

Tribhuvan University

Heroes and Their Lives: A Critical Reading of Anton Chekhov's Stories

"The Bet", "In Exile" and "The Man in a Case"

A Thesis Submitted to the Central Department of English, T.U

In Partial Fulfillment of the Requirement for the

Degree of Master of Arts in English

By

Karna Bahadur Khatri

Symbol No.: 281869

T.U. Regd. No.: 6-2-55-382-2008

Central Department of English

Kirtipur, Kathmandu

June 2017

Tribhuvan University

Central Department of English

Letter of Recommendation

Karna Bahadur Khatri has completed his thesis entitled “Heroes and Their Lives: A Critical Reading of Anton Chekhov’s Stories “The Bet”, “In Exile” and “The Man in a Case” under my supervision. He carried out his research from June 2016 to April 2017. I hereby recommend his thesis to be submitted for viva voce.

Dr. Shiva Rijal

Supervisor

Date:

Tribhuvan University
Central Department of English

Letter of Approval

The thesis entitled "Heroes and Their lives: A Critical Reading of Anton Chekhov's Stories "The Bet", "In Exile" and "The Man in a Case" submitted to the Central Department of English, Tribhuvan University, by Karna Bahadur Khatri has been approved by the undersigned members of the Research Committee.

Members of the Research Committee

Internal Supervisor

External Examiner

Head

Central Department of English

Date: _____

Acknowledgements

I would like to express my profound gratitude to Dr. Shiva Rijal, for making constant supervision and guiding me with regular inspiration, encouragement, and insightful suggestion throughout the study. His vigorous efforts made me present this research work in this form.

I am indebted to Prof. Dr. Amma Raj Joshi, the Head of Central Department of English T. U. for giving me permission to carry out this research work. I would like to extend sincere acknowledgement to all the respected Professors, Readers, Lectures, and the Teaching Assistants of the Department for their valued inspiration.

I would like to express my sincere thanks to my colleagues and all my well-wishers who directly and indirectly helped me to complete this work. Specially, I would like to express my sincere thanks to my elder brother Mr. Khagendra Khatri without his financial help, encouragement and support this work would not be complete in this form.

June 2017

Heroes and Their lives: A Critical Reading of Hero in Anton Chekhov's Stories "The Bet", "In Exile" and "The Man in a Case"

Abstract

The fundamental aim of this study is to analyze and evaluate the heroic features of Anton Chekhov's work "The Bet", "In Exile", "The Man in a Case". Also, it attempts to detect the features of heroism in the legendary writer Chekhov concerned on the main reasons for which the author wrote stories. In addition the protagonists' happiness is more valuable although in an adverse situation. The

protagonists in different stories have the similar nature of adjusting themselves in a difficult situation. The ability of the protagonists being happy without worldly important things such as money and other physical materials is mainly focused. The study is based on an analytical thematic method based on extracting the main heroic events and analyzing them. On the whole, through this analytical study it is necessary to think that Chekhov skillfully succeeded in portraying his characters that were incarnated by heroic features to the completeness.

Key Words: Isolation, Heroism, Adverse Situation, Punishment, Triumph, Responsibilities, Humorous

The present research tries to explore the way the heroes or protagonists celebrate their life in Anton Chekhov's stories "The Bet", "In Exile" and "The Man in a Case". Chekhov's protagonists live life of isolated individual. Some are found in such situation because of their own interest, some because of punishment and some by their own nature. But in every case, isolation plays vital role. The protagonists are common human beings but the suffering they go through makes them the heroes. Heroes are the people who can set their own world, no boundaries can block them and they fond of within their own world. Chekhov's protagonists break the rules and regulation of the society where they live. They have their own rules and regulations and they themselves are the masters and slaves of their own world.

The purpose of the research is to prove how one can celebrate own life and nature without putting a relationship with other. "The Bet", "In Exile" and "The Man in a Case", the heroes or the protagonists celebrate their own life.

Chekhov's protagonists come from different social status from intellectuals and noblemen to ordinary people. Chekhov's stories often begin from a point that the reader quickly gets acquainted. Then unexpected events and insignificant incident

start to take place. Many critics assume that Chekhov's stories and other works are full of sadness, grief, depression, disappointment. But if we deepen into these works from contextual point of view and get acquainted with the writer's epoch, his private and public life.

One of the circumstances of Chekhov's writing style is that his characters either know each beforehand or immediately get acquainted with each other at once. None of them appears suddenly and disappears at once and destiny of all is simple and is determined, so the author can express his emotional thoughts and point of view in the best way. Next thing is that Chekhov never divides his characters into "bad" or "good" groups. His characters are composition of positive and negative features running cause and effect course.

"The Bet" begins with a heated argument at a party over which is more moral, capital punishment or life imprisonment. The host of the party, the Banker believes that capital punishment is more moral because the death sentence kills the victim quicker rather than dragging out the process. A twenty five year lawyer at the party responds, saying, he would choose the life sentence to be more moral because any life is better than no life at all. Hearing this response causes the Banker to bet the lawyer two million dollars that the lawyer cannot last five years in solitary confinement. The lawyer accepts the wager, but punishes to fifteen years in hopes of making a point. The terms of the bet are that the lawyer is to live in solitary confinement without any human interaction for fifteen years but is granted any books, music, wine etc. As the fifteen years pass, the lawyer discovers the significance of human life. "The Bet" emphasizes the idea that the life of human is far more valuable than money.

The perceived value of money is misconstrued by numerous people. As

illustrated in the story, people can look too highly upon money. The banker praises his money and enjoys wealth deeply, but by the end of the story, the investor's luck has changed. Having lost his fortunes, he believes his only chance of surviving in the world is if he holds onto as much money he can. In real life, many people believe that once they have money can solve problems. They might inherit a large sum of money and feel as though they never need to work again. Moreover, complete satisfaction and life's answers cannot come from money alone. Joy and satisfaction come from the priceless moments in life such as the birth of child. In addition, pure greed corrupts the value of money.

The value of human life is immeasurable. As exemplified in the story, human life outweighs the value of money. The lawyer demonstrates his understanding that the value of human life is greater than the value of money. As the story progresses, the lawyer recognizes that the money is put on a pedestal through greed. He spends fifteen years in jail. This kind of pain and suffering and challenges which the protagonist bears makes him a hero. The protagonist lawyer is a hero because a hero's duty is also to give a moral lesson to the ordinary person life. During the time of imprisonment the lawyer reaches to the conclusion that only thing that a human should give priority is his/her life.

Both the drama *High Noon* and *The Searchers* reiterate the notion that the hero of west, and, by extension, the man of the 1950, lived by a certain "code" that directs their lives. This code, heavily influenced by the innate responsibilities that come with accepting the masculine breadwinning role, is defined by Cawelti, who asserts that:

Not only do the hero's ties of friendship motivate much of his behavior, but in most cases the great sense of honor and adherence to a highly disciplined code of behavior which sharply differentiates the

hero from savages and outlaws springs from his association with the masculine group. The 'code of the west' is in every respect a male ethic and its venues and prescriptions relate primarily to the relationships of men. (25)

Just as the western hero confines him to a certain code, much of the motivation men generate within the breadwinning ethic is derived from the responsibility and fidelity they have developed toward others- be it the family they support, the bonds they have created as friends, or the validity of their word of honor.

In "The Man in a Case" Byelikov, the Greek teacher at a provincial school, is extraordinary both in his personal and professional lives. He always does the thing in the proper way, is determined to avoid even the appearance of impropriety. Although he and his colleagues had nothing to speak about, he would regularly visit each one of them because it was the accepted thing to do. Every time something slightly irregular came up, Byelikov would cry " oh, how I hope it doesn't reach the ears of the authorities" (2). Naturally, the other teachers hate him. At one point Byelikov becomes inamorata of Varinka, the sister of Kovalenko, a new teacher at a school. Everyone encourages this relationship, hoping that marriage would moderate Byelikov.

However, someone drew a humorous caricature of Byelikov and Varinka. Once, Byelikov saw Varinka and her brother bicycling in the park. Outraged, Byelikov goes to the brother to complain about this scandalous behavior, but Kovalenko pushes down the steps. Byelikov then becomes depressed and dies, there truly becomes a man in a box or coffin. Here in this story Byelikov the protagonist is different than other ordinary men by nature. He never realizes that he should cooperate with other to establish a proper relationship. He always seems to be different not by his interest but by his nature when his relation goes badly with Kovalenko. The story turns in another

way which creates a painful condition to Byelikov. He never tries to make a proper relation with other character which leads him to his death. He always does the things which lead him to his death. He does the things which he loves to do.

There are several dimensions to Hillman's critique, including his attack on the idea of a heroic ego and his attempt to implicate the hero in the psychological crime of developmentalism. Here I must confine myself to the aspect of his critique that bears directly on our theme of the hero's role as an initiatory figure. This is his reaction to the classical Jungian idea of the hero as the archetypal figure personifying the urge and the means to separate from the parental archetypes, while the child remains "a parasite on the mother," as Jung put it. Hillman virtually reverses the equation, seeing the hero as struggling to break free of the mother because he is bound so close to her, while the child is an image of masculine spirituality seeking union with the archetype of the father. As he puts it:

Contrary to the classical analytical view, we would suggest that the son who succumbs and the hero who overcomes both take their definition through the relationship with the magna mater, whereas the child takes its definition from the father-child polarity. The young dominant of rising consciousness that rules the style of the ego personality can be determined by the child (and father) or by the son and hero (and Goddess). (Neumann 167)

This shift of emphasis has been crucial in recognizing the child as a legitimate presence throughout life, rather than an age-specific presence to be jettisoned upon turning twenty-one. Nevertheless, Hillman overstates his case. For instance, in order to distinguish between the child and son-lover, anything pathological that might be associated with the child (his weakness, passivity, fluidity, and gradual dissolution) he

hives off to the hapless son-lover, so that the child can retain his special relationship with the father.

Furthermore, "In Exile" is about the punishment to those people who go against the norms and values of the Russian society. There are different characters that get punishment of exile from the society. Old Semyon, nicknamed Canny and a young later, whom no one knew by the name are the main characters in the story. Canny has different opinion about life. The young Tatar believes that life is better with wife and family members but Canny had different opinion about life that without any relationship with anyone and with freedom the joy of life is still there. Although they are getting punishment of exile there is freedom in one point of view and another is living a life without any family members. In both points of view they are right.

In general, hero represents different person of the society. Sometimes he plays a role of normal people and sometime plays an extraordinary person's role. So the hero reflects the image of every member of society in different literary works. Through his works and activities ordinary people get a lesson from them. Heroes may come from different social stratum. They can perform each and every activity such as pain and suffering, happiness and joy, love and pity etc. The author of any literary works is a father figure of heroes who gives births to those heroes. Those heroes are in isolation but they are happy. They are getting pain and suffering but they seem to be happy in those situations, which make them as a hero.

From Achilles of the Trojan War to Schwarzkopf of the Gulf war, the west has long worshipped figures who embody the heroic impulse "to survive, to seek, to find and not to yield," as Alfred Lord Tennyson put it. While other cultures tell myths of god-man whose journeys and exploits helped to fashion the world we know today, nowhere have they achieved the same prominence or longevity as in Greece and the

west. As Mircea Eliade argues:

Figures comparable to the Greek heroes are also found in other religions. But it is only in Greece that the religious structure of the hero received so perfect an expression; it is only in Greece that the heroes enjoyed a considerable religious prestige, nourished imagination and reflection, and inspired literary and artistic creativity.(289)

The perfect example that the hero enjoys in other religion or region mentioned above by Mircea Eliade, we can see the similar idea in the story “In Exile”. The protagonist is enjoying in a new place after he departs from his own society. He is not worrying about his future and he does not want many more things. Whatever he is getting in that new region he is happy because he is getting freedom in his life. If the hero accepts the call to enter this strange world, the hero must face tasks and trails, and may have to face these straits alone or may have assistance. At its most intense, the hero must survive a severe challenge, often with help earned along the journey. If the hero survives, the hero may achieve a great gift, which often results in the discovery of important self-knowledge. The hero must then decide whether to return with this boon, often facing challenges on the return journey. If the hero is successful in returning, the boon or the gift may be used to improve the world.

Very few myths contain all of these stages some myths contain many of the stages, while others contain only a few. Some myths may have as a focus only one of the stages, while other myths may deal with the stages in a somewhat different order. These stages may be organized in a number of ways, including division into three sections. Departure (sometimes called Separation, Initiations and Return). “Departure” deals with the hero venturing forth on the quest, “Initiation” deals with the hero's various adventures along the way, and “Return” deals with the hero's return

home with knowledge and powers acquired on the journey.

The classic examples of monomyth relied upon by Campbell and other scholars include the stories of Orisis, Prometheus, the Buddha, Moses, Mohammed and Jesus, although Campbell cites many other classic myths from many cultures. Which rely upon this basic structure. The alleged similarities between these shared hero legends is one of the basic arguments of the Christ myth theory.

While Campbell offers a discussion of the Hero's journey by using the Freudian concepts popular in the 1940s and 1950s, the monomythic structure is not tied to these concepts. Similarly, Campbell uses a mixture of Jungian archetypes, unconscious forces, and Arnold Van Gennep's structuring of rites of passage rituals to provide some illumination. However, this pattern of the Hero's journey influences artists and intellectuals worldwide, suggesting a basic usefulness for Campbell insights not tied to academic categories and mid Twentieth century forms of analysis.

Campbell uses the work of early 20th century theorists to develop his model of the hero, including Freud (Particularly the Oedipus complex), Carl Jung (archetypal figures and the collective unconscious), and Arnold Van Gennep (the three stages of the Rites of passage, translated by Campbell into separation, initiation and return). Campbell also looked to the work of ethnographers James Frazer and Franz Boas and psychologist Otto Rank.

Campbell calls the journey of the hero the Monomyth. Campbell noted scholar of James Joyce (in 1944) coauthored *A Skeleton key to Finnegans Wake* with Henry Morton Robinson, and Campbell borrowed the term monomyth from Joyce's *Finnegans Wake*. In addition, Joyce's *Ulysses* was also highly influential in the structuring of *The Hero with a Thousand Faces*.

Many critics have their own interpretation on Chekov's short stories. There are

many perspectives among them. Geoffrey Borny in interpreting Chekhov takes issue with whether or not Chekhov uses his character to express his own opinion, and he fervently believes Chekhov does indeed do this. Characters in “In Exile” like many of Chekhov’s other stories discuss their opinion on the meanings of purpose of life. The important thing is that people should understand this, if they do understand this they will certainly invent a different and a far better life. Man will become better only once we have shown him as he is. In his another letter to Alexander Tikhonov in 1902, he states:

All I wanted was to say honestly to people: “Have a look at you and see how bad and dreary your lives are! “The important thing is that people should realize that, for when they do, they will most certainly create another and better life for themselves. I will not live to see it, but I know that it will be quite different, quite unlike our present life. And so long as this different life does not exist, I shall go on saying to people again and again. ‘Please, understand that your life is bad and dreary!’ (Borny 23)

Borny’s opinion that one should strive for desire for nothingness is an example of what Canny was referring to the reader showing that Borny’s opinion that Chekhov’s opinion is expressed through his characters pertains to “In Exile”.

Another noticeable point in these writers’ biographies that can have great influence in their works comparison is their interest in studying medicine:

Chekhov, himself saw no contradiction between his approach to medicine and his approach to writing, nothing that his medical studies had profoundly influenced his literary activity, envisioning science and art as a unity. He saw the goal of both as increasing understanding of

life and freeing people from delusions. He wrote:

When a person does not understand something, he feels discord within him. Instead of looking for the cause of this discord within himself, as he should he look outside? Hence the war with what he does not understand gaining insight into life was important in freeing oneself from inner conflict and happiness. (Whyman 16)

Tolstoy writes, “In Chekhov, everything is real to the verge of illusion. His stories give the impression of a stereoscope. He throws words about in an apparent disorder, like an impressionist painter, he achieves wonderful results by his touches”. And in comparison with an impressionistic painting, he adds:

Chekhov, like the impressionist, has a style all his own. At first glance, it seems as if the painter has merely doubled his canvas with any color that comes to hand, using no discrimination, so that the strokes do not appear to have any relationship, but as soon as one steps back and looks from a distance, one gets the remarkable impression of a colorful, irresistible painting. (Styan 113)

Thus, the stories of Anton Chekhov are rich in mirroring the real life features and social reality. The intact representation of isolation and celebration of one's own life adds the effect of social realism. Though the stories are claiming as the isolation of characters but critics have analyzed. Stories from celebration of hero's own life. Thus it is proved that though the stories are analyzed from multiple perspectives, the issue of celebration of own life has been yet untouched which proves the innovation of the research.

The present research examines heroes and their lives in Anton Chekhov's stories “The Bet”, “In Exile” and “The Man in a Case”. The protagonists of

Chekhov's stories are themselves happy in their own situation. They themselves are the masters and slaves of their own life. In a general sense they are the heroes of their own life. Here the protagonists are in isolation. Some of them are in isolation because of their own interest, some of them are because of the condition of their social norms and values and some of them are in isolation because of their own nature. But the critical reading of this research paper is although they are in isolation the protagonists of Chekhov's stories are the heroes of their own life and they are celebrating their own life. The common issues in Chekhov's in these three stories which are mentioned above the protagonists are in isolation but they are happy with their situation, which helps to prove that the protagonists are the heroes of their own life.

The concept of the hero was first founded in classical literature. It is the main or revered character in heroic epic poetry celebrated through ancient legends of a people; often striving for military conquest and living by a continually flawed personal honor code. The definition of a hero has changed throughout time, and the *Merriam Webster Dictionary* defines a hero as a person who is admired for a great or brave acts or fine qualities. Examples of heroes range from mythological figures, such as Gilgamesh, Achilles and Iphigenia, to historical figures, such as John of Arc, modern heroes like Florence Nightingale and Abdul Sattar Edhi to fictional superheroes including Superman and Batman.

A classical hero is considered to be warrior who lives and dies in the pursuit of honor and asserts his or her greatness by the brilliancy and efficiency with which they kill. Each classical hero's life focuses on fighting, which occurs in war or during an epic quest. Classical heroes are commonly semi-divine and extraordinarily gifted, like Achilles, or, alternatively, are like Beowulf, evolving into heroic characters through their perilous circumstances. While these heroes are incredibly resourceful and

skilled, they are often foolhardy, court disaster, risk their followers' lives for trivial matters, and behave arrogantly in a childlike manner. During classical times, people regarded heroes with the highest esteem and utmost importance, explaining their prominence within epic literature. The appearance of these mortal figures marks a revolution of audience and writers turning away from immortal gods to mankind, whose heroic moments of glory survive in the memory of their descendants, extending their legacy.

Hector was a Trojan prince and the greatest fighter for Troy in the Trojan War, which is known primarily through Homer's *The Iliad*. Hector acted as leader of the Trojans and their allies in the defense of Troy, "killing 31,000 Greek fighters," offers Hyginus. Hector was known not only for his courage but also for his noble and courtly nature.

Heroes in myth often had close but conflicted relationship with the gods. Thus Heracles's name means "the glory of Hera", even though he was tormented all his life by Hera, the Queen of Gods. Perhaps the most striking example is the Athenian king Erechtheus, whom Poseidon killed for choosing Athena over him as the city's patron god. When the Athenians worshiped Erechtheus on the Acropolis, they invoked him as *Poseidon Erechtheus*.

Fate, or destiny, plays a massive role in the stories of classical heroes. The classical hero's heroic significance stems from battlefield conquests, an inherently dangerous action. The gods in Greek Mythology, when interacting with the heroes, often foreshadow the hero's eventual death on the battlefield. Countless heroes and gods go to great lengths to alter their predestined fate, but with no success, as no immortal can change their prescribed outcomes by the three fates. The most prominent example of this is found in *Oedipus Rex*. After learning that his son,

Oedipus, will end up killing him, the king of Thebes, Laius, takes a huge steps to assure his son's death by removing him from the kingdom. But, Oedipus slays his father without an afterthought when he unknowingly encounters him in a dispute on the road many years later. The lack recognition enabled Oedipus to his father, ironically further binding his father to his fate.

The concept of the "Mythic Hero Archetype" was first developed by Lord Raglan in 1936 book, *The Hero: A Study in Tradition Mythand Drama*. It is a set of 22 common traits that he said were shared by many heroes in various cultures, myths and religions throughout history and around the world. Raglan argued that the higher the score, the more likely the figure is mythical.

The concept of a story archetype of the standard monomythical "hero's quest" that was reputed to be pervasive across all cultures is somewhat controversial.

Expounded mainly by Joseph Campbell in his 1949 work *The Hero with Thousand Faces*, it is illustrates several uniting themes of hero stories that hold similar ideas of what a hero represents, despite vastly different cultures and beliefs. The monomyth or Hero's Journey consists of three separate stages including the Departure, Initiation, and Return. Within these stages there are several archetypes that hero or heroine may follow including the call to adventure(which they may initially refuse), supernatural aid, proceeding down a road of trials, achieving a realization about themselves(or an apotheosis), and attaining the freedom to live through their quest or journey.

Campbell offered examples of stories with similar themes such as Krishna, Buddha, Apollonius of Tyana, and Jesus.

Modern examples of the typical hero are Minnie Vautrin, Norman Bethune, Alan Turing, Raoul Wallenberg, Mother Teresa, Nelson Mandela, and Aung San SuuKyi.

The Annales School, led by Lucien Febvre, Marc Bloch and Fernand Braudel, would contest the exaggeration of the role of individual subjects in history. Indeed, Braudel distinguished various time scales, one accorded to the life of an individual, another accorded to the life of a few human generations, and the last one to civilizations, in which geography play a role considerably more decisive than that of individual subjects.

Among noticeable events in the studies of the role of the hero and Great man in history one should mention Sydney Hook's book *The Hero in History*. In the second half of the twentieth century such male focused theory has been contested, among others by feminist writers such as Judith Fetterley in *The Resisting Reader* and literary theorist Nancy K. Miller, *The Heroine's Text: Readings in the French and English Novel*.

The word "hero" or "heroine", in modern times, is sometimes used to describe the protagonist or the love interest to a story, a usage which can conflict with the superhuman expectations of heroism. Classic example is Anna Karenina, the lead character in the novel of the same title by Leo Tolstoy. In modern literature the hero is more and more a problematic concept. In 1848, for example, William Makepeace Thackeray gave *Vanity Fair* the subtitle *A Novel without a Hero*, and imagined a world in which no sympathetic character was to be found. *Vanity Fair* is a satirical representation of the absence of truly moral heroes in modern world.

A Germanic Hero is the protagonist of certain works of early medieval literature mostly in Germanic languages. This hero is always a warrior, concerned both with his reputation and fame, and with his political responsibilities. The way in which he copes with the blows of fate is extremely important. He may be distinguished from the classical hero in that his adventures are less individualistic, and

from the tragic hero because his death is heroic rather than tragic. His death usually brings destruction, not restoration, as in tragedy. His goal is frequently revenge, hamartia in a tragic hero. The historical era with which the Germanic heroes of the literature are associated in legend is called the Germanic Heroic Age.

The Romantic hero is a literary archetype referring to a character that rejects established norms and conventions, has been rejected by society, and has himself as the center of his own existence. The Romantic hero is often the protagonist in a literary work, and the primary focus is on the character's thoughts rather than his actions. Literary critic Northrop Frye noted that the Romantic hero is often "placed outside the structure of civilization and therefore represents the force of physical nature, amoral or ruthless, yet with a sense of power, and often leadership, that society has impoverished itself by rejecting" (246). Other characteristics of the Romantic hero include introspection, the triumph of the individual over the "restraints of theological and social conventions"(248) wanderlust, melancholy, misanthropy, alienation, and isolation.

For heroes to begin their journeys they must be called away from the ordinary world. Fantastic quest don't happen in everyday life. Heroes must be removed from their typical environment. Most heroes show an unwillingness to leave their home, their friends, and their life to journey on a quest. But in the end they accept their destiny. Usually there is a discovery, some event, or some danger that starts them on their heroic path. In some cases here happen upon their quest by accident. Campbell puts it like this, "A blunder the merest chance reveals an unsuspected world."

The new world the hero is forced into is much different than the old one. Campbell describes this new world as a

fateful region of both treasure and danger . . . a distant land, a forest, a

kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountain top or profound dream state . . . a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight. (23)

This description may seem pretty vague but think of all the various fantasy realms characters have entered throughout the years.

In classical concept, hero should be from aristocratic background or the warrior where the problems and obstacles lead him to the heroic action. Where hero is shown in a pathetic situation, due to his noble birth the suffering produce tears in the readers eye. But in modern concept the hero may be from any family background, his birth doesn't matter to be a hero. The action and performance makes him a hero.

Nowadays a hero is a person who can face any kinds of difficult situation and teach audience a lesson. In Chekhov's stories we can find such heroes who are from the real world. The heroes may be from real social stratum. He shows the realistic characters whom we found around us. In this research paper it's about the protagonists' action and behaviors which make them the hero and those heroes are celebrating their own life. In a general sense they are happy with their own world.

The purpose of this research paper is to analyze the celebration of heroes own life study to Anton Chekhov's three stories "The Bet", "The Exile", and "The Man in a case". It's about to understand the works of author and the influence of the protagonists to the reader. It also raises the issues that how a person could be happy in any kind of situation throughout the behavioral writing to see whether it can help to change the habit through the writings of Anton Chekhov. Likewise to centralize the interconnection between human being and the difficulties without adversely affecting other and maintaining the relationship is also another purpose of this research. Finally

this research also promotes the celebration of own life and the heroes of own life in any difficult situation by showing the unrealistic behavior which a normal person cannot tolerate.

There are various ways by which ideas in literature are given artistic representation. An author may share an idea expressed by one of the characters, and in this case its development lies in the continuing explanation and detailing of this alliance. But there may be no such hero, in which case it is the thematic construction as a whole that makes the idea clear. The idea may develop on its own or it may be supported by the author's explicit sympathy, his philosophical or publicist utterances. In some works, the idea matures the isolation, in others it develops in a struggle with antagonistic ideas and so on.

Celebration of own life or the heroes of own life prerequisites for the protagonist in the life of own. Chekhov also presents the same idea in his stories "The Bet", "In Exile" and "The Man in a Case". The writer started the stories from the problems. In the story The Bet there is an argument about punishment between the people who are attending the party of old banker. In other story the writer starts his writing from the exile of two characters in the story. "In Exile" and other story "The Man in a Case" the writer creates a protagonist whose nature is different than others in the story where he can't adjust him with others opinion. In a first story of Chekhov "The Bet" the story start with the argument about punishment in the party. In that party there had been many clever men and there had been interesting conversations. Among them other things had been talked about capital punishment. The majority of the guests, among who were many journalist and intellectual men, disapproved of death penalty. They considered that form of punishment out of data immoral, an unsuitable for Christian states. In the opinions of some of them, the death penalty

ought to be replaced everywhere by imprisonments for life. In this story the argument between the intellectuals changed into bet between the party host and the young lawyer. Anton Chekhov although writing in different perspective, anger, happiness, sadness but his characters in his writings seems happy in this averse situation. His general thought to have address protagonists inner happiness for self-satisfaction. “The Bet” promotes the celebration of own life by foregrounding the different world, by interpreting the protagonists actions in unnatural behavior, by creating difficult situation, by producing diverse natures of characters, he proves that the characters who are playing a bad role are happy in their own world.

Similarly, Chekhov's another two stories also prove that his protagonists are the heroes of own life and celebrates their own life. They do not hesitate to be happy in any adverse situation. In Chekhov's short story “In Exile”the protagonist old sermon, nicknamed Canny is happy although he is exiled due to his revolutionary behavior against the norms and values of his society. The situation in his exile is not suitable as his normal situation in his own society but he is happy. He is feeling that he is in heavens where he is living after his exile from the society. Canny and young Tatar, were in the same situation. But the young feels difficulties so, Canny told him to live a free life because there in exile no boundaries and restriction. The activities and saying proves that he is a hero of own life and he is celebrating the life with happiness.

In another story “The Man in a Case” Chekhov creates a character Byelikov as a protagonist. In this story, the protagonist’s nature is different than other normal people. Through the protagonist the author of the story wants to prove that the hero of his own life. In a general sense the protagonist Byelikov is a character who thinks and behaves in different way. He does not want to convince with other for a better

relationship. He does whatever he wants and he agrees with other whatever he thinks. He fall in love with a female character named Varinka but he didn't adjust with her due to his nature their relationship didn't seems well. The protagonist seems happy in his own world. If he convinced with other opinion and perspective he may not be happy although he makes other character happy. Through this character the author wants to prove that the protagonist as a hero of his own life.

Hero is a person who plays a role of representation for different social stratum. He is a role model for ordinary people and somehow he teachers the morality, humanity equality and so on. Chekov also presents the same in his stories "The Bet", "In Exile" and "The Man in a Case". The writer started the stories with a problem and difficulties here the protagonist or the heroes should tale those kinds of difficulties which normal person can't tolerate. But in these stories the main purpose is to present the protagonist as a hero of their own life.

In the story "The Bet" the protagonist bet with the party host the old banker creates the situation of life as a prisoner which the protagonist accepts easily. While the protagonist a young lawyer chooses a life as imprisonment he wrote a letter to the banker where he explains:

For fifteen years I have been intently studying earthly life. It is true I have not seen the earth nor men, but in yours book I have hunted stages and wild boars in the forest, have loved women. Beauties as ethereal as clouds, created by the magic of yours poets and geniuses, have visited me at night, and have whispered in my ears wonderful tales that have set my brain in a whirl and Mount Blanc, and from there I have seen the sun rise and have watched it at evening flood the sky, the ocean, and the mountain tops with gold and crimson. I have

watched from there the lightning flashing over my head and cleaving the storm clouds. I have seen green forests, rivers, lakes, towns. (5)

To deal with the issue of adventurous journey of new world by hero the critic Joseph Campbell given this variety, as well as the numerous cultures that features hero myths, no single theory could possibly explain their origins and hegemony in Europe mythologies. Here I want to follow one line of inquiry: the relationship of hero myths to male rites of passage. For instance, Joseph Campbell describes this “mono myth” as:

A magnification of the formula [represented] in the rites of passage separation-initiation-return. A hero ventures forth from the world of common day into a region of supernatural wonder fabulous forces are their encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (31)

Campbell’s main proposition is that the hero adventures a mysterious world which made him more powerful, knowledgeable, logical, and skillful than the previous situation. He can face each and every problem in life because of his mysterious adventure. In which he learnt the skill to face the problems. The deal of conquering nature made him mature and experienced one comparing with the ordinary people. The same situation happed in the story but where the young lawyer learnt those things of life and experience during his imprisonment.

Furthermore, the major character of the story “The Man in a Case” Byelikov is not happy with the outer world where he used to visit and doing a job. He always remains in own world where he is happy but the other character frustrate him which he did not like. His life style is different than others so the character in the story made

him a humorous character and they imitate the lifestyle of Byelikov. But he never thought seriously with that matter. He always does the things what he thinks right and he did not think about the outer world. He is always serious about his own activities and deeds. Due to his deeds and activities made him as a hero of his own life through the following lines.

We teachers were afraid of him. And even the headmaster was afraid of him. Would you believe it our teacher were all intellectual, right-minded people, brought up on Turgenev and Shchedrin, yet this little chap, who always went about with galoshes and umbrella, had the whole high school under his thumb for fifteen years! High school, indeed... he had the whole town under his thumb! Our ladies did not get up private theatricals on Saturday for fear he should hear of it, and the clergy dared not eat meat or play cards in his presence. (3)

Most of the people afraid with Byelikov because he is different than others. Due to his different thoughts and activities they couldn't live a private life but these things does not matter in Byelikov's life. He never realizes that due to his activities people are angry and afraid of him. He always does the things whatever he wants to do. He does not concern about the issues and thought of people towards him. People made him sometimes a humorous characters and they imitate the lifestyle of him but he never realize that and he never tried to change the activities and lifestyle because of people thought towards him. He had a strong determination because of his habit and he was fond of within his own world. He fulfilled his responsibilities of teacher and he raises the voice when he found something happening wrong. This behavior and activities of celebrating his own life within his own world made him as a hero in this story.

To deal with the issue of making characters a hero of own life different

researcher takes the help of the critical insight. From the view point of hero, the researcher changes the notion of classical hero where hero should be brave, warrior and should have a noble birth. The concept and notion about hero slowly and gradually changed during the research period. Nowadays, a ordinary people may be the hero. Robert Fitch is the famous psychologist. He had a opinion that while one must therefore allow for the possibility that some suffering will be of such magnitude as to be totally devastating to an individual's life preventing sleep, concentration or coherent thought or action suffering will not be so all inclusive in every case. \in these latter cases many the same arguments for the redemptive value of pain also apply to suffering, for the bearing of suffering with courage is able by the same means of acceptance to strengthen personhood.

Suffering is not merely to toughen character. It may be the occasion in which character movement significantly one direction or another . . .

Others in suffering grow in humor, humility, in a real sense of purpose, and above all in the capacity to look upon their fellowmen with charity and with compassion. (147)

The acceptance of pain and the development of the ability to bear it is itself an element of the virtue of courage. Courage, as one of the cardinal virtues, serves in the bearing of pain by inability the self of retain control of life, expanding or maintaining the liberty necessary to pursue one's own happen that freedom in turn allows for a greater fulfillment or moral obligations to one's fellows in the maintenance of extensive social relationships in spite of pain.

Chekhov's idea of hero also falls in history "In Exile" where the protagonist Old Semyon, nicknamed Canny an old man of sixty, lean and toothless, but broad shouldered and still healthy looking was premised by the society due to their activities

against his society. And the punishment was Exile from his own society. He was ruled from his society and with him another person a young Tatar, whom no one knew by name also punished. But the Tatar was feeling bad because he was nursing his home and his family too much because he was unable to adjust him in the new place. The protagonist Canny was happy in the new place; he made a happy life because there was feeling freedom in his new world. He was free from responsibilities and duties. Following lines described that he protagonists is happy and he is a hero of his own life:

I am not a simple peasant, not of the working class, but the son of a deacon, and when I was free I lived at Kursk; I used to wear a frock coat, and now I have brought myself to such a pass that I can sleep naked on the ground and eat grass. And I wish on one a better life. I want nothing and I am afraid of nobody, and the way I am look at it is that there is nobody richer and freer than I am. When they sent me here from Russia from the first day I stuck it out. I want nothing! (3)

In the above lines the life in exile is not easy to live because the new place, new environment and new things that person should adjust with these things. But here the protagonist Canny is happy. He is adjusting him with these things and the environment. While he was at his home he was totally bounded by the norms and values, duties and responsibilities but in Exile life he is fully free from those things. He can do whatever he wants to do. There is nothing which can stop his activities. He didn't fear with anybody and anything. So, the protagonist is hero of his own life.

According to Mr. J.O. Urmson There is a collision between utilitarianism (as well as other moral theories) and what we believe about saintliness and heroism. Saintliness (a secular notion here) and heroism he defines as acts of outstanding self-

sacrifice and courage sometimes he says saints and heroes are merely (though nonetheless peerlessly) doing their duty; but at other times we regard their actions as going beyond what it is their duty to do. To prove the notion of hero of own life and the happiness of the hero Joel Feinberg takes the idea of Urmson and he further explains:

I take Urmson as my target, partly because he rests his case, not solely on what our alleged moral beliefs are, but also on why he thinks such beliefs are right; partly because, like him, I am interested in the implication of this problem for utilitarianism in particular duties because life is possible without them. The collision Urmson thinks he detects is between our belief that there are such actions and requirement of utilitarianism that is our duty to do whatever produces the greatest total of happiness. For that requirement does not concede the existence of a class of actions which would produce greater happiness than any actions, but which it is not our duty to perform. Urmson says that all moral theories collide with this belief, but I am concerned here only with utilitarianism. (179-80)

Eric Neumann's hero myth was much more sophisticated, since he related it to the entire history of humanity. Following the dictum "ontogeny follows phylogeny". He explains that "individual ego consciousness has to pass through the same archetypal stages which determined the evolution of consciousness in the life of humanity". But actually reversed the equation, making the evolution of human consciousness through history following his idea of how individual consciousness develops. Here the hero equals the nascent ego as it struggles to defend and assert itself:

The mythological stages in the evolution of consciousness begin with

the stage when the ego is contained in the unconscious, and lead up to a situation in which the ego not only becomes aware of its own position and defends it heroically, but also becomes capable of broadening and relativizing its experiences through the changes affected by its own activity. (5)

Chekhov's story "The Bet" also carries the same theme of ego and consciousness. There in the party host by the old banker, the conversation of the guests about the capital punishment changed into the discussion. The majority of the guests, among who were many journalists and intellectual men, disapproved of the death penalty. They considered that form of punishment out of date, immoral and unsuitable for Christian status. In the opinion of the some of them the death penalty ought to be replaced everywhere by the imprisonment for life.

The party host disagrees with the opinion and he said that he has not tried either death penalty or imprisonment for life but if one may judge a priori, the death penalty is more moral and more humane than the imprisonment for life. Capital punishment kills a person once but lifelong imprisonment kills him slowly. A lively discussion arose amongst the guests who were young lawyers, a young man of twenty five but put his opinion that the death penalty and the imprisonment for life are equally immoral, but if I had to choose between them, I would choose the imprisonment for life. After this opinion, the story comes to the climax and the party host puts a bet with the young lawyer. The party host bets two millions to the young lawyer. And the bet was that the lawyer should live a life without a relation with anybody in a single room for five years. The young lawyer said that he will take the bet, but he would stay not for five but for fifteen years.

Here, we can see the ego of the protagonist clearly. To, clarify him about the

imprisonment for life within the discussion. He is ready to imprison himself for fifteen years. In one hand, he is a hero because he accepted the challenge and in other hand he also fulfilled his promise to get imprisoned for fifteen years. After the completion of the imprisonment, he came up with consciousness, aware and knowledge. While he was in imprisonment he was allowed to do everything. Whatever he demands, the banker fulfills. And the following lines proved that the ego changed into consciousness and awareness:

And I despise your books; I despise wisdom and the blessings of this world. It is all worthless, fleeting, illusory and deceptive like a mirage. You may be proud, wise and fine but the death will wipe you out the face of the earth as though you were no more than mice burrowing under the floor, and your posterity, your history, your immortal geniuses will burn or freeze together with the earthly globe. (5)

The above lines said by the young lawyer proved that he is genius and more intellect person. The protagonist's imprisonment made him to realize all those things. The challenge which he accepts makes him a hero in one hand but in other hand the ego to clarify his opinion made him to realize that futile life is not greater than the death. He never regrets that he wasted fifteen years in imprisonment because he knew the new things about life.

Furthermore, in the story "In Exile", the protagonist Canny's suggestion to the young Tatar is more inspirable. It's not only the truth what he said to Tatar but it is also truthful and fact which may be a moral lesson to us. Nowadays, people are running after money, name and fame but they do not know that the money can't give us the ultimate happiness. When our soul feels happy without money, which is real happiness. A hero's duty is to spread moral lesson and here the same thing happening

in the story. The protagonist saying gives us a moral lesson through these lines:

So you see what Siberian happiness is, damn its soul. You see how people can live in Siberia. He has taken to going from one doctor to another and taking them home with him. As soon as he hears that two or more miles away there is a doctor or a sorcerer, he will drive to fetch him. A terrible lot of money he spent on doctors and to my thinking he had better spent the money on drink. She will die just the same. She is certain to die and then it will be over with him. He will hang himself from grief or run away to Russia. That's a sure thing. He will run away and he will catch him, then he will be tired, sent to prison, he will have a taste of the lash. (5)

Thus it is evident, it is based on the story "In Exile" and the main purpose of the lines above is to prove that how the protagonist feels about life and how he reacts with others activities. Although he is in exile, he took his life so easily and the life in Siberia is not easy to survive. One day everyone should get buried after death. If, so then why to run after money. So the protagonist is living a life without tension.

Anton Chekhov has clearly mentioned the view upon life and he gave justice to his characters. The characters of his story are not real but he presents them so artistically that they seem real. Here, what we notice is that the characters of his stories are happy in their lonely situation. And the protagonists of his story are the hero of their own life. Canny, Byekilov and the young lawyer are not in good condition but they themselves have different behavior and are happy within themselves.

The readings of Anton Chekhov's stories have strength of protagonists' will of making their life full of happiness although the readers feel adverse situation. Life has its own meaning in its general sense but the protagonists created by the author gave

different views upon life. Without most of the things, the heroes in Chekhov's stories are happy. So, they themselves are the heroes of own life.

To sum up, as a distinctive approach to the practice of literary criticism, heroism and the title heroes of own life give a lesson that the ordinary people also have the heroic characters. And if they recognize it, happiness is not in another place. Chekhov's protagonists don't know that they have the heroic quality but if we read them the action, activities and their sayings made them the hero of their life. A technique of Chekhov is that he presents the characters in his work from the ordinary surface of the society.

Anton Chekhov's stories come on the level of surface of heroes of own life. When he makes a direct and indirect connect to the readers to maintain the balance between the plot and the characters. Both the stories and the protagonists exist in a perfect interrelationship which is the finding of the research. The protagonists are the imaginative characters of the stories who are giving a moral lesson to the readers. Here in the stories the protagonists so not run behind the money and other materials for gaining happiness. To survive the protagonists are using a technique of saints' life which gives them the courage to live a life from different perspective and also giving a intuition about the life. The protagonists rely on the isolation and use different life styles to run their life. This shows the quality of hero and how the heroes survive with the help of happiness created by their ability. But the sorry fact is that, despite of their heroic quality, the readers may have bad image in the mind about them.

Chekhov presents the protagonists as the hero of their own life. Chekhov presents this reality of human beings with ignorance of worldly worth things and it awareness us to maintain a happy life by relating between the protagonist life and the plot of the stories.

The application of theoretical modality of heroism in the stories enables the readers to find out the ultimate happiness. But Chekhov has not answered the possible circumstances and the situation of the future, he has only hinted them.

To sum up, for the complete happiness, human being should not run after money and responsibilities. Therefore the heroism is an essential element which may be applicable to human being's life to face each and every problem. The money and other material only give the pain and sufferings in our life. Through the critical analysis, Chekhov's stories "The Bet", "In Exile" and "The Man in a Case" talk about own happiness issue and the knowledge that the activities of protagonists are necessary for the complete happiness and freedom will be put forth. How the author deals with the protagonists activities and their heroic quality in relation with human beings has been analyzed. This research finally reaches to the conclusion that the happiness and heroism play a great role being a hero of own life. But the present situation of people is totally different than the author presents the issues, activities of protagonists in the stories.

Works Cited

Borny, Geoffrey. *Interpreting Chekhov*. Australia: ANU, The Australian National University Press, 2006.

Campbell, Joseph. *The Hero With a Thousand Faces*. London: Abacus/ Sphere Books, 1975.

Cawelti, John G. *The Six-Gun Mystique*. Bowling Green, OH: Bowling Green U Popular P, 1984.

Eliade, Mircea. *History of Religious Ideas*. Chicago: University of Chicago Press, 1985.

Feinberg, Joel. ed. *Saints and Heroes: In Moral Concepts*. United Kingdom: Oxford University Press, 1969.

Fitch, Robert. *Of Love and Suffering*. Philadelphia: Westminster Press, 1970.

Neumann, Eric. *The Great Mother*. Germany: Princeton University Press, 1955.

Neumann, Eric. *The Origins and History of Consciousness*. London: Routledge and Kegan Paul, 1954.

Styan, John L. *Chekhov in Performance*. Cambridge: Cambridge University Press, 1971.

Whyman, Rose. *Anton Chekhov: Routledge Modern and Contemporary Dramatist*. New York: Taylor and Francis Group, 2010.