriate card tricks and ventriloquism. Gaev, who is incapable of rescuing the family estate from bankruptcy, frequently lapses into worthless, tedious palaver. Instead of taking action to earn the interest money, he spends his time in fantasy games of billiards. His jarring commentary on banking shots off the rail suggests the sharp decline that will end his family's possession of their rural home. Similarly, Firs continues to behave like an estate flunky, a social position he learned in boyhood. He treats Gaev as though he were a little child who forgets to put on his overcoat when he goes outside. The two old men, locked into past outlooks and attitudes, no longer find a place in society to which they are suited or in which they are comfortable.)

Conflict

4. Why does Chekhov conclude the play with the sound of the ax?
(The external rhythm of ax strokes against cherry trees intrudes on the stage action, causing Lyubov grief that she can no longer hold reality at bay. She has occupied a fantasy world, following her carnal urges to live with dissolute men. During five years in France, she has frittered away her chance to rescue her inheritance by paying the interest on the mortgage. As the trees begin

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to fall, she can no longer deny disaster or retreat into a dream world of gaiety and refinement, such as the ball she gives on August 22 simultaneously with the auction. Typically, her daughter runs interference for her impractical mother by asking that the chopping halt until the family departs for the train station, as though delaying the felling of trees on Lopakhin's land will extend Lyubov's illusion of ownership and membership in a privileged class.)

Character

5. Why is Varya important to the play?
(Lyubov's adopted daughter, Varya is a model of husbandry. She once lived in a convent and entered the family as a factotum. Nonetheless, she is a devoted daughter and loving stepsister to Anya. Living apart from Lyubov and Anya, Varya remains at the estate and retains control of servants and day-to-day upkeep. Because she is firm about waste, the staff accuses her of stinginess for feeding them peas. She has no choice but to make the money last as long as she can. After losing her post at the residence and realizing that Lopakhin does not intend to marry her, she is sensible about her future. She finds work as governess for the Rogulins in Yashnevo. Her practicality contrasts that of her adoptive mother, who returns to a hopeless liaison with a lover who needs her only to nurse him through illness.)

Motivation

6. Why does Trofimov seem suited to Anya?
(Both Anya and Trofimov offer hope for Russia's changing times. Trofimov ridicules the old guard's obsessions with land, wealth, materialism, and ostentation. For him, the outdoors is the right place to court Anya, who accompanies him to the river. He uses their time together to discuss the possibilities of great possibilities in the future. As though envisioning the downfall of the Romanov dynasty and the rise of Marxism, he pictures a leveling of society to relieve the sufferings of the lowest class from the extravagance and waste of the aristocracy. Although she is less articulate about economic philosophy, Anya agrees with his viewpoint.)

Character Responses

7. How do the characters react to shifts in the Russian economy?
(The complexities of the moment produce idiosyncratic responses. Lopakhin realizes the precarious position of Lyubov's family and tries to shock her into taking a chance on an investment in vacation cottages. Gaev, lost in his fantasy games of billiards, thinks up unlikely rescue scenarios by which a wealthy great aunt or grandmother will bail out the family before they lose their inheritance. Pishchik constantly badgers the least likely sources for a loan to tide him over. Firs, the elderly butler, believes himself too tied to the past to grasp liberation and move on with the times. Unlike these four characters, Varya and Anya are young enough and realistic enough to seek pragmatic solutions to bankruptcy. Varya gives up on a proposal from Lopakhin by accepting work as a governess, one of the few options open to a person of her station, background, and gen-

der. Anya accepts the world view of Trofimov and anticipates radical changes in the world she grew up in.)

Interpretation

8. Why do literary historians quibble over the play's outcome?
(Because of Chekhov's unusual approach to stage drama, he leaves strict dramatic interpretation at loose ends. The play bears elements of both comedy and tragedy. On the stage, the timing and acting can tip the audience perception in either direction. According to the definition of comedy, the play should end with characters achieving some positive or hopeful conclusion to their quandaries. If the play were an obvious tragedy, characters would suffer for their faults.)

Basing his text on the theme of acceptance of reality, Chekhov blends comedy with tragedy in a truly human scenario. Lyubov is ambivalent about her foolhardy pursuit of a faithless lover, first tearing up telegrams from Paris, then preparing to return to a hopeless relationship. Lopakhin, on the other hand, gives up trying to persuade her to redirect her thinking and takes the opportunity to invest in the property on which his family was once enslaved. Gaev makes some improvement in his status by taking a bank job. Varya, likewise realistic, finds a post as governess. The others make peace with life, Pishchik through a lucky sale of property, Anya and Trofimov by anticipating better times, and Firs by locking himself into the past.)

Comparative Literature

9. Why does *The Cherry Orchard* belong in the canon of modern world drama?
(Chekhov looks to the future of Russia and Europe in describing events that befuddle and amaze traditionalists. As the modern era takes shape, he recognizes the human dangers that change brings to intractable people like Gaev, Lyubov, and Firs. The freeing of serfs so altered the economic base that landowners had no cheap labor to assure their wealth and tend their property. Chekhov turned this alteration into drama by picturing Lyubov and Gaev as two youngsters returning to their old nursery with no more preparation for change than small children.)

Advice comes to the estate owners from other characters, but they cling to the established behaviors of the upper class by living in dreams and proposing unlikely sources of rescue. Lopakhin, the wise investor, has shrewdly evaluated the needs and wants of the rising middle class. He realizes that the cherry orchard must serve a more practical purpose than beauty or tradition. Chekhov pictures the new owner as so out of patience with Lyubov's dwindling class that he flees from Varya, her adoptive daughter.)

Structure

10. Why does the play have no obvious protagonist?
(The traditional dramatic structure does not suit Chekhov's view of the hardships of human life. He creates a play in which people struggle to cope with change and find themselves compromised and cheated. Lyubov seems to be the focal figure, but she

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refuses to move with the times, thereby ceding her centrality to Lopakhin, the buyer of her land, and to Anya, the idealist. Her daughter concludes Act III with an upbeat idealism that foresees an opportunity to plant a new, better orchard that will restore joy to her mother's heart.

In the final act, Gaev admits that his generation has become redundant. They are the former predators who no longer have an opportunity to bleed the lower classes of labor and profit. Pishchik represents that small-time operator who finds immediate redress for his lack of money in a lucky sale of land to Englishmen looking for white clay, a resource for the porcelain and china industry. Lopakhin, for all his triumph at the auction, expresses his own ambivalence toward marriage and hires the intrusive clerk Yepikhodov, the crepe-hanger who dismays Varya with his pessimism. Instead of a celebration of a new landowner at the end, Chekhov leaves the moribund Firs to lock the door and mutter about how he has foolishly wasted his life.)

HOW LANGUAGE WORKS

Chekhov creates character motive and attitude from sentences left incomplete. For example:

1. Lopakhin remembers Lyubov from five years past and says, "He hit me in the yard she—just a young girl then—she led me to the pump. She washed my face, for I was bleeding—washed my face and said "Don't cry. Don't cry, for time heals everything—don't cry my little peasant." The jerky presentation of Lopakhin's memory correctly foresees the future of Russia's peasantry, when time heals his family's hurts by lifting them from serfdom to ownership.
2. Dunyasha, to whom the bumbling clerk Yepikhodov proposed before the play begins, describes him hesitantly: "Good . . . I suppose . . . sensitive . . . I (pause) I like him—but I don't understand him." The pauses and reservations indicate that any love match between Dunyasha and the estate bookkeeper is doomed.
3. Firs recalls the estate from stabler, more prosperous times: "As many times the master would come back from Paris. Rolling up the drive. Matched horses." The evenly spaced memories contrast the chaotic arrival of Anya and her mother on a train that is two hours late, a suggestion of the alteration of life after people began depending on machines for transportation rather than horses.
4. At the suggestion of clearcutting the orchard, Lyubov replies, "Cut . . . excuse me . . . cut. . . ? (Pause.) "We'll have to cut down" . . . If I may, in this whole "province," I cannot think of . . ." Her attempts to justify keeping an unprofitable orchard sputter out as the sacrilege of cutting the trees intrudes on her thinking process.
5. On encountering Lyubov after a five-year absence, Trofimov attempts to ease the hurt his presence causes: "Petya Trofimov. Grisha's, rest in peace . . . Grisha's (Pause) Grisha's tutor." Because he intrudes against Varya's wishes, he realizes too late that Lyubov will connect him with the drowning of her son and undergo a flood of grief.
6. In the wake of the family's departure in Act IV, Firs is left to lock the door of a doomed estate and mutter: "Nothing left. No strength. No help for it, I'll just lie here for a little . . . (Pause.) You old fool . . ." His regret for not having lived to the fullest appears to be Chekhov's benediction to the audience, a reminder that life is fleeting.

ACROSS THE CURRICULUM

Art

Create a gallery of dramatic representations of the characters in the play. Create contrasting works for these pairs: Firs/Lyubov, Lopakhin/Gaev, Dunyasha/Trofimov, Anya/Yepikhodov, and Charlotta/Pishchik.

Cinema

1. Make a list of dramatic offstage scenes from the play that would require intense use of lighting, costume, makeup, music, props, and stunts.
2. Describe aspects of the play that are more suited to radio, film, tableau, illustration, and pageant than to stage. Explain why Chekhov includes coffee service, ballroom dancing, ventriloquism, folk music with guitar accompaniment, and card tricks among serious conversations.

Drama and Speech

1. Corroborate or refute Chekhov's insistence that *The Cherry Orchard* is a comedy. Make a detailed differentiation between comedy and tragedy. Explain elements of dramatic dialogue that contribute to comedy, e. g. satire, wit, parody, invective, caricature, jest, repartee, and diatribe.
2. Write a report on Chekhov's method of creating drama out of fragmented speech. Include the use of situational irony and anticlimax, for example, Lyubov's insistence that Trofimov complete his studies and grow a beard before he marries Anya.
3. Compose an extended definition of drama in which you explain the use of dilemma, crisis, and conflict derived from the economic, historical, and social milieu of early twentieth-century Russia.
4. Project a reunion of three characters in a year's time. Create a dialogue to explain how they face dilemmas and what they know about the other characters.

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5. Explain in a brief speech how knowledge of family history and upbringing reflects on Lyubov's wasted life and self-centered attitude and on her performance as a parent. Illustrate your talk with a genealogy.

Education

Compose an introduction to drama for use in the classroom. Explain how Chekhov's indirect conversational method impacts the interaction onstage and allows flexibility in dramatic scenes.

History and Social Studies

1. Using map software, generate a map covering places mentioned in the play: Kharkov, Kiev, Menton, Moscow, Paris, Volga River, Yaroslavl, and Yashnevo. Sketch in the main rail lines completed by 1904.
2. List countries where imperial families like the Romanovs of Russia have struggled to hold onto power. Compare the turmoil that followed the freeing of Russian serfs with the freeing of slaves worldwide.
3. For a theme on the *Zeitgeist*, research the political, economic, and social implications of a leveling of the Russian class system. How did the freeing of serfs and the decline of the aristocracy affect land ownership, agriculture, banking, social events, education, the military, and marriage? Why is the *Zeitgeist* a plausible explanation of the family crisis in *The Cherry Orchard*?
4. Explain what Lyubov means by accusing Gaev of "Talk too much—he talks to the waiters about the 'contract social' . . ." When did the term "social contract" enter history? Who conceived the idea?
5. Summarize the history of the railroad in Russia. Note how the rapid movement of passengers affected Siberia, rural estates, opportunity, and the spread of culture and intellectualism from Petrograd, Kiev, and Moscow to outlying towns.
6. Outline changes in Russian law that gradually included serfs in the opportunities enjoyed by aristocrats and the intelligentsia. Stress the importance of literacy and education to the newly freed people.

Journalism

Arrange an interview with Firs at the hospital. Have someone assume the role of the elderly butler; have another person be the reporter. Discuss with Firs how he feels about spending much of his life with Lyubov's family and about watching the decline of the aristocracy and the cherry orchard.

Language Arts

1. Write a diary entry describing a presentation of *The Cherry Orchard* as seen from the point of view of a serf, actor, rival playwright, tsar, Russian historian, or Communist. Stress the parts of the play that would confuse a young or poorly educated playgoer, especially terms like promissory note, passport, contract social, and power of attorney.
2. Compose a scene in which Lyubov returns to her undependable lover in Paris. Illustrate by her willingness to care for him during his illness why she failed to save the estate and cherry orchard.
3. Compose program notes to guide the playgoer through the previous events at the estate, for example, Grisha's drowning, the work of serfs, Lopakhin's life as the son of a serf, the drying and marinating of cherries for sale in Russian cities, Firs's long years of employment, and Varya's adoption from a convent.
4. Compose a short congratulatory telegram to Chekhov, Stanislavsky, or local players upon the success of the play. Note the response of reviewers worldwide to the work's subtleties.
5. Choose a series of lines from the play to illustrate the playwright's skill with poetry and dialogue, as with "You live on the work and off the sufferings of people you would not allow into your home," "What is it one must do in life?," "Every misfortune is just a test," "A man should speak only the quantifiable truth," "The hungry dog believes only in meat," and "Perfume on a pig." Post the phrases on the bulletin board and lead a discussion of their significance to the play.
6. Discuss the extremes of self-pity, over-dramatizing, and posturing in Lyubov's speeches, for example, "And without my orchard what is my life? And if they must sell it let them sell me too." What do her responses to crisis suggest about her maturity and grasp of reality?
7. Take notes on the period between the freeing of Russian serfs and the beginning of the Russian Revolution. Note sections of the play that refer to liberation and that anticipate the end of the Romanov dynasty and a shakeup in class strata and private ownership. Compile a timeline that fits the play and Chekhov's life between these two historic events.

Math and Economics

1. Use historical data to determine why it is no longer feasible to pick cherries for drying, marinating, or making into preserves. How did the loss of serf labor alter the Russian economy? Explain whether the serfs were helped or harmed by their loss of status as members of aristocratic households?
2. Using straight edge, compass, and protractor, draw a floor plan for the estate residence. Indicate placement of the railroad, station, river, cherry orchard, entrance drive, nursery, stairs, kitchen, bedrooms, and ballroom.

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3. Post a bulletin board explaining how land is mortgaged, why property is sold at auction to recover the interest on a loan, why a person would want a promissory note to stave off bankruptcy, why an individual needs a passport to establish legal identity, and how a person achieves power of attorney for another person.

Psychology

1. With a panel, contrast the thinking of Lyubov past and present.
2. Using Anya and Trofimov as models, define the stereotype of idealistic, naive youth. What aspects of experience with real life and property ownership do both of them lack?
3. Select a pair of characters who seem suitable for matrimony. Contrast their stability and seriousness with the frivolity, selfishness, and immaturity of other characters.
4. List examples of truncated thoughts, e. g. "I . . . you know . . . I think . . . I think it's not meant to be—that's what I think and God bless him—it's . . . now I hate to see him—everyone talks of our wedding . . . they're always congratulating us . . ." Lead a brainstorming session discussing the evidence of psychological and emotional disturbance and incomplete thought as revealed by choppy statements littered with pauses.

Science and Health

1. Explain the harm to the environment caused by the chopping of so many fruit trees at one time. Propose ways of halting soil erosion, for example, by trenching the orchard and planting a cover crop, such as vetch or buckwheat
2. Write a short report on fashionable balloon rides in Europe during the late nineteenth century. Insert the names of scientists and engineers who advanced the use of hot-air balloons for travel.

ALTERNATE ASSESSMENT

1. List in chronological order and describe significant events connected with the estate.
2. List events from the play that express strong attitudes toward kinship, romance, hope, obedience, the future, memories, education, nostalgia, travel, and loss. Indicate Chekhov's apparent philosophy on each subject.
3. Compose brief definitions of drama, tragedy, and comedy as they apply to *The Cherry Orchard*. What changes in the story would create a conventional dramatic pattern? Why did Chekhov avoid those conventions?
4. Summarize scenes that depict conflict.

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VOCABULARY TEST

Underline synonyms for each word in boldface.

1. **atone:**
wrest, wrench, compensate, confiscate, redress, usurp, appropriate, despoil, remit, bereave, dispossess, foreclose, disendow, flay
2. **mirage:**
actuality, authenticity, apparition, phenomenon, historicity, palpability, delusion, circumstance, embodiment, materialization
3. **intelligentsia:**
literati, dullards, highbrows, Brahmins, illuminati, scholars, dilettantes, uninformed, erudite, learned elite, enlightened, dolts
4. **goad:**
impel, actuate, tolerate, thrust, propel, suppress, restrain, motivate, incite, prod, nudge, rein, subdue, quell, censor, hustle, inspire
5. **Q. E. D.:**
conversely, thus, rather, evidently, contrarily, therefore, demonstrably, inversely, contrariwise, paradoxically
6. **reprovingly:**
unfavorably, tolerantly, askance, censoriously, reproachfully, critically, broadmindedly, liberally, judgmentally, dogmatically
7. **disabuse:**
mislead, beguile, disenchant, deceive, gull, hoax, dupe, bluff, conjure, misguide, hoodwink, victimize, swindle, defraud, gyp, ensnare
8. **wantonly:**
imemperately, riotously, inordinately, excessively, prodigally, immoderately, excessively, licentiously, unfrugally, indulgently
9. **incorrigible:**
willful, unregenerate, uncooperative, relentless, penitent, recalcitrant, unruly, irreclaimable, irreformable, irredeemable
10. **boon:**
seizure, abduction, benefit, fault, disservice, dispossession, blessing, maleficence, spite, favor, inclemency, grace, thoughtlessness

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COMPREHENSION TEST A

Part I: Identification 30 points)

Identify the following characters.

- _____ 1. died in 1898.
- _____ 2. will journey to Yashnevo.
- _____ 3. profits from white clay.
- _____ 4. is still a student in his late twenties.
- _____ 5. strikes Lopakhin with a billiard cue.
- _____ 6. once strolled in a white dress through the orchard.
- _____ 7. will live on fifteen thousand rubles.
- _____ 8. pretends to hold an infant.
- _____ 9. brags about a marriage proposal.
- _____ 10. suffered a blow to the face from his father.
- _____ 11. receives a gold coin.
- _____ 12. goes to the hospital.
- _____ 13. was shocked at Lyubov's smoky apartment.
- _____ 14. recalls the drying of cherries.
- _____ 15. regrets that his sister married a commoner.

Part II: __True/False (20 points)

Mark the following statements either T for true or F if any part is false.

- _____ 1. Lyubov wants to save the century-old bookcase from the auction.
- _____ 2. At the ball, Varya is scandalized to see the station master dancing with Lyubov.
- _____ 3. Anya disapproves of her mother's new footman.
- _____ 4. Lopakhin freely admits that he derives from a lineage of serfs.
- _____ 5. Lyubov intends to return to Paris to care for her disloyal lover.
- _____ 6. The serfs have become cottagers who will enjoy vacations in the country.
- _____ 7. Lopakhin misses the train after the auction and arrives late to the ball.
- _____ 8. Varya remembers how sweet Grisha was when he shared the nursery with Anya.
- _____ 9. After two years of waiting, Varya intends to propose to Lopakhin.
- _____ 10. Anya ridicules Trofimov for being expelled twice from the university.

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Part III: Quotation Identification (20 points)

Name the character who speaks each of these lines. On the line below, explain the significance of each citation.

_____ 1. We look at plays . . . we should look at ourselves.

_____ 2. I should shut up.

_____ 3. We'll plant a new orchard.

_____ 4. Let's do it. Now, right now, while there's still—let's finish it . . . as I feel . . . I don't . . . I feel when you've left I couldn't do it.

_____ 5. She's had her nose in my business—following me about—gives me no rest.

Part IV: Essay Questions (30 points)

Choose two and answer in complete sentences.

1. Account for the matchmaking that produces no marriages.
2. Defend Lopakhin's decision to buy the property.
3. Compare Anya, Varya, and Lyubov in their response to bad news.
4. Express the author's attitude toward change.
5. Describe the circumstances that precede Lyubov's return from Paris.

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COMPREHENSION TEST B

Part I: Multiple Choice (30 points)

Choose the answer that best completes each statement below. Place the letter of your response in the blank at left.

- _____ 1. In despair, Lyubov
A. pledges her daughter to Trofimov.
B. tears up the telegrams.
C. sells the antique bookcase.
D. recalls seeing her sainted mother drying cherries.
- _____ 2. Lopakhin must depart early in the morning for
A. Kharkov.
B. the auction.
C. the hospital.
D. for a meeting with Deriganov.
- _____ 3. Varya does not mean to
A. slander Yepikhodov for coming to the ball uninvited.
B. give a gold coin to the beggar.
C. spend her life tending a sick man.
D. strike Lopakhin with the billiard cue.
- _____ 4. Charlotta wins applause for
A. waltzing.
B. playing card tricks on the train from Paris.
C. ventriloquism.
D. A, B, & C.
- _____ 5. Varya plans to
A. apply for a passport.
B. accompany her mother on the train to Paris.
C. work for the Rogulins.
D. return to the convent.
- _____ 6. Anya is annoyed by the
A. smoky apartment.
B. service of coffee with no cream.
C. sound of the ax.
D. travel plans that require her to miss Holy Week in Paris.
- _____ 7. Varya wanted
A. Firs to continue harvesting cherries.
B. to attend the auction on behalf of her mother.
C. to invite only military leaders to the ball.
D. Trofimov to wait before greeting the family.
- _____ 8. Lopakhin insists that now there is
A. no need for an auction.
B. a third class.
C. a promissory note with enough money to pay the interest.
D. a good reason for him to marry Varya.
- _____ 9. Trofimov considers
A. Lopakhin a predator.
B. the loss of the orchard a tragedy.
C. the intelligentsia the salvation of Russia.
D. the sound of a snapped string an ill omen.
- _____ 10. Lyubov believes her lover will
A. die.
B. drag her down.
C. change his mind about betraying her.
D. admit that he caused Grisha to drown.
- _____ 11. Lopakhin recalls that
A. his father regretted striking him.
B. the master came by carriage from Paris.
C. Varya came from a convent.
D. he could not enter the estate kitchen.
- _____ 12. Trofimov claims that the discussion proved nothing about
A. serfdom.
B. philistinism.
C. the Proud Man.
D. cottage people.
- _____ 13. Gaev is aware that
A. he talks too much.
B. Yasha meets Dunyasha down by the river.
C. Lyubov has no money to pay an orchestra.
D. his sainted mother would disapprove of the auction.
- _____ 14. Lyubov calls Anya's suitor
A. a stone around her neck.
B. stupid, beaten, and illiterate.
C. an asset to Russia's intelligentsia.
D. a virgin aunt and a sissy.
- _____ 15. Trofimov urges Lyubov to
A. think like a young woman.
B. be at peace.
C. treat Varya like a real daughter.
D. hire Lopakhin as her financial manager.

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Part II: Matching (20 points)

Match these descriptions with one of the places listed below.

auktion	cottage	kitchen	orchard	Volga River
bank	fairs	Moscow	Paris	Yaroslavl
boat house	Kharkov	nursery	station	Yashnevo

1. Lopakhin must hurry off to _____ for three weeks.
2. Charlotte plays card tricks all the way from _____.
3. The _____ still smells of patchouli.
4. _____ is seventy kilometers from the estate.
5. Trofimov resides in the _____.
6. Lyubov thinks she sees her sainted mother walking in the _____.
7. Gaev considers visiting a rich aunt in _____.
8. Gaev anticipates six thousand rubles a year from the _____.
9. Charlotta traveled with her family to _____.
10. In the _____, Varya serves only peas.

Part III: Fill-in (20 points)

Fill-in the word that completes the blanks in each statement below.

1. Lyubov treats _____'s bleeding face after his _____ strikes him.
2. _____ buys the estate for _____ rubles.
3. Pishchik sells land to _____ seeking white _____.
4. _____ is forty-four when Russia abolishes _____.
5. _____ declares that the _____ are Russia's third class.

Part III: Essay (30 points)

Choose two and answer in complete sentences.

1. Explain why Trofimov causes Lyubov grief.
2. Compare Yepikhodov, Dunyasha, and Yasha as minor characters.
3. Contrast the future visions of Lopakhin, Anya, and Trofimov.
4. Describe the estate in its prime.
5. Predict which characters from the play will thrive.

ANSWER KEY

VOCABULARY TEST

1. compensate, redress, remit
2. apparition, phenomenon, delusion
3. literati, highbrows, Brahmins, illuminati, scholars, erudite, learned elite, enlightened
4. impel, actuate, thrust, propel, motivate, incite, prod, nudge, hustle, inspire
5. thus, evidently, therefore, demonstrably
6. unfavorably, askance, censoriously, reproachfully, critically, judgmentally, dogmatically
7. disenchant
8. intemperately, riotously inordinately, excessively, prodigally, immoderately, excessively, licentiously, unfrugally, indulgently
9. willful, unregenerate, uncooperative, relentless, recalcitrant, unruly, irreclaimable, irreformable, irredeemable
10. benefit, blessing, favor, grace

COMPREHENSION TEST A

Part I: Identification (30 points)

- | | | |
|-------------|--------------------|--------------|
| 1. Grisha | 6. Lyubov's mother | 11. stranger |
| 2. Varya | 7. Lyubov | 12. Firs |
| 3. Pishchik | 8. Charlotte | 13. Anya |
| 4. Trofimov | 9. Dunyasha | 14. Firs |
| 5. Varya | 10. Lopakhin | 15. Gaev |

Part II: True/False (20 points)

- | | |
|------|-------|
| 1. F | 6. T |
| 2. F | 7. T |
| 3. T | 8. F |
| 4. T | 9. F |
| 5. T | 10. F |

Part III: Quotation Identification (20 points)

1. Lyubov
2. Gaev
3. Anya
4. Lopakhin
5. Trofimov

Part IV: Essay (30 points)

Answers will vary.

COMPREHENSION TEST B

Part I: Multiple Choice (30 points)

- | | | |
|------|-------|-------|
| 1. B | 6. A | 11. D |
| 2. A | 7. D | 12. C |
| 3. D | 8. B | 13. A |
| 4. C | 9. A | 14. D |
| 5. C | 10. B | 15. B |

Part II: Matching (20 points)


- | | |
|---------------|--------------|
| 1. Kharkov | 6. orchard |
| 2. Paris | 7. Yaroslavl |
| 3. nursery | 8. bank |
| 4. Yashnevo | 9. fairs |
| 5. boat house | 10. kitchen |

Part III: Fill-in (20 points)

1. Lopakhin, father
2. Lopakhin, ninety thousand
3. Englishmen, clay
4. Firs, serfdom
5. Lopakhin, cottagers

Part IV: Essay (30 points)

Answers will vary.

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