

Erosion of Ecological Harmony: Pastoral Ideals and the Commodification of Nature in Anton Chekhov's *The Cherry Orchard*

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Abstract

*This research deploys the lens of Leo Marx's pastoralism to conduct an ecocritical evaluation of Anton Chekhov's *The Cherry Orchard*. Pastoralism by Leo Marx serves as a prism to examine the cultural tensions and contradictions inherent in the idealization of harmonious cohabitation between people and the natural environment in the circumstances of a rapidly industrializing and urbanizing civilization. Through this perspective, *The Cherry Orchard* emerges as a poignant portrayal of the nostalgia for a bygone era in the face of industrial progress--- a motif that mirrors Marx's pastoral tension. *The Cherry Orchard* casts a shadow over the pastoral dream, as the characters, Lopakhin and Lyubov contend with the conflict between industrial encroachment and the maintenance of an idealized retreat. The protagonist of the play, Lopakhin, exhibits a capitalistic mindset, tearing down the orchard to build summer cottages for financial gain. His perspective on life depicts the conflict between tradition and modernity in late nineteenth-century Russia. The pastoral ideal in *The Cherry Orchard* seems to originate in a recoil from the pain and responsibility of life in a civilization--- the familiar impulse to withdraw from city, locus of power, and politics into nature. Lyubov prefers the tranquil spontaneity of nature, especially among her cherry trees, and avoids the frenetic pace of capitalism. By placing the machine in opposition to the tranquility and order located in the landscape, Chekhov creates an emblem of the artificial, of the unfeeling utilitarian spirit, and of the fragmented, industrial style of life that allegedly follows from the premises of the empirical philosophy.*

Keywords: Pastoralism, commodification and ecological disharmony

Introduction

Anton Chekhov was a widely recognized Russian physician, playwright, and prolific short story writer who has earned a unique position in literary history. Though he is the best known for his literary contributions, such as his stream-of-consciousness approach and iconic plays such as *The Seagull* and *The Cherry Orchard*, Chekhov's lesser-known passion for gardening and deep connection to nature provide valuable insights into his life and creative ethos. Chekhov scrupulously chronicled his gardening practices and displayed a genuine passion for the natural world in addition to his literary endeavors, reflecting the various parts of his personality. It is worth mentioning that he was awarded the famous Pushkin Prize, Russia's highest literary honor, in 1888, emphasizing his deep influence on Russian literature and his commitment to humanitarian issues. Chekhov's legacy includes not only his literary accomplishments but also his dedication to environmental preservation and social equality. The play *The Cherry Orchard* explores the Lyubov family's struggle to maintain their property, especially the cherished cherry orchard that holds great importance to them.

The family is completely divided and prone to luxurious living. Their father has died, and their mother, Lyubov, has spent the previous five years in Paris. She only comes home

after losing all of her money to her unfaithful lover. She returns destitute. Her family's orchard is set to be auctioned off here. Lopakhin, a rising businessman, offers and advises her on multiple occasions to save her orchard by clearing and leasing it to tourists, but Lyubov refuses since she is so fond of her orchard. This seeming to maintain appearances while plunging into the depths of their own built-up loans causes them to lose even what was left with them. They are dreadful, and there is practically nothing they can do to help. They are unaffected by Lopakhin's reminders and cautions. They don't change and continue to spend excessively "Lopakhin. [Looks at his watch] If we can't think of anything and don't make up our minds to anything, then on August 22, both the cherry orchard and the whole estate will be up for auction... I swear there's no other way out." (Chekhov 10). Time flies, as Lopakhin put it. As a result, the deadline for change was approaching quickly, but the characters were unable to adjust.

Ecocriticism is a discipline of literary studies that investigates the interaction between humans and the natural world. It focuses on how environmental problems, cultural issues relating to the environment, and attitudes toward nature are represented and analysed in the literature. One of the fundamental goals of ecocriticism is to investigate how humans interact with and respond to nature and ecological aspects in society. Due to the increased emphasis on environmental deterioration and expanding technology, this form of criticism has received a lot of attention in recent years. Consequently, it is a distinct and original method of analyzing and interpreting literary works that add new aspects to the area of literary and theoretical studies.

The purpose of this research is to examine *The Cherry Orchard* through the lens of the literary theory of Leo Marx's Pastoralism. Pastoralism provides distinctive viewpoints on the value of protecting nature for its own sake and emphasizes returning to a simple way of living that is less reliant on things that pollute the environment and destroy it. The widespread mismanagement of natural resources has resulted in an uncontrollable crisis. Environmental calamities are weakening the human bond with nature. Humans' anthropocentric desire to rule nature must be reconsidered. Rediscovering humans' connectivity with the environment will enhance ecological consciousness, bringing both entities into balance. I want to investigate how *The Cherry Orchard* deals with environmental concerns and how much of an ecocentric worldview it effectively advocates through this analysis.

A foundational work in the field of ecocritic literature is Leo Marx's idea of pastoralism. According to Marx's theory, the pastoral ideal is a cultural construct wherein the idealized representation of nature is regarded as a peaceful setting. It is believed that nature is a peaceful, eternal domain apart from the physical world; "Pastoralism celebrates a vision of nature that is timeless, harmonious, and separate from the human world" (Marx, 1964, 143). Pastoralism is a concept that is used in literary and cultural writings, from British romanticism to modern environmental activism. This thesis will illustrate the significance of the relationship between man and nature as well as the devastation of the environment brought on by industrialization by focusing on Marx's Pastoralism from an ecocritical viewpoint.

Marx draws attention to the way technological advancement has influenced the way people view the natural world. He contends that the significant move toward contemporary technology is causing a rift between nature and civilization. Marx states, "The machine has transformed the natural environment, turning it into an object of exploitation and manipulation" (Marx, 1964, 155). Our relationship with nature has undergone a radical transformation as a result of technological growth. Marx stresses the urgent necessity of reconsidering our cultural beliefs in the context of environmental concerns.

Leo Marx examines the notion of Arcadia in ecocriticism and its relationship to

pastoralism. Arcadia is a

representation of an idealized environment that reflects the desire for a simpler and more natural way of life that promotes harmony. He contends that the disruptive impacts of industrialization and technology trigger the impulse to flee “In the American pastoral tradition, Arcadia serves as a counterpoint to the destructive forces of modernity, embodying a nostalgic yearning for a lost connection with nature” (Marx 23). Marx's approach complements the ideas of ecocriticism, which deals with the depiction of nature. Pastoralism emphasizes how ecocriticism reflects/confronts environmental issues. While investigating Arcadia Marx emphasizes the conflict between economic advancement and environmental protection. Marx's work emphasizes the importance of understanding our relationships with nature and our environment in the light of pastoral ideals.

Anton Chekhov's *The Cherry Orchard* describes the alienation between humanity and nature and the negative impact of contemporary civilization on the environment. Through the characters' neglect of their cherry orchard, Anton portrays the ecological disdain that is inevitable for balance and sustainability, “Lubov.... Oh, my childhood, days of my innocence! In this nursery I used to sleep; I used to look out from here into the orchard. Happiness used to wake with me every morning, and then it was just as it is now; nothing has changed... If only I could take my heavy burden off my breast and shoulders if I could forget my past! Gaev. Yes, and they'll sell this orchard to pay off debts. How strange it seems!” (Chekhov 13-14). Chekhov laments the degradation of the natural environment caused by industrial advancement.

Chekhov criticizes the present sprint for progress, in which human superiority over nature is the source of environmental devastation. The *Cherry Orchard* shows human neglect and disconnect from the natural world, as well as the repercussions of this disconnect. The persistent pursuit of development and humanity's dominance over nature is explicitly criticized in Chekhov's *The Cherry Orchard*. *The Cherry Orchard* serves as a cautionary tale, underlining the urgent necessity for mending the relationship with nature.

Literature Review

In his article titled “The Oxymoron of American Pastoralism,” Gordon M. Sayre digs into the topic of pastoralism in American literature and explores the paradoxes and ambiguities inherent in its representation. “Pastoralism is foundational to ecological literary criticism not simply because it is a key trope of American exploration and nature writing, but also because it encapsulates the dilemma faced by environmentalists in industrial societies” (Sayre 17). Pastoralism has been characterized widely in American literary studies. From Theocritus and Virgil through the seventeenth century, the pastoral remained a separate genre and self-conscious literary tradition in European literature. The article investigates the oxymoronic characteristics of American pastoralism, concentrating on the rustic countryside of rural landscapes and peaceful nature in contrast to the complexities of American historical, cultural, and sociological reality. Sayre emphasizes the conflicting consequences of these issues on the works and forming the pastoral portrayal of American authors.

Sayre studies several American literary writings to investigate the rift between the pastoralist picture of the dream country and the historical and cultural complexity that contradict this idyllic ideal. Sayre is attempting to make a point when she discusses the authenticity of the mythologized picture of the rural environment in order to encourage pastoral imagination, while also illustrating the underlying causes that include the hardships and complexity linked with agricultural labor and industrialization. Sayre contends that the notion of pastoralism in American literature depends on a variety of other themes such as nostalgia, ecology, and the construction of national identity. The article exposes the harsh realities of rural living that are brushed over to portray an ideal view and to elicit a longing for the imagined utopia. Sayre can raise concerns about the imagined romanticized image of pastoral heritage through the

examination of literary works and critical readings. The author shares her thoughts about the paradoxes and restricted perspective of American pastoralism in order to inspire readers to critically analyze literary narratives.

The article "I, also, am in Michigan": Pastoralism of Mind in Hemingway's "Big Two-Hearted River" by Sarah Mary O'Brien examines the idea of pastoralism in Hemingway's renowned short story, "Big Two-Hearted River" thus anticipates a postmodern critical reading of the pastoral world in two important ways: first, by situating Marx's machine in the human psyche..., the story demonstrates the futility of attempted physical retreat from the civilized world; and second, by indirectly associating historical reality with the swamp, the story restores wilderness to the complex pastoral equation, reminding readers of the catastrophe that potentially awaits us in its disappearance" (O'Brien 80). In order to illustrate the concept of the lost generation, this article discusses the use of symbolism and memory by emphasizing the protagonist's deepest feelings and ideas through his association with nature. In order to comprehend the protagonist's state of mind as a member of the lost generation and his relationship to it, the article provides the historical and cultural background of the time period. The conflict between nature and industrialization is explored through the concept of pastoralism in Leo Marx's *The Machine in the Garden*. In his short story Big Two-Hearted River, Hemingway utilizes natural world to reflect Nick's internal struggles the inner struggle of Nick, the protagonist of the story. In the narrative, the river serves as both a possible threat and a source of sustenance, serving as a metaphor for both life and death. In the short story by Ernest Hemingway, pastoralism is used to demonstrate the state of humanity. Nick's wartime experiences and psychological issues drive him to embark on a fishing excursion. The swamp, which blurs the lines between natural and the artificial, organic and mechanical ties, nature and civilization presents the human-machine hybridity. The article examines how Hemingway used pastoralism and the use of memory symbolism to evoke a feeling of inner anguish. Nick Adam views the environment around him through the shattered remnants of death and battle. Hemingway uses memories to demonstrate past experiences in order to show how past events and occurring shape the perception of reality.

G.J.Watson's article "Chekhov and the Drama of Social Change: 'The Cherry Orchard'" compares Anton Chekhov's works, notably his masterwork *The Cherry Orchard*, with those of Henrik Ibsen and Arthur Miller. The representation of man's relationship with society, as explored by these playwrights, is the article's core focus, "This dispassionateness of outlook has a deep impact on the dramatic form of Chekhov's plays, giving the man 'open-ended' quality." (Watson 133.) The paper emphasizes Anton Chekhov's concern in studying human connections throughout society, which Ibsen and Miller Share. Chekhov, on the other hand, is classified as a more open playwright, implying that his approach to expressing societal development and human goals may differ from Ibsen and Miller's more rigid attitudes. The evaluation contrasts Henrik Ibsen's inclination in his plays to emphasize the struggle between human goals and societal limits. According to the critique, Ibsen's viewpoints are established, and his protagonists are doomed to fail in their attempts at self-assertion. This criticism alluded to a perceived fault in Ibsen's work, in which his plays are motivated by an established argument, potentially restricting the intricacy of his characters' growth. The article further explores Arthur Miller's *Death of a Salesman*, focusing on his attempt to highlight the potential of the average man's tragedy. The juxtaposition of this argument with Miller's societal observations is an uneasy cohabitation within the play This suggests that, while Miller seeks to express the tragedy of the ordinary individual in a society, there may be disagreements over how this topic is interwoven into the larger societal framework.

In his article “Time and Memory in The Cherry Orchard,” Yueting Chen claims that the characters in the play are acutely aware of the passage of time through the lens of time and memory, “Characters in the play think a lot about the present compared to the past ...The Cherry Orchard witnesses the past of the Russian empire, evoking an emotion of longing, regret, or disgust – sometimes a combination of all three” (Chen 1078). The Cherry Orchard by Anton Chekhov evaluates the complexity of human nature while highlighting the idea of time and memory. Chen analyses many scholars' conceptions of time and memory; some argue that time signifies the inevitability of change and development, while others argue that time is a destructive force that erases the past. Chen supports both interpretations since the play reflects a multifaceted view of time.

The imminent sale of the cherry orchard represents the end of the period for the characters in the play. Some characters, such as Lyubov Ranevsky, are profoundly tied to the estate and the prospect of losing it is agonizing to her because the estate has been a part of the family's way of life for generations. Unlike Lopakhin, who sees the sale as an opportunity for advancement. Memory is important in the play since the characters live in the past still living the life as their ancestors, oblivious to the reality that time has changed. Lyubov becomes overwhelmed by her son's death and her own mistakes, and she is eventually powerless to prevent the sale. Similarly, Firs' character lives in the past, and as a result, he is unable to accept change and freedom, being a slave until his death. The interrelationship between time and memory in the play is highlighted by Chen's article, as the characters' view of time is formed by their memories and vice versa. Overall, Chen's article analyses the essential role of time and memory in the play through numerous interpretations. This article provides insights into the rich and nuanced concept of time and memory using the themes and characters in the play.

Methods and Methodology

To conduct an in-depth ecocritical analysis of *The Cherry Orchard*, this study employs a combined strategy of textual analysis and theoretical engagement. The research includes the theoretical framework of Pastoralism by Leo Marx. The methodology attempts to highlight ecological subtleties and insights in the play. The principal approach used in this research is meticulous textual analysis. *The Cherry Orchard* is rigorously analysed, diving into the rich layers of ideas, characters, and narrative structures. This entails identifying texts, discussions, and symbols that correspond to Leo Marx's pastoralism. The textual analysis serves as the foundation for extracting ecological details from the work and investigating how it coincides with or diverges beyond the theoretical framework.

Pastoralism theory by Leo Marx provides a distinct yet complimentary approach for analyzing the selected work. The contradiction between the idealization of a simple and peaceful living with nature and the intrusion of industrialization and development is emphasized in this context. Pastoralism in *The Cherry Orchard* underscores the conflict between longing for a lost past and the relentless march of change. It investigates the contradiction between the pastoral dream and the entrance of industrial forces. Using pastoralism principles, this investigation reveals the layers of conflict, desire, and discord within the work, demonstrating the complexities of human-nature interaction. Pastoralism offers clarity to the contradiction between idealization and transformation, which echoes the differences between *The Cherry Orchard*. This methodological fusion allows for a more thorough comprehension of the text's ecological consciousness by showing the convergences and divergences within the theoretical lense.

Data Analysis

The play *The Cherry Orchard* demonstrates the growing conflict between human ambition to dominate the natural world and the need to preserve our natural heritage. It The

play represents the dissipating relationship between humans and nature, and the orchard becomes a symbol of the past. The play exposes the lack of vision for environmental preservation and the overarching importance of materialism and development through the portrayal of Ranevsky's family facing the possibility of losing their estate. According to Leo Marx's pastoralism principles, the preindustrial way of life is inextricably linked to the land, which yearns for a simpler and more peaceful lifestyle that was allegedly lost as a result of modernization, "each does express something of the yearning for a simpler, harmonious Style of life, an existence "closer to nature," that is the , psychic root of all pastoralism -genuine and spurious"(Marx 6).

The character of Firs in *The Cherry Orchard* reflects the same pastoral desire as he recalls the glory days of the cherry orchard. The relationship between Firs and the cherry orchard emphasizes the contrast between human transience and the enduring beauty of the natural world which is. As a central theme in the play. Through his profound connection to the cherry orchard, the character of Firs embodies this theme and gives it meaning, representing the pastoral ideal. His demeanour displays a profound devotion to the land, which connects with the pastoral milieu and is representative of the old order and traditional values. In his nostalgic recollection of the cherry orchard, Firs evokes a powerful sense of belonging and rootedness. "I was born here, I've lived my whole life here," he says, implying a profound connection with his land that is part of his identity. This attachment is not limited to the physical presence but nonetheless includes a spiritual relationship with nature. the ephemeral traits of human existence as well as the irrevocable loss of natural resources. The associations of firs with cherry orchards reflect a longing for long-lost traditions of living in which humans and the natural world share an ethereal bond.

Firs serves as a testament to previous generations as well as a reminder of time passing by, emphasizing the cyclical nature of time, in these lines, he brings to light a bygone period and a transformed time, " Oh, you bungler.... (Murmurs to himself) Back from Paris... the master went to Paris once... in a carriage.... (Laughs)" (Chekhov 7). In contrast, the orchard represents steadiness and continuity, as well as the natural world's permanent presence. Fir's longing for security and permanency is concealed under his emotional bond to the orchard. Firs represents modernity's expectations and a desire for a lost connection with the natural world, emphasizing the contrast between development and pastoralism. His devotion to the orchard represents the pastoral ideal, which includes living in harmony with nature. It is an agonizing reminder of the sense of togetherness that formerly existed in life among humans and is now compensated on the path to human development.

The contradiction between pastoralism and development is explored in *The Cherry Orchard*. Lopakhin, one of the primary characters in the play, is a businessman who cherishes development and intends to eliminate the cherry orchard to build dachas on the site. Lyubov, on the other hand, reflects a pastoral perspective, since she wants to safeguard and preserve the orchard in its current state. According to Marx's Pastoralist views, the orchard is a sanctuary from capitalization and urbanization. *The cherry orchard* exemplifies the lavish lifestyle of the aristocracy threatened by progress. According to Marx, "the pastoral ideal is a formula for supporting and justifying social, economic, and political privileges" (Marx 7). The clash between pastoral and progress in *The Cherry Orchard* highlights the complexities of human-nature relationships.

Lopakhin represents progress and modernity for the encroachment of development on natural landscapes, as the plan to tear down the orchard to build summer cottages is actually his idea. The pastoralist viewpoint perceives Lopakhin's endeavors as motivated by a desire for monetary gain and individual profit, Marx talks about it in this way, "Jean Jacques Rousseau

was drawn to the spontaneity and freedom he associated with primitive life; but he too had to face the undeniable fact that natural man was, by European standards, amoral, uncreative, and mindless. Unable, finally, to endorse either the savage or the civilized model” (Marx 102), as he addresses to Lyubov “Your cherry orchard is to be sold to pay your debts, and the sale is fixed for August 22; but you needn’t be alarmed... there’s a way out. Here’s my plan. Please attend carefully! Your estate is only thirteen miles from the town, the railway runs by, and if the cherry orchard and the land by the river are broken up into building lots and are then leased off for villas, you’ll get at least twenty-five thousand rubles a year profit out of it” (Chekhov 9-10). He offers to chop down the orchard, which is consistent with the capitalist development mentality that emphasizes the exploitation of natural resources for commercial businesses. Lopakhin's perspective is intricately connected to the exhaustion of natural resources and the loss of natural landscape in order to win the race of urbanization and industrialization.

Lopakhin intends to transform the cherry orchard into private gardens, reflecting a shift in society's attitudes towards consumerism and individuality. According to Marx's pastoralism, this movement represents a divergence from the traditional norms of agrarian cultures, which are generally connected with communal aspirations. Lopakhin's idea to privatize enclaves in order to commodify nature for personal enjoyment represents the fragmentation of communal places' assets that are shared. The split of the cherry orchard into individual summer dwellings emphasizes the importance of human desire above the communal obligation to conserve natural landscapes. Chekhov criticizes unrestrained and myopic progress as the source of environmental and cultural collapse. The division of the orchard into privatized enclaves represents the sacrifice of the ecological environment for financial benefit.

The pastoral ideal expresses the desire for a complete and balanced style of life that allows for a connection between the natural world and technological progress as Marx suggests, “The desirability of a similar reconciliation between the animal and rational, natural and civilized, conditions of man always had been implied by the pastoral ideal” (Marx 102). The contradictory opinions of Lopakhin and the landowner, Madame Ranevsky, emphasize the collision between opposing conceptions of the worth of property. Lopakhin sees the orchard as a resource for the exploitation of his capitalistic scheme for personal benefit. Lyubov, on the other hand, sees the orchard as an intrinsic part of her identity tied to her family's past; she adores the orchard because of her personal and sentimental relationship with it. This struggle highlights the growing contradiction between a capitalistic view of growth and a pastoral notion of emotional attachment to the land.

Trofimov yearns for an egalitarian and utopian existence outside of cultural restrictions. He envisions a future in which humans may transcend their existing restrictions. His concept of utopia echoes the concept of arcadia in pastoralism. Arcadia depicts an ideal, a paradise free of society's limitations and inequalities where humans co-exist and live in harmony with nature. Trofimov imagines a more idealized living in a reformed future, echoing pastoral desire. His vision of eradicating old beliefs reflects his discontent with the current social order and its inherent injustices, as well as his desire to move forward toward a better future. He promotes an egalitarian society by opposing established structures and ideologies that create social inequality. Trofimov's character seeks insight and comfort in the natural environment in the play, mirroring the pastoralist idea, Marx says while describing Garden, ““As a result, he is able to imagine a society which will embrace both the pastoral ideal and the full application of the arts, of power. His farmer is enlisted in a campaign to dominate the environment by every possible means”.” (Marx 116.)

Trofimov’s constantly entertaining discussion of beauty and nature in *The Cherry Orchard* inspires the reader to embrace a deeper relationship with the natural world. His

connection to nature allows him to have a better awareness of the natural world, revealing his conviction in the inherent intrinsic worth of all living species. Chekhov provides a pastoralist critique of the status quo, which frequently associates equality with pre-industrialization, a longing for a simpler existence. Trofimov's perspective highlights the need to recognize sustainable practices such as reconnection and appreciation for the intrinsic worth of the natural environment. This reflects the pastoralist notion of peaceful living with nature in order to be a part of a large ecological community untainted by exploitative hegemonic power systems controlled by humans.

Trofimov's ideas have the potential for social and ecological transformation, as they urge us to imagine a more idealized world in which humans and the environment support each other thrive, and nurture in the midst of advancement. Trofimov envisions a brighter future that will surpass the nobility's lost Cherry Garden in terms of accessibility for everyone, he says “The human race progresses, perfecting its powers. Everything that is unattainable now will someday be near at hand and comprehensible, but we must work” (Chekhov 26). Although he has a deep connection with the natural world, yet he is ready to move on from the old aristocratic ways of living. He is ready to move on from the life in the cherry orchard, “All Russia is our orchard. The land is great and wonderful and there are many wondrous places in it . . . I have a premonition that happiness is coming, ... I already can see it” (Chekhov 29).

The character of Madame Ranevsky in *The Cherry Orchard* explores issues of self-reliance and displacement within Leo Marx's pastoral framework while describing Sleepy Hollow Marx writes, “The distinction between the pastoral and primitive ideals may be clarified. Both seem to originate in a recoil from the pain and responsibility of life in a complex civilization- into nature” (Marx 22). Her emotional attachment to the orchard shows both the problems of adapting to a changing world and a longing for a lost connection to the land. Madame Ranevsky's emotional connection to the cherry orchard represents displacement in pastoralism. The cherry orchard represents the family's heritage and evokes an ideal past. It is the personification of the rural landscape that has been gradually replaced by urbanization and industrialization. Madame Ranevsky wishes to preserve the orchard in order to maintain a feeling of stability despite urbanization interruptions. She compares the orchard with Eden, “O, my garden . . . you are ... full of happiness, the heavenly angels hav'nt left you”(Chekhov 14).

Madame Ranevsky's profound emotional attachment to the orchard, highlights the complicated conflict between nostalgia Marx suggests, “The soft veil of nostalgia that hangs over our urbanized landscape is largely a vestige of the once- dominant Image of an undefiled, green republic, a quiet land of forests, villages, and farms dedicated to the pursuit of happiness” (Marx 6) Despite the fact that she values the orchard because of her fondness for it, as she says, “Cut it down? My dear man, you must excuse me. If there's anything interesting or remarkable in the whole province, it's this cherry orchard of ours” (Chekhov 10) she strives hard to accept responsibility for her own fate and adjust accordingly. Despite her terrible financial issues, she depends on her aristocratic background and expects a miracle to solve her problems. She clings to a romanticized view of the past and her opulent lifestyle.

Madame Ranevsky faces the difficulty of sustaining a pastoral ideal in a society that is fast turning towards capitalism. The orchard was once a source of fortune and success, but it has now become a burden in the face of capitalistic economic demands. Madame Ranevsky's reluctance to adapt and embrace self-reliance exemplifies the conflict between the necessity to satisfy the pragmatic needs of the present and the idealized image of the past. Self-sufficiency is an important part of navigating the shift from a rural to an industrialized culture. When the pastoral landscape is gone and traditional ways are replaced, the development of self-reliance and adaptation becomes important. Furthermore, the complexity of the pastoral ideal and the

possible hazards of idealization are shown through the figure of Madame Ranevsky. Madame Ranevsky is blinded by her passionate devotion to the cherry orchard as a treasured icon of the past. Her incapacity to let go of the past and adapt to the present is a factor in her downfall.

The echo is a recurring element in pastoralism, and Leo Marx emphasizes it as a potent symbol of interconnectedness between humans and their environment, “The echo, a recurrent device in pastoralism, is another metaphor of reciprocity. It evokes the sense of relatedness between man and non-man which lends to the metaphysical mode” (Marx 23). The Cherry Orchard depicts a sense of relatedness as the characters' journey from the nursery, which represents growth and nourishment for the entire family, out to the orchard, and eventually to the outskirts of the developing industrial town. This movement depicts the ongoing interaction between humans and nature, which echoes the cyclical nature of their lives. It reflects Chekhov's usage of the echo, which is not specifically mentioned in the play, but it can be interpreted symbolically as depicting the metaphysical connection between the characters and the natural environment. The drama illustrates the cycle of humans' lives and the ever-changing landscape as a mirror to nature's own cycle.

The changing environment of *The Cherry Orchard* reflects Marx's view of the garden as a pastoral landscape in perpetual change and adaptation. The natural world transforms with the seasons in the same manner that the characters in the play struggle with their past, present, and uncertain future which further blurs the lines between human life and the environment. The life cycle and changing seasons of the orchard mirror the emotional state of the play's characters, demonstrating the interconnectedness between humans and the natural environment. The cool spring symbolizes renewal in the flowering cherry trees, and it is mirrored in the family's sense of possibility for a better future and their early optimism. The analogy of the orchard's natural life is echoed in the characters' feelings and goals as they experience a sense of regeneration at the same time. Summer gives warmth to the lush growth and vitality of the cherry orchard, “It is early morning: the sun is just coming up. The windows of the room are shut, but through them the cherry trees can be seen in the blossom. It is May, but in the orchard, there is morning frost” (Chekhov 2) echoing the emotional state of characters in cherishing the season as the seasons develop.

The development of the orchard and the emotional states of the individuals are interwoven in *The Cherry Orchard*. The aspirations and emotions of the characters are reflected in the cherry trees as they blossom and achieve their peak over the summer months. The progression of the orchard's vitality reflects the characters living in this literary landscape's ambitions, goals, and desires, generating a dramatic narrative motif that underscores the synchronization between the natural world and the characters' inner lives. However, as the seasons change, so do the emotions of the family. As the chill of winter approaches, the impending reality of the orchard's sale and the family's rising anguish reflect it. Summer's warmth vanished, along with the play's dismissive dreams and growing anxiety about the family's future. The natural cycle of the cherry orchard and the changing seasons resound in the emotional agony of the characters as they confront the impermanence of their life and deal with the inevitability of change.

The metaphor of the train as noise clashing through harmony represents the coming of industrialization in *The Cherry Orchard* “Most important is the sense of the machine as a sudden, shocking intruder upon a fantasy of idyllic satisfaction” (Marx29). According to Leo Marx, Wordsworth describes modern technology as the fever of the world. Wordsworth's description of modern technology expresses fears and complaints about industrialization and its influence on human existence and the natural environment. The appearance of the train in *The Cherry Orchard* might be interpreted as a manifestation of this fever, which depicts the

destructive and unfeeling character of industrial growth. In his work, Chekhov presents a contrast between two opposing symbols - the machine and the garden - to illustrate the shift happening in Russia during his time. This shift was from the previous era of aristocracy, which was characterized by pastoral living, to a new era of commerce and industry. In this new era, the ability to adapt and change was the key to success and prosperity. "The train has come, thank God, what time is it?" (Chekhov 2) these lines are stated by Lopakhin highlighting the arrival of machinery and the onward flow of time that is generally overlooked by the Russian aristocracy class. The train's loud and invasive noise stands in stark contrast to the serene and natural landscape in order to symbolize the encroachment of industrialization into the pristine pastoral world.

Marx's concept of the machine as a sudden intruder into the perfectly serene idyllic space becomes the play's central conflict between the notions of industrialization and modernity representing the new world order and the cherry orchard as an idyllic garden that symbolizes the tranquility of the pastoral landscape, "For it is industrialization, represented by images of machine technology, that provides the counterforce in the American archetype of the pastoral design" (Marx pg 27) The machine metaphor in *The Cherry Orchard* can also be related to the axe that splits the orchard and finally becomes the cause of its demise, "The distant sound is heard, as if from the sky, of a breaking string, and only the sound is heard, some way away in the orchard, of the axe falling on the trees" (Chekhov 52). The distant sound of an axe striking a tree in the orchard indicates the role of industry and its intrusive forces in the natural environment of the orchard. As an axe represents the machine, the collision with the pastoral ideal of the orchard depicts the destructive powers of modernity that is the only truth of the modern world, as Marx points out, "the sound of a locomotive in the woods, this feature of the design brings a world which is more "real" into juxtaposition with an idyllic vision" (Marx 26). Chekhov emphasizes the victory of industrialization over agriculture by having the nobles abandon their lost garden and move towards the railway station, a symbol of progress and new beginnings. Meanwhile, Firs, who represents the old ways of life and the pastoral past, is mistakenly left behind in the old manor house, awaiting the same fate as the orchard.

The motif of a lost paradise is prominent in *The Cherry Orchard* and ties to Marx's pastoral concept. Both themes emphasize the image of a blissful and idyllic past. *The cherry orchard* signifies a lost paradise, similar to the Garden of Eden. The characters were ejected from this paradise not because they consumed prohibited fruit, but because they were unable to adjust to change. This departure from the garden represents the end of an era and the loss of an idealized way of life. The loss of paradise in *The Cherry Orchard* is interwoven with Leo Marx's pastoral notion. Marx's notion emphasizes the contrast between the pastoral setting and the expanding industrialized world. The cherry orchard appears tranquil and idyllic in the play, but it masks the exploitation that keeps it going. The labor of the serfs, who were previously enslaved to the land, enabled the nobility to thrive in their privileged position. Trofimov's words about hearing voices from the past from every branch of the orchard hint at the darker undercurrents lurking under the surface: "Think, Anya, your grandfather, your great-grandfather, and all your ancestors were serf-owners, they owned living souls; and now, doesn't something human look at you from every cherry in the orchard, every leaf and every stalk? Don't you hear voices. So far we've gained nothing at all—we don't yet know what the past is to be to us—we only philosophize, we complain that we are dull, or we drink vodka. For it's so clear that in order to begin to live in the present we must first redeem the past, and that can only be done by suffering, by strenuous, uninterrupted labour" (Chekhov 29). This is similar to Marx's concept of the pastoral setting as a cloak that conceals societal tensions and

injustices. In Marx's analysis, the pastoral environment is frequently used to explore societal tensions and contradictions. In *The Cherry Orchard*, the seemingly calm garden conceals the underlying exploitation of the serfs who originally farmed the estate.

In *The Cherry Orchard* Anya's decision to leave the cherry orchard and her aspiration for a better future can potentially be interpreted as an example of the technological sublime. Marx developed this phrase to explain people's feelings of awe and surprise when they experience great technical breakthroughs. Anya's attitude shows a similar sense of amazement and wonder, but it is directed towards the possibilities for advancement and transformation that come with accepting change "The cherry orchard is sold, we've got it no longer, it's true, true, but don't cry mother, you've still got your life before you, We'll plant a new garden, finer than this, you'll understand, and deep joy, gentle joy will sink into your soul, like the evening sun, and you'll smile mother"(Chekhov 42).emergence of modernism and shifting economic systems. This transition is identical to a technical innovation in the sense that it has the ability to transform the landscape of their lives.

Anya's optimistic response reflects her realization of the enormous opportunities that await her in this new era. As she imagines the potential beauty and complexity of the evolving world, she feels enthusiastic about a brighter future, similar to the excitement felt during the technological sublime, "We'll read all sorts of books to one another, won't we? [Kisses her mother's hands] We'll read in the autumn evenings; we'll read many books, and a beautiful new world will open up before us...." (Chekhov 47) The technological sublime, on the other hand, has a sensation of being overwhelmed and horrified by technology's might. This can be attributed to the tremendous degree of societal change in Anya's case. Anya's optimism is juxtaposed by her dread of the unknown and the obstacles that lay ahead, much as individuals might experience both amazement and anxiety when confronted with modern technology. This dual emotional response reflects the contradictory emotions connected with the technological sublime, "the technological sublime "arises from an intoxicated feeling of unlimited possibility" where machines, and technology in general, are said to advance human progress" (Marx 1964,198). Anya's viewpoint is both optimistic and sceptical, similar to the opposing notions given in the technological sublime. She believes that accepting change may lead to a brighter future, reflecting the optimism that technology can provide. She does, however, realise the problems and possible downsides of technology, as well as the havoc and devastation that it might produce.

Conclusion

This research reveals the intricate interplay between cultural aspirations, environmental challenges, and the destructive repercussions of industrial growth. Trofimov's longing for a utopian and equitable existence echoes the pastoral yearning for an idealised Arcadia, emphasising a vision of a reformed future devoid of societal constraints and inequality. The drama creates a fundamental clash with the symbols of the machine and the garden, signifying Russia's transition from a pastoral world of old nobility to a new period of commerce and industry. The expansion of industrialization, as portrayed by the disruptive noise of the train, symbolises the struggle between the tranquilly of nature and the invading powers of modernity, Aligning with Marx's concept of the machine as a counterforce in pastoral layout. *The Cherry Orchard* addresses the concept of a lost paradise employing the metaphor of a cherry orchard. This emblem illustrates the contrast between the idyllic past and the increasing industrialised world, as well as the transition away from an idealised way of life. The play depicts the historical transition from pastoral ideals to industrialization, as well as the problems and tensions that emerge throughout this transforming process. This approach contributes to a more

nuanced understanding of the complicated interactions between literature, ecological consciousness, and the evolving social landscape by combining Trofimov's vision, Chekhov's symbolism, and Marx's pastoral frameworks. The examination of ecological consciousness and human-nature ties in the backdrop of industrial growth encourages readers to consider the larger consequences for our correlated world, highlighting the importance of literature in influencing and reacting to environmental concerns.

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