

## Leaving and Staying in the Village : A Comparative Study of Planned and Cultural Behaviors in Anton Chekhov's *Peasants* (1897) and Yusuf Idris's *The Sinners* (1959)

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### Abstract

The Russian writer Anton Chekhov (1860 – 1904) wrote *Peasants* in 1899. In this story he introduces Nikolay Tchikildyeev, who, as a boy, leaves his village among other villagers to work in the town. After long years he spends working as a waiter in the Moscow hotel, Slavyansky Bazaar, he is forced by a disease to return back to his village Zhukovo. After his death his wife and his daughter leave the village back. The Egyptian novelist Yusuf Idris (1927- 1991) published his novel (Al- Haram), *the Sinners* in 1959. The novel was translated into English by Kristin Peterson Ishaq and was published in 1984. In this novel Idris tackles the phenomenon of (Attarhela), the migrant workers, who were taken from their villages in great numbers to work in vast land far away in certain seasons. When their jobs were accomplished, they were carried back to their villages to wait for the following season. The tragedy of Aziza, who is one of these villagers, forms the main stream of actions in the novel.

The main aim of the paper is to show through the Theory of Planned Behavior (TPB) and the cultural theory that both of leaving and staying in the village are planned and cultural behaviors. The leaving character's suffering of poverty, alienation, and cultural problems also prove that leaving the village is not the favorable choice. Another aim is to compare leaving the village in Chekhov's *Peasants* and in Idris's *the Sinners*. So, the paper comes in an introduction, four parts and a conclusion. In the first part, the paper discusses the features of poverty in the two works. The character's suffering of alienation is highlighted in part two. Part three tackles cultural change and cultural differences as causes of the suffering. Part four compares the behaviors of leaving.

**Key words:** Leaving Staying Village Chekhov *Peasants* Idris *the Sinners*

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The Russian writer Anton Chekhov (1860 – 1904) published *Peasants* in 1899. In this story, he introduces Nikolay Tchikildyeev, who, as a boy, leaves his village among other villagers to work in the town. After long years he spent working as a waiter in the Moscow hotel, Slavyansky Bazaar, he is forced by disease to return to his village Zhukovo. After his death, his wife and his daughter leave the village.

The Egyptian novelist Yusuf Idris (1927- 1991) published his novel (Al-Haram), *the Sinners* in 1959. The novel was translated into English by Kristin Peterson Ishaq and was published in 1984. In this novel, Idris tackles the phenomenon of (Attarhela), the migrant workers, who were taken from their villages in great numbers to work in vast land far away in certain seasons. When their jobs were accomplished, they were carried back to their villages to wait for the following season. The tragedy of Aziza, who is one of these villagers, forms the mainstream of actions in the novel.

The question of this paper is why do most of the people in these two works stay in their poor villages and do not leave for better conditions away in towns? To answer this question, and to explain this behavior the paper depends on Icek Ajzen's theory of Planned Behavior (TPB). Since these behaviors are connected with social attitudes and related to the village which is a social structure, the cultural theory is also guide to explain them.

Staying in and leaving the village in Chekhov's and Idris's works are two contradicting behaviors. It is a fact of life that very few peasants leave while the majority of them stay in the villages. Ajzen refers to what he calls "an intention" behind each behavior. He also specifies certain determinants that enforce the intention of each behavior:

According to the theory of reasoned action, a person's intention is a function of two basic determinants... The personal factor is the individual's positive or negative evaluation of performing the behavior, this factor is termed attitude toward the behavior. The second determinant of intention is the person's perception of the social pressures put on him to perform or not perform the behavior..., this factor is termed subjective norm. (12)

In the two works, *Peasants* and *the Sinners* the leaving characters' bad conditions and suffering present the determinants that direct the attitudes as well as subjective norms against the leaving behavior.

Ajzen was not satisfied with explaining the behavior, but through the determinants, he was able to predict the behavior which is turned into a goal in itself. He "developed a theory of planned behavior... because of the factors mentioned. every intended behavior is a goal" (Kuhl and Jurgan 3-4). Depending on the factors of personal attitude and the subjective norm any behavior becomes a goal in itself. Staying or leaving the village as

behavior forms a goal for the individual regardless of the advantages or the disadvantages of the behavior.

Ajzen's theory states that the ideas, the background, and the information about the subject decide the person's behavior, "the totality of a person's beliefs serves as the informational base that ultimately determines his attitudes, intentions, and behaviors" (Fishbein and Icek 14). By the end of the two works, through which the leaving characters face and suffer bad conditions, most of the characters as well as the readers are expected to be completely convinced that leaving the person's village is not the better behavior.

Chekhov's *Peasants* and Idris's *The Sinners* are cultural works par excellence,

For cultural critics, a literacy text, or any other kind of cultural production, performs cultural work to the extent to which it shapes the cultural experience of those who encounter..., it shapes our experience as members of a cultural group. (Tyson 197)

The characters in the two works suffer because of either the alteration or the difference in cultures. Some cultural critics suggest some questions to examine if the text is a cultural work. Two of these questions are "What kind of behavior..., does this work seem to enforce? ... what are the largest social structures with which these particular acts of praise or blame... might be

connected” (297). The two works enforce staying in the village and this act is connected with the social structure of the village. So, *Peasants* and *the Sinners* are cultural literary works and the cultural theory is important to explain the behaviors of leaving and staying in the villages in the two works.

The paper aims to show through the leaving character’s suffering of poverty, alienation, and cultural problems that leaving the village is not a favorable choice. Another aim is to compare leaving the village in Chekhov’s *Peasants* and Idris’s *The Sinners*. So, the paper comes with an introduction, four parts, and a conclusion. In the first part, the paper discusses the features of poverty in the two works. The character’s suffering of alienation is highlighted in part two. Part three tackles cultural change and cultural differences as causes of the suffering in the two works. Part four compares the behaviors of leaving in the two works. The conclusion presents the results of the research and some related recommendations for the other researchers.

## I

Poverty is not an uncommon feature of the old village either in Russia or in Egypt. Chekhov and Idris mean to highlight the traits of poverty in the villagers especially the families of the individuals who choose the behavior of leaving, the case of *Peasants*, or the people of Attarhela in *the Sinners*. The two writers give their message that leaving is not a successful behavior to get rid of poverty. “Successful performance of social

behavior was shown to depend on the degree of control a person has over internal and external factors that may interfere” (Ajzen 35). Nikolay’s control over his disease is as weak as Aziza’s control over the power of poverty, of the young man, and of her natural desire. The two characters die leaving their families in destitution. Thus, they similarly fail in their behaviors.

However, struggling with poverty and complaining its terrible influences are repeatedly experienced by the characters in Chekhov’s *Peasants*, while the migrant workers in *the Sinners* silently cope with their miserable lives. They move to another village only for some time and return home to gain very few piasters to feed their families. They do not have the ambition of the leaving characters in *Peasants* to change their fate and to become rich. Nikolay’s family is in a struggle with poverty. They are so worried that they clearly observe and openly complain about its terrible effects.

Nikolay’s disease starts his relationship with poverty when he is still in the town. “All his savings and his wife’s were spent on doctors and medicines; they had nothing left to live upon” (Chekhov 180). The lack of money is the power that forced him to go back to his village. He knows that his family is a poor one. He may felt that being among his family will relieve his pains and needs. Despite of that, “when he saw the greed with which the old father and the women ate the black bread, dipping it in water, he realized he had made a mistake in coming here, sick, penniless,

and with a family” (182). His mistake comes from his wrong expectations about his family. He knows they are poor but he did not expect that terrible degree of hunger and poverty.

To stress the influence of poverty Chekhov repeats the word “poverty” in the same sentence more than once in *Peasants*. Olga expresses her admiration of the morning in the village: “What a lovely morning! And how lovely life would have been in this world, in all likelihood, if it were not for poverty, horrible, hopeless poverty, from which one can find no refuge!” (187). The existence of poverty spoils the beautiful life of man either in town or in the village. Before this in the description of the hut of the Chekhov family, Nicolay sadly sees that poverty is the cause of the absence of all the family, “the poverty, the poverty! Of the grown-people there were none at home: all were at work at the harvest” (180-181). Poverty forces all members of the family to work and to leave it empty. Even the old people, who are supposed to stay at home to rest at the end of their lives, work at the harvest.

Granny, the mother of the family complains about poverty and its terrible effects several times. Maria comments on their bad conditions and the situations of the old parents: “The old man is all right ... but Granny is strict; she is continually nagging. Our own grain lasted till Carnival- we buy flour now at the tavern. She is angry about it; she says we eat too much” (186). Granny

complains more than her father because of her position as responsible for preparing the food of the family.

In other situations, Granny directly complains about their poverty. She comments on both her son Kiryak and his father. “He is no great help! said the old woman tearfully. Our men are a grievous lot; they bring nothing into the house, but take plenty out Kiryak drinks, and so does the old man” (182). The two men who are living in the house take more than they give. They, instead of relieving the problem, they aggravate its difficulty. Nikolay also, according to her, is not better than his brother and his father. She fell upon him with abuse, with reproaches, shaking her fist right in his face. She shouted that it was all his fault: why had he sent them so little when he boasted in his letters that he was getting fifty rubles a month...? If he died, where was the money to come from for his funeral ...? (207)

Directly in his face and in the presence of Olga and Sasha, Granny complains about poverty and blames Nikolay as a main cause of their problem.

After Nikolay’s death, his big family as well as his small one Olga and Sasha continue to suffer poverty in winter. After the end of the cold winter, Olga and Sasha leave the village. During their travel away from Nikolay’s village,

Olga bowed down before the open window,  
and said in a loud, thin chanting voice:



“Good Christian folk, give alms, for Christ’s sake, that God’s blessing may be upon you, and that your parents may be in the kingdom of Heaven in peace eternal.”

“Good Christian folk,” Sasha began chanting. (216)

Olga and Sasha are tuned into beggars. They ask the Christians to give them alms to win the blessing of God in return. The reader does not know what Olga and Sasha will do when they arrive at their destination. So, in Chekhov’s *Peasants*, the man who left his village, his big family as well and his small family suffer poverty during his life. After his death, his family continues to complain about poverty. Olga, his wife, and Sasha, his daughter during their travel back from the village ask for alms from the Christians. Nikolay’s behavior of leaving his village fails to stop poverty, the features of which are made clear in Idris’s novel in spite of the migrant workers’ repeated movements out of their villages.

The migrant workers in Idris’s *The Sinners* do not complain, blame each other, or struggle with poverty as Nikolay’s family in Chekhov’s *Peasants* and this may be their sin. They accept poverty and know that their work in the far lands will only help them to continue living and will not turn them into rich people. They are sinners because they do not fight poverty. One of the critics explains,

where then is the sin in Yusuf Idris's novel? it is social injustice and harsh circumstances that drive a woman like Aziza to submit to the wills of the local playboy? Or is it the prevailing moral standard in a society that allows men to have their way with women? Or is it Aziza's error? (Sakkot 41)

Thus they are sinners because they accept poverty and adapt to its pains. Poverty is their main sin and the cause of their suffering.

Idris describes the features and aspects of those poor workers. They passively expose themselves to the terrible effects of poverty,

Weren't they the poorest people of their own region who, driven by poverty to work on far-off estates, left their homes and their villages for the sake of a daily wage of no more than a few piasters? Weren't they those wretched people who wore ragged clothing and had a strange smell? (Idris 11)

They are so poor that they leave their homes, families, and neighbors for so little amount of money. They are poor and wretched to the extent that they wear worn-out clothes and they are unable to wash.

In another situation, Idris draws an inhuman image of the migrant workers. They also wear each other dirty clothes,

Even their clothing was the same: old people's youngsters, the man's gallabiya that had turned color and was full of holes, and the woman's faded, black dress with its fraying threads. It often happened that a Gharbawa man would borrow his wife's long robe, she would wear his gallabiya and no one would know the difference. (22)

Their clothes are dirty, colorless, and full of holes. There is no difference between the clothes of a male, a female, an old or a young person. This image is so inhuman and enough to show their sinful relationship with poverty. Chekhov and Idris similarity show that the characters who decide to leave their villages do not succeed to change their or their families' poor life. Accordingly, their leaving as a behavior was a mistake. This is made clear to them, to their families and to the rest of the people in their village. This certainly forms the beliefs of the people and creates the social norms against the leaving behavior. The characters' suffering of alienation may not be equally clear in the two works but it is more influential.

## II

Alienation is a clear negative side of the leaving behavior in *Peasants* as well as in *Sinners*. The leaving character suffers alienation in the two works,

The term alienation has its simple meaning a condition of being estranged from someone or something... In social psychology, alienation refers to a person's psychological withdrawal from society ... the alienated individual is isolated from other people; taken to an extreme, such psychological isolation expresses itself in neurosis. (Tally3)

The individual suffers from being isolated from the people and the places around him. It is a painful feeling that causes functional disorder in man's behavior because of a disorder in his nervous system. Being a stranger all the time and in all places hurts the psychological balance of the individual. Man always needs the feeling of belonging to certain people and places.

Alienation and its negative influence on the leaving characters are clear in *Peasants* as well as in *the Sinners*. Nikolay does not feel that he has a real home in Moscow, when he becomes sick he thinks of his family home in the village. He "made up his mind he must go home to the village. It is better to be ill at home...; it is a true saying that walls of home are a help" (Chekhov 180). Nikolay feels that he does not belong to the town when he is sick he seeks help from his home in the village. The walls of his family home will help and protect him. The walls act as a symbol of family parents and brothers.

Nikolay seems to misevaluate the situation. Their home in the village is no longer his home. He, Olga, his wife, and Sasha his daughter are strangers in the village. This is stressed by the sarcastic comment of his brother Kiryak, when he sees Nikolay, his wife, and his daughter, “My brother and his family have come to the parental home... from Moscow, I suppose, the great capital Moscow, to be sure, the mother of the cities” (184). Kiryak describes the home as a parental’ one, he neither says ‘his home’ nor ‘their home’. Then he adds “from Moscow” to refer to the fact that he owns another home that lies in the capital, but more importantly he means that the family home is no longer their place. They are strangers, which is made sure again by Fyokla, Nikolay’s sister-in-law.

Fyokla is more direct and clear than Kiryak in alienating Nikolay and his small family. She takes the chance of Nikolay’s problem with his mother. He objects to his mother’s beating of Sasha, Chekhov draws the scene as follows: “You wretched creature!”, Fyokla shouted at him spitefully: ‘The devil brought you all on us, eating us out of the house and home’” (194). Fyokla tells him that he belongs to another place and only the devil brought him. She also uses says ‘on us’ to mean that the family house is theirs, the people who stay in the house and it can not include any strangers. According to her Nikolay, his wife, and his daughter are living ‘on’ them and not with or beside them. She accuses him of eating the people of the house. Fyokla uses the

two words house and home. Nikolay does not have the right to anything in the place and he is a completely unwelcomed stranger.

Fyokla stresses that meaning in another situation sarcastically this time. She challenges Nikolay and Olga openly: “We shall see what you’ll find to eat here, you Moscow gentry!” (200). She differentiates here between two places” the village home and Moscow. Moreover, she calls them “Moscow gentry” to say that they belong to Moscow and not to the village life. Nikolay is severely and painfully alienated by the members of his family in *Peasants*, the migrant workers are equally alienated in *the Sinners* but through strangers.

The migrant workers are suffering alienation as long as they are working in the land of the estate. They are working near other villages, however, the peasants in the villages around the estate alienate them. The people of these villages agree to alienate the migrant workers. When Fikri Afendi finds the dead body of the newborn child;

the men's eyes and hearts turned in the direction he indicated and the answer sprang from most of them like a cry of acquittal “them. It's nobody but them. Why, it's obvious. They're Gharabwa and sons of bitches”. (Idris 10)

The most informative word in these lines about the farmers' alienating of the migrant workers is the name that they give to

those workers. They name them "Gharabwa", an Egyptian Arabic word that means strangers. They use this name all the time which should make the workers feel that they belong to another place and they are strangers in the estate. All the time the workers are reminded that they do not have a home, a family, or even relations. They live at this place alone without any help or support. The characters, who leave the village suffer alienation either by the family members, as in *Peasants*, or by the neighbors of the working camp in *the Sinners* assure them and the other character that their behavior of leaving their village is not a successful one.

### III

Culture in its simple meaning form the foreground and background of Chekhov's *Peasants* and Idris's *The Sinners*. In the background culture is as the way of living of certain people in a specific place,

Culture is a process, not a product it is a lived experience, not a fixed definition. More precisely, a culture is a collection of interactive cultures, each of which is growing and changing, each which is constituted at any given moment in time by the intersection of gender, race, ethnicity, sexual orientation, socioeconomic class, and occupation... that

contribute to the experience of its members.

(Tyson 296)

Each work presents the background of the popular culture of certain people at a definite place and time. In *Peasants*, Zhukov is a village near Moscow; there the villagers are poor people who work in the fields. However, they live in harmony and all the neighbors seem to have the same habits and beliefs. In *The Sinners* the incidents of the novel take place in two different places, the most important events happen in a village in a “spot on the northern Delta where the estate stretches away so far that its end can hardly be seen” (Idris 1), the place, where the migrant workers camp and work. Around them there are some villages, where farmers live and have their different ways of life. Consequently, in the background, there are certain ways of living and specific cultures.

Culture also occupies the foreground of the two works to focus on individuals of changed culture in *Peasants* and small groups of migrant workers as people of different cultures in *the Sinners*. Then, “what does the literary work suggest about the experience of groups of people who have been ignored (presented); or misrepresented by traditional history” (Tyson 300)? Showing the details of the cultural problem of those characters is the function of the cultural literary work. In the two works the cultural experiences of the leaving individuals or groups are presented. In *Peasants* Nikolay, his wife, and individuals from his



village left for Moscow their culture suffered changes because of their life in a great town and away from their home. In *the Sinners*, the migrant moved from their villages to work in a different place, where in the presence of the farmers of that place, they suffer the cultural difference.

Chekhov himself seems to have the same experience. In a shorter text, he could introduce a real experience of many young men who suffer the change of culture when they were taken to live in a town. Chekhov “completed his studies in 1879. After which he joined his family in Moscow... ten years later he gave an oblique description of the change he went through” (Pevear 11). The characters in *Peasants* are vital and the places are realistic because as usual Chekhov “insisted upon freshly reacting to a changing world; to represented its realities by a particular arrangement of selected scenes, situations, and emotions” (Simmons 1184). Like his other works, *Peasants* is full of tears, voices, actions, and dialogues. The background and the foreground of his story are crowded with cultural aspects.

From the very beginning, Nikolay and Olga give hints that show their changed culture. “Now going into the hut, he was positively frightened; it was so dark, so crowded, so unclean. His wife Olga and his daughter Sasha, who had come with him, kept looking in bewilderment” (Chekhov 180). Their life in Moscow changed their culture and their ways of life. They are used to different types of houses. Because they expect the image of their

Moscow house, and Nikolay has a memory of the brightly comfortable home when he was a child. So, he, his wife, and his daughter are shocked by the dark and unclean home.

The white cat sheds light on another cultural aspect of the people who live in that home. The cat's situation also refers to the changes that come over Nikolay and Olga's cultures.

On the floor, a white cat was rubbing itself against the oven fork.

“Puss, puss!” Sasha called to her. “Puss!”

“She can't hear,” said the little girl; “she has gone deaf”

“How is that?”

"Oh, she was beaten". (181)

The youngest member of the Moscow culture family, the daughter, Sasha observes the cat's bad condition. Directly she interacts with the little animal. The cat does not wash and it is obliged to rub its body with the fork of the oven to clean itself. Sasha calls the cat to play with it but the cat does not respond. It cannot hear. Sasha expects that the cat is deaf because somebody has beaten it. The members of the family do not look after the cat and they instead beat it. Sasha is so experienced with animals that she could easily suggest the cause of their deafness.

Olga has the chance to tell the women of the family, when they talk in the barn, about life in Moscow, Nikolay's and Olga's new culture and new world. She says: “In Moscow the houses are

big, built of brick... and there are ever so many churches, forty times forty, dearie and they are all gentry in the houses, so handsome and so proper” (184). Their town Moscow is full of wide and huge houses and many churches. The people there are rich, handsome, and belong to the high class. They are suitable for this great life. This world was the culture in which Nikolay's small family happily lived. However, their life in that world is the main cause that they could not live among their village family.

Granny's beating of Sasha because she did not guard the cabbages against the neighbor's geese and Nikolay's reaction show that Nikolay with his small family belongs to another world. Granny,

Seizing Sasha by the neck with her fingers, thin and hard as the gnarled branches of a tree, began whipping her. Sasha cried with pain and terror, Sasha went to the hut to complain.

Nikolay... said in an irritable tearful voice... “you must not beat her! You have no right to beat hear!” (193- 194)

This should show the conflict between the two worlds or the two cultures over the Granny's rights and the child's rights. Nikolay denies his mother's right to beat Sasha. Fyokla supports Granny and shouts at Nikolay. So, Nikolay asks his wife “Olga darling, I can't stay here longer” (194). The change in Nikolay's culture

creates a terrible distance between him and his family. This is so clear in their attitudes towards beating Sasha... he intends to leave again but he dies and after his death, his small family leave the village.

Nikolay is not the only one, who leaves his village. Other young men from the village left to Moscow. Individuals from “The Leonytchers and Matvyeitchevs and the Ilyitchovs came to inquire about their relation, who were in service in Moscow” (187). People from these families come to ask Nikolay about their relatives who work in Moscow and do not have any connections with their families in the village. Nikolay is forced by disease and poverty to resort to his big family, while the other immigrants do not come back or connect their families.

In *Peasants*, the leaving young men to Moscow, who acquired a new culture could neither live normally in Moscow nor come back to the village. Chekhov reports a relative, “‘My good soul!’ a tall old woman ... said tearfully, ‘and not a word have we heard about him, poor dear. In the winter he was in service at Omon's, in gardens. He has aged ... the old man frets’” (188). The brother of this old lady is another example of the leaving young men from this village. He was attacked by old age and bad temper, and cannot return to his village. He is another victim of the failing behavior of leaving the village. The leaving characters with their new culture lose their way or die. They leave their families sad and poor too.

This atmosphere of diseases, deaths, sadness, and poverty is a prevailing element in Chekhov's works at the time of *Peasants*. "In 'Murder', 'Peasant', 'Vorage' and ('In the Ravine' written in December 1899) the author's vision of life grows darker as if the Russian peasantry were sinking into a moral and economic mire" (Rayfield 183). In *Peasants* that sad atmosphere of the village is a result of the mistaken behavior of leaving one's village, the behavior that introduces peasants to the new culture that destroys their lives.

Drawing the character of the farmer as a main one in a novel was something new in the Egyptian novel.

In 1952 Abd al- Rahman al- Sharqawi's novel *The Land* exploded on to the Egyptian literary scene with a radically new kind of representation of the peasant and the village. With the land, and perhaps for the first time in Arabic Literature, the Fallah is written as a revolutionary, historical agent and as the fully articulated subject of narrative. (Selim 127)

Idris in *the Sinners* consolidates this experience and introduces the character of the farmer as an inspiring and most influencing one. The character of Aziza is a good example.

In *the Sinners*, the Egyptian farmers leave their villages, however, their leaving is different from that of Nikolay and his

county men in Chekhov's *Peasants*. The characters leave in groups of great numbers. They do that only in certain seasons and then return to their families. Finally, they leave for other villages and not for towns. However, the individuals who decide to leave their village among the other migrant workers in Attarhelah also face a cultural dilemma.

The cultural difference between the migrant workers and the farmers of the estate is a principal ordeal beside hard work and poverty. In the working season, the migrant workers live in camps near the houses of their persecutors. *The Sinners* "represents the first attempt by an Egyptian writer to treat the plight of his country's seasonal workers" (Ishaq, V). In addition to poverty and working hard in very difficult conditions, the migrant workers suffer what could be seen as cultural discrimination.

The Farmers of the estate do not appreciate the importance of the job that the migrant workers do, they do not see them as equal human beings either. They,

greet the migrant's arrival every spring with a mixture of disdain and disgust, regarding them as a plague of noxious, smelling, miserable, half-human creatures whose presence must be borne because of the all-important cotton crop. (v-vi)

The migrant workers in the camp suffer terrible treatment from the farmers. They look down on them in disdain and disgust. The

migrant workers are seen as half-human creatures of bad smell and they are born only because of the importance of the cotton crop.

The migrant workers come from a different place so their language has some differences. Their dialect becomes a subject of the farmers' sarcasm. They “ridiculed their way of life and gave them a long/derisive name by means of which, to make fun of their speech, they imitated the way the migrant workers pronounced their K's like j's” (Idris 11-12). Besides giving them the name of “Gharabwa” which means the strangers, they imitate the worker's speech sarcastically. The worker's reactions to this bad treatment are very passive.

Because of their poverty and weakness, the migrant workers were very passive. “The Gharabwa themselves did not take much notice of how the peasants regarded them or of their ridicule ... let people say what they liked” (12). They do not complain about either poverty or persecution. The most important for the migrant workers is the little money, they take to feed their families. They do not have the welfare of asking for equality or other rights. Nikolay shouts against his mother and tells her that she does not have the right to beat Sasha. The migrant workers are not similarly hurt, they know that their relationship with those people is temporary and they will be carried back to their families after some time. However, Nikolay in *Peasants* and Aziza in *the*

*Sinners* are the most suffering among those who left their villages and they also suffer death near the ends of the two works.

#### IV

The deaths of Nikolay in *Peasants* and Aziza in *The Sinners* put end to the cultural clashes in the two works. From the very beginning, Nikolay realizes that it was a mistake to come back. There is a terrible disagreement between Nikolay and his wife on one side and his mother and sister-in-law on the other. The accident of the Granny's beating of Sasha forces him to tell Olga that they must return to Moscow.

Nikolay suffers an inner conflict between his desire to live with his family and his duty to protect Olga and Sasha from the traditional rules that govern their life in the village. But “what makes Chekhov's works compelling? ... Most of Chekhov's adherents arrive at a vision of the same answer: that Chekhov understood people particularly well... their weakness” (Greenman 7). Several times Nikolay is seen as very weak in the face of disease, poverty and discordance with his family.

The Death of Nikolay does not solve the problem between his wife, who gets closer to the family and the village. She understands them and speaks to herself: “Yes, to live with them was terrible: but yet, they were human beings, they suffered and wept like human beings, and there was nothing in their lives for which one could not find an excuse” (Chekhov 215). Olga even



sympathizes with them and finds an excuse for their mistakes. However, Olga and Sasha leave the village after Nikolay's death.

In *the Sinners* , the sickness of Aziza gets the migrant workers and the peasants of the estate close and her death leaves them similar, one cannot distinguish the migrant worker from the estate peasant. “Communal sharing ... is a relationship based on duties and sentiments generating kindness and generosity among people” (Komter 22). The two sides were influenced by Aziza’s tragedy and joined forces to help her. “When Aziza grew worse, they joined forces to look for medicine in every house and on Every farm” (Idris 99).

When Aziza died the place of the migrant workers was full of a great number of people from the estate men and women. They all came to give condolence to the migrant workers. All of them were mixed, so equal and similar that one cannot distinguish their identities. The deaths of the main leaving-characters are significant to prove the mistakes of their behaviors. However, it has a positive prospective as it helps Olga to understand and excuse the village people in *Peasants* and also draws the farmers and the migrant workers closer in *the Sinners*.

### **Conclusion**

The migrants' suffering of poverty, alienation, and cultural clashes besides the deaths of the main characters in the two works highlight the idea of staying in the village as the better choice for villagers. These features of suffering, according to Ajzen’s TPB,

present the determinants that direct the intentions against the behavior of leaving the village in *Peasants* and *the Sinners*.

The cultural element, either the cultural changes in *Peasants* or the cultural difference in *the Sinners* is proved to be the most suffering outcome of leaving one's own village in the two works. The leaving characters deal differently with the problems of poverty and culture. While in *Peasants* the family members are complaining poverty and Nikolay, Olga and Sasha are struggling with the traditional culture, in *the Sinners* the migrant workers live passively with poverty and the bad treatment from the estate farmers. This could be explained by the nature of the leaving behavior which was final and forever in *Peasants* but it was seasonal and temporary in *the Sinners*.

Death, as a result of leaving the village in the two works, ends the suffering of Nikolay and his small family and separates them from the old family and the village. However, the death of Aziza unites the two sides of the cultural conflict and leaves the migrant workers and the estate farmers closer and more understanding for each other. The researcher recommends such social and psychological subjects in literary works for more papers. Studying such subjects through comparative theory adds to the importance of these papers.

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## المغادرة والإقامة في القرية كسلوك مخطط و حضارى فى قصة أنطون تشيكوف

الفلاحون ورواية يوسف إدريس الحرام: دراسة مقارنة

### ملخص

كتب الروائى الروسى أنطون تشيخوف (١٨٦٠ - ١٩٠٤) قصته "الفلاحون" عام ١٨٩٩. فى هذه القصة قدم مأساة نيكولاى تشيكيدييف، الذى ترك قريته كصبي بين قرويين آخرين للعمل فى المدينة وبعد سنوات طويلة أمضاها فى العمل كنادل. فى موسكو فى فندق سلافيانسكى بازار، أجبره المرض على العودة إلى قريته زوكوفو. بعد وفاته تترك زوجته وابنته القرية عائدين. كما نشر الروائى المصرى يوسف إدريس (1927-1991) روايته (الحرم) عام ١٩٥٩، وترجمت كريستين بيترسون إسحاق الرواية إلى الإنجليزية ونشرت عام ١٩٨٤. وفى هذه الرواية يتناول إدريس ظاهرة (التراخيلة)، العمال المهاجرون، الذين كانوا ينقلون من قراهم بأعداد كبيرة فى عربات النقل للعمل فى أراض شاسعة بعيدة فى مواسم معينة. عندما يتم إنجاز العمل، كانت تتم إعادتهم إلى قراهم لانتظار الموسم التالى. وتشكل مأساة عزيزة، وهى إحدى هؤلاء القرويين، تيار الأحداث الرئيسى فى الرواية.

الهدف الرئيسى للبحث هو أن يظهر من خلال معاناة الشخصيات المغادرة من الفقر والغربة والمشاكل الحضارية وأن مغادرة القرية ليست الخيار الأفضل.. والهدف الآخر هو المقارنة بين مغادرة القرية عند فلاحي تشيخوف وفلاحي إدريس. لذلك ينقسم البحث الى مقدمة وأربعة أجزاء وخاتمة. يتناول الجزء الأول مظاهر الفقر فى القرى عند الكاتبين. تم تسليط الضوء على معاناة تلك الشخصيات من الاغتراب فى الجزء الثانى. يناقش الجزء الثالث التغيير الثقافى والاختلافات الثقافية كأسباب للمعاناة. يقارن الجزء الرابع سلوكيات المغادرة فى العمليين.

الكلمات المفتاحية: المغادرة - الإقامة - القرية - أنتون تشيكوف - الفلاحون -

يوسف - إدريس الحرام