

CHAPTER IV

ANALYSIS AND FINDINGS

This chapter discusses General description of the Short Story, The Main Characters in Anton Chekhov's *Fat and Thin*: Misha and Porfiry. The Conflicts of the Main Characters: The Internal Conflict, and the External Conflict. The Plot of Anton Chekhov's *Fat and Thin*: Exposition, Rising Action, Climax, Falling Action, and Resolution (Denouement). Finally, The Influence of the Main Character's Conflicts toward Plot in Anton Chekhov's *Fat and Thin*.

4.1 General description of the Short Story

Chekhov (1860-1904) may have suffered an untimely death, but he squeezed the most out of his 44 years of life. Chekhov was a Russian physician, dramatist and author who is considered to be one of the greatest writers in history, particularly in the genre of short stories.

Chekhov's major innovation near the end of the 19th century was in what became known as "stream-of-consciousness" writing, in which he eschewed common traditional story structure and simply wrote as though he was thinking aloud. Renowned writers like James Joyce and William Faulkner would eventually run with this theme, producing classics in the same vein. Chekhov was one of Russia's most famous and popular writers in his time, producing well-received works like *The Lady with the Dog* and *The Bishop*.

Anton Chekhov's short story "*Fat and Thin*" (1883) is a good source for the lesson on friendship. It is about two former school friends (one is fat, the other is thin) who meet by chance after many years at a

railway station. One of them tries to show off to the other about his successful job and life. He gets surprised when his friend (the fat one) reveals his high social status. Then comes the sudden change in the first man's (the thin man) attitude towards his friend and he becomes servile. The friendly meeting turns into a shameful ritual of self-abnegation.

This short story entitled "*Fat and Thin*" by Anton Chekhov and was first published in 1883. This short story was also included in a collection of Early Stories by the same author. The writer takes this as Anton Chekhov short story was a Russia's famous writer as the father of the Modern short story since writing straightforward, concise, and clinical. In addition to his skills as a personal and emotional in talking characters that are clearly visible. In addition to writing short stories, he also wrote a stage play that is quite popular, such as "Three Sisters" (1901) and "The Cherry Orchard" (1904). Anton Chekhov was born in 1860 in Taganrog, Russia.

4.2 The Main Characters in Anton Chekhov's *Fat and Thin*

As the writer explained in the previous chapter that character is the central part of a story because it determines whether the story will be interesting or not. A good story is able to make the reader influenced all at once, through his/her imagination, even it can influence the reader's psychology. *Fat and Thin* may be one of the short stories that can make the writer interested in and makes her try to analyze it through the main characters that are Misha and Porfiry. Beside that as far as the researcher's

knowledge, never been analyzed. And analyzing the main characters will offer some contribution to the study of literature in general and short story in special.

As it is of according to Perrine's view, based on the nature of characters, characters can be distinguished into two, namely, protagonist and antagonist. Protagonist is a character who is good tempered so favored by readers. While Antagonist is a character who is ugly, not recognized as desirable by the reader (1983: 65-69).

And in the short story entitled "Fat and Thin" by Anton Chekhov, the main character who is portrayed as protagonist is Misha (The Fat man) while the antagonist character is Porfiry (the Thin man).

4.2.1 Misha

Misha, the protagonist of the short story, is a wise, humble and not a crazy position or social status. He was a two-star Lieutenant General. As reflected in the dialogue with Porfiry:

"Come, come!" the fat man frowned. "What's this tone for? You and I were friends as boys, and there is no need of this official obsequiousness!"

The word Misha who says that there is no term of his dealings with his friendship as long as it shows that The Fat man Misha is a friend of humble and doesn't want his friendship was shattered just because his position is higher than The Thin man Porfiry is just a captain. And once again pointed out that Misha is not crazy in position, heartfelt and wise in the face of changing his

friend attitude suddenly changing turns out because the social status higher of Misha, when The Fat does not like to be treated “other” because he wants everyone to be treated equal and not concerned with social status and rank of the person.

4.2.2 Porfiry

Porfiry is The Thin Man, the antagonist of the story, is one who has a little pride, envy, insecure and still distinguished a person by looking at the side of the rank and social status of a person. This is reflected from the conversation which is presented in a dialog when Porfiry met with Misha in a railway station:

“My dear boy!” began the thin man after the kissing. “This is unexpected! This is a surprise! Come have a good look at me! Just as handsome as I used to be! Just as great a darling and a dandy! Good gracious me! Well, and how are you? Made your fortune? Married? I am married as you see. . . . This is my wife Luise, her maiden name was Vantsenbach . . . of the Lutheran persuasion. . . . And this is my son Nafanail, a schoolboy in the third class. This is the friend of my childhood, Nafanya. We were boys at school together!”

Pride over herself more visible in the conversation goes:

“I am, dear boy! I have been a collegiate assessor for the last two years and I have the Stanislav. The salary is poor, but that’s no great matter! The wife gives music lessons, and I go in for carving wooden cigarette cases in a private way. Capital cigarette cases! I sell them for a rouble each. If any one takes ten or more I make a reduction of course. We get along somehow. I served as a clerk, you know, and now I have been transferred here as a head clerk in the same department. I am going to serve here. And what about you? I bet you are a civil councillor by now? Eh?”

“No dear boy, go higher than that,” said the fat man. “I have risen to privy councillor already . . . I have two stars.”

Impression prides itself actually appears in the dialog above, however the Thin man “Porfiry” changed attitude when knowing it turns out the fat “Misha” turned out to be more successful and more from her ranking when Misha precisely answer if it turns out he’s just a two-star Lieutenant General, far beyond the thought would have thought if Porfiry companions were still being a Mayor under a Captain he would keep rates at this time. For the thin man, friendship is something that seems to be fragile because of a change in attitude when it turns a Porfiry know Misha was Lieutenant General with two-star and it shows if it turns out someone based on Porfiry is still looking at the rank, or social status as revealed in the dialogue;

“The thin man turned pale and rigid all at once, but soon his face twisted in all directions in the broadest smile; it seemed as though sparks were flashing from his face and eyes. He squirmed, he doubled together, crumpled up. . . . His portmanteaus, bundles and cardboard boxes seemed to shrink and crumple up too. . . . His wife's long chin grew longer still; Nafanail drew himself up to attention and fastened all the buttons of his uniform.”

4.3 The Conflicts of the Main Characters

Conflicts may be considered as an element that can make a story more attractive to be read. Conflicts in a story or literary work could happen to main character/ protagonist toward antagonist. Conflicts may be divided into two, namely internal conflict and external conflict.

According to Nurgiyantoro's view, conflict can be divided into two categories: internal and external (1998:124). He exemplifies, internal conflict is a conflict that exists inside a character's mind. In other word, conflict is a fight against himself. Meanwhile, external conflict is defined as a conflict that exists between character in the story and something beyond his power.

Conflict is also one of the causes in a story that makes it become more fascinating. A story without conflict will be monotonous. Therefore, conflict is an important part of a story.

4.3.1 The Internal Conflict

The internal conflicts occurred when Porfiry feel ashamed of his old friend the Fat Misha who turns out to a two-star Lieutenant General, while before Misha reveal his true identity turned out to have the rank and social status higher than Porfiry, The Thin Man already expressed with pride themselves and revealed himself as a superior and he tells him that all his rank of Captain and thinks that The Fat Man still ranked a Major let alone when Porfiry found Misha looks alone. As revealed in the dialog below:

“I am, dear boy! I have been a collegiate assessor for the last two years and I have the Stanislav. The salary is poor, but that's no great matter! The wife gives music lessons, and I go in for carving wooden cigarette cases in a private way. Capital cigarette cases! I sell them for a rouble each. If any one takes ten or more I make a reduction of course. We get along somehow. I served as a clerk, you know, and now

I have been transferred here as a head clerk in the same department. I am going to serve here. And what about you? I bet you are a civil councillor by now? Eh?"

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"Your Excellency, I . . . delighted! The friend, one may say, of childhood and to have turned into such a great man! He--he!"

From the excerpt above, the dialogue revealed how Porfiry unimpressed a little envious to Misha. During this time he probably always feel most fortunate and successful, so knowing the fact that Misha was a two-star General, Lt. Porfiry directly changed attitudes before Misha. This also implies that a person based on the rank of Porfiry looked or the social status and is inversely proportional to the sincere and wise Misha who does not like to be treated "other", Misha wants everyone is treated equal, regardless of status, rank, etc. therefore, based on the theory proposed by Nurgiyantoro (1998:124), this conflict is internal conflict.

4.3.2 The External Conflict

The external conflicts experienced by Misha, Porfiry, and Porfiry daughter's Nathaniel. The first conflict experienced is

between Misha and Porfiry, where an early story appeared Porfiry himself as a superior. He tells all him, especially when he found The Fat Misha looks alone. The Thin Porfiry began telling me about his family, who looked not too keen on the fat. Then his position, until at last The Fat begins to tell him that eventually lead to treatment and his family also began Porfiry turned against Misha although ultimately The Fat Misha learns that the status and position of Porfiry will not make the distance between their established friendships over the years. As revealed in the dialog below:

“Well, how are you doing my friend?” the fat man asked, looking enthusiastically at his friend. “Are you in the service? What grade have you reached?”

“I am, dear boy! I have been a collegiate assessor for the last two years and I have the Stanislav. The salary is poor, but that’s no great matter! The wife gives music lessons, and I go in for carving wooden cigarette cases in a private way. Capital cigarette cases! I sell them for a rouble each. If any one takes ten or more I make a reduction of course. We get along somehow. I served as a clerk, you know, and now I have been transferred here as a head clerk in the same department. I am going to serve here. And what about you? I bet you are a civil councillor by now? Eh?”

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“Your Excellency, I . . . delighted! The friend, one may say, of childhood and to have turned into such a great man! He--he!”

Based on the dialog above, shown that Anton Chekhov was so proficient creating conflict which in this stories the writer see how differences in status and rank it could make a person keep a distance. The warmth created between two friends during meetings become lost when they little mutual opening of their “status”.

The external conflict is between Misha and her Porfiry daughter, Nathaniel, where Nathaniel without saying anything and just shows the gestures when met and was introduced with The Fat and new showed some behavior body movement when it finally figured out that Misha is a two-star Lieutenant General, as apparent in some of the body language expressed description of Chekhov in his following:

“Nafanail thought a little and took off his cap.”

“We were boys at school together,” the thin man went on.

“Do you remember how they used to tease you? You were nicknamed Herostratus because you burned a hole in a schoolbook with a cigarette, and I was nicknamed Ephialtes because I was fond of telling tales. Ho--ho! . . . we were children! . . . Don't be shy, Nafanya. Go nearer to him. And this is my wife, her maiden name was Vantsenbach, of the Lutheran persuasion. . . .”

“Nafanail thought a little and took refuge behind his father's back.”

And a description of the other dialog when Nathaniel had learned that Misha has the rank and status of a respectable:

“The thin man pressed three fingers, bowed his whole body and sniggered like a Chinaman: “He--he--he!” His wife smiled. Nafanail scraped with his foot and dropped his cap. All three were agreeably overwhelmed.”

The external conflict is manifested by the role of Nathaniel at this very interesting story, which he did not enter looks and engage in a dialogue, but Chekhov hosts it through body language by the rising motion of Nathaniel. The writers noticed that Nathaniel was here to represent the readers in this story. So, Nathaniel is we are reading/watching the dialogue between the fat and the thin.

In addition, the role of Nathaniel that presents as additional external conflict, according to the writer's as a honesty representative of both his parents as a small child generally has never been cover up their behavior or intentions. Young children tend to be honest. So with Nathaniel seemed reluctant to get acquainted with The Fat until eventually he knows who and what rank and social status of Misha. Therefore, based on the theory proposed by Nurgiyantoro (1998:124), this conflict is external conflict.

4.4 The Influence of the Conflicts on the Plot.

The most important intrinsic element that will be very useful in comprehending the whole story is plot. When the reader can understand the plot of a story in short story, it means that she knows the entire story of it in detail. According to Altenbernd and Lewis's view, the definition of plot in the literary works commonly is a series of story which is formed by

some stages of event until they produce a story that is presented by the actor or actress (1966:16).

From the definition above it can be concluded that the incident was a major element of the plot. Skills in its execution of author events into the tangle of interesting stories were determine the quality of the displayed story author.

4.4.1 On the Exposition

According to Montage and Henshaw states – cited by Priyatni – that *Exposition* is an early stage that contains a description of the scene of events as well as the introduction of every performer that supports the story (2010:113).

Based on the definition above, the exposition of the play is when two former school friends (one fat, and one thin) who met by chance after years apart and end up accidentally cross paths at a railway station named Nikolaevsky. As indicated in the description of the early short stories:

“Two friends -- one a fat man and the other a thin man -- met at the Nikolaevsky station. The fat man had just dined in the station and his greasy lips shone like ripe cherries. He smelt of sherry and fleur d'orange. The thin man had just slipped out of the train and was laden with portmanteaus, bundles, and bandboxes. He smelt of ham and coffee grounds. A thin woman with a long chin, his wife, and a tall schoolboy with one eye screwed up came into view behind his back.”

“Porfiry,” cried the fat man on seeing the thin man. “Is it you? My dear fellow! How many summers, how many winters!”

“Holy saints!” cried the thin man in amazement. “Misha! The friend of my childhood! Where have you dropped from?”

“The friends kissed each other three times, and gazed at each other with eyes full of tears. Both were agreeably astounded.”

Then the dialog below shows about exposition that introduced the characters present in the story titled the Fat and Thin paper Anton Chekko:

“My dear boy!” began the thin man after the kissing. “This is unexpected! This is a surprise! Come have a good look at me! Just as handsome as I used to be! Just as great a darling and a dandy! Good gracious me! Well, and how are you? Made your fortune? Married? I am married as you see. . . . This is my wife Luise, her maiden name was Vantsenbach . . . of the Lutheran persuasion. . . . And this is my son Nafanail, a schoolboy in the third class. This is the friend of my childhood, Nafanya. We were boys at school together!”

This Exposition is affected by two friends – one a fat man and the other a thin man – met by chance after years apart and end up accidentally cross paths at a railway station named Nikolaevsky. Therefore, based on the theory proposed by Montage and Henshaw cited by Priyatni (2010:113), this plot is Exposition.

4.4.2 On the Rising Action

According to Altenbernd and Lewis’s view, *Rising Action* is a hot situation because the perpetrator-perpetrators in the conflict (1966:19). The Rising Action begins to occur when The Fat Misha started the conversation about work and family:

“Well, how are you doing my friend?” the fat man asked, looking enthusiastically at his friend. “Are you in the service? What grade have you reached?”

“I am, dear boy! I have been a collegiate assessor for the last two years and I have the Stanislav. The salary is poor, but that's no great matter! The wife gives music lessons, and I go in for carving wooden cigarette cases in a private way. Capital cigarette cases! I sell them for a rouble each. If any one takes ten or more I make a reduction of course. We get along somehow. I served as a clerk, you know, and now I have been transferred here as a head clerk in the same department. I am going to serve here. And what about you? I bet you are a civil councillor by now? Eh?”

The rising action gets heated up when Misha answered Porfiry and ultimately changed attitudes when knowing Porfiry turns out Misha has a rank and higher social status compared to Porfiry:

“No dear boy, go higher than that,” said the fat man. “I have risen to privy councillor already . . . I have two stars.” “The thin man turned pale and rigid all at once, but soon his face twisted in all directions in the broadest smile; it seemed as though sparks were flashing from his face and eyes. He squirmed, he doubled together, crumpled up. . . . His portmanteaus, bundles and cardboard boxes seemed to shrink and crumple up too. . . . His wife's long chin grew longer still; Nafanail drew himself up to attention and fastened all the buttons of his uniform.”

This Rising Action is affected by the Fat Misha started the conversation about work and family and the Rising Action gets heated up when Misha answered Porfiry and ultimately changed attitudes when knowing Porfiry turns out Misha has a rank and higher social status compared to Porfiry. Therefore, based on the theory proposed by Altenbernd and Lewis (1966:19), this plot is Rising Action.

4.4.3 On the Climax

The play reaches its climax when Misha asked to Porfiry about his attitude changes when knowing that The Fat turns out to be a two-star General Lieutenant of The Thin face questions Misha with nervousness and wrong behavior:

“Your Excellency, I . . . delighted! The friend, one may say, of childhood and to have turned into such a great man! He--he!”

“Come, come!” the fat man frowned. “What’s this tone for? You and I were friends as boys, and there is no need of this official obsequiousness!”

“Merciful heavens, your Excellency! What are you saying. . . ?” sniggered the thin man, wriggling more than ever. “Your Excellency's gracious attention is like refreshing manna. . . . This, your Excellency, is my son Nafanail, . . . my wife Luise, a Lutheran in a certain sense.”

Finally, the situation of Summit experiences a climax when The Fat is aware of the attitude of pride and respect companions against him:

“The fat man was about to make some protest, but the face of the thin man wore an expression of such reverence, sugariness, and mawkish respectfulness that the privy councillor was sickened. He turned away from the thin man, giving him his hand at parting.”

This climax is affected by the Fat Misha asked to Porfiry about his attitude changes when knowing that the Fat turns out to be a two star general lieutenant of the Thin face questions Misha with nervousness and wrong behavior and finally the situation of Summit experiences a climax when the Fat Misha is aware of the attitude of pride and respect companions against him. Therefore,

based on the theory proposed by Priyatni (2010:113), this plot is climax.

4.4.4 On the Falling Action

Falling action is the levels of conflict that have been declining, so the tension in the story has started to subside until conclusion or resolution to the story (Altenbernd and Lewis, 1966: 19-20). The tension that occurs between Porfiry and Misha is finally beginning to subside when Misha finally understand if it turns out his best friend turned out to be feel proud and honored because The Fat is apparently now was a success and had a high social status than The Skinny:

“The fat man was about to make some protest, but the face of the thin man wore an expression of such reverence, sugariness, and mawkish respectfulness that the privy councillor was sickened. He turned away from the thin man, giving him his hand at parting.”

“The thin man pressed three fingers, bowed his whole body and sniggered like a Chinaman: “He--he--he!” His wife smiled. Nafanail scraped with his foot and dropped his cap. All three were agreeably overwhelmed.”

This falling action is affected by the Fat misha finally understand if it turns out his best friend turned out to be feel proud and honored because the Fat Man is apparently now was a success and had a high social status than the Thin Porfiry. Therefore, based on proposed by Altenbernd and Lewis (1966:19-20), this plot is Falling Action.

4.4.5 On the Resolution (Denouement)

This story shows how a person's social status can make someone keep your distance when knowing a friend who she knew as a child turned out to be more successful than he imagined and this happens to Porfiry, originally the insecure and prides himself before Misha but eventually shrunk and changed his attitude before Misha who turns out to a two-star Lieutenant General but eventually Plump relieve the situation and behave like Porfiry eventually returned a best friend as before and it is also followed by his wife and son who eventually also seemed proud and the meeting was an extraordinary surprise for trio:

“The thin man pressed three fingers, bowed his whole body and sniggered like a Chinaman: “He--he--he!” His wife smiled. Nafanail scraped with his foot and dropped his cap. All three were agreeably overwhelmed.”

This Resolution (Denouement) is affected by the Thin Porfiry, originally the insecure and prides himself in front of the Fat Misha but eventually shrunk and changed his attitude before Misha who turns out to a two-star Lieutenant General but eventually plump relieve the situation and behave like Porfiry eventually returned a best friend as before and it is also followed by his wife and son who eventually also seemed proud and the meeting was an extraordinary surprise for all. Therefore, based on the theory proposed by Priyatni (2010:113), this plot is Resolution.

4.5 The Influence of the Main Character's Conflicts toward Plot: Summary.

At the beginning of the meeting between Porfiry with Misha, The Thin impressed still shows the attitude tends to be insecure and therefore Porfiry is always “sell” yourself and also showed himself more Porfiry which turned out to be a superior look to where he tells Misha about all advantages of himself, particularly when he found The Fat seem himself. The Thin began telling me about his family that looks not too attracted to the fat. Then Porfiry also tells about the work and his post until eventually Misha began telling himself that he was a Lieutenant General with two stars that end up making The Thin family treatment to him began to change;

“Well, how are you doing my friend?” the fat man asked, looking enthusiastically at his friend. “Are you in the service? What grade have you reached?”

“I am, dear boy! I have been a collegiate assessor for the last two years and I have the Stanislav. The salary is poor, but that’s no great matter! The wife gives music lessons, and I go in for carving wooden cigarette cases in a private way. Capital cigarette cases! I sell them for a rouble each. If any one takes ten or more I make a reduction of course. We get along somehow. I served as a clerk, you know, and now I have been transferred here as a head clerk in the same department. I am going to serve here. And what about you? I bet you are a civil councillor by now? Eh?”

“No dear boy, go higher than that,” said the fat man. “I have risen to privy councillor already . . . I have two stars.”

“The thin man turned pale and rigid all at once, but soon his face twisted in all directions in the broadest smile; it seemed as though sparks were flashing from his face and eyes. He squirmed, he doubled together, crumpled up. . . . His portmanteaus, bundles and cardboard boxes seemed to shrink and crumple up too. . . . His wife's long chin grew longer still; Nafanail drew himself up to attention and fastened all the buttons of his uniform.”

And the conflict that occurs between Misha and Porfiry exert influence are quite large and very significant in changing the viewpoints

which was originally stuck in Porfiry ego associated with the position, status and money. Where is a conversation between two friends who were initially cheerful atmosphere however turned out to be stiff and formal looking her best friend because it turns out that a two-star Lieutenant General but eventually Misha that a two-star Lieutenant-General give enlightenment to Porfiry that he was not the person who would like to be treated differently and she just want everyone including Porfiry and his family are treated equal regardless of the person with the status of, rank, etc.

The conflict was finally resolved with a change in attitude that finally considers Porfiry family Misha remains her best friend who still like the old days when it was still in a primary and don't want to be considered higher than other people just because of their social status and rank higher and his more successful than The Thin Porfiry.

“Your Excellency, I . . . delighted! The friend, one may say, of childhood and to have turned into such a great man! He--he!”

“Come, come!” the fat man frowned. “What's this tone for? You and I were friends as boys, and there is no need of this official obsequiousness!”

“Merciful heavens, your Excellency! What are you saying. . . ?” sniggered the thin man, wriggling more than ever. “Your Excellency’s gracious attention is like refreshing manna. . . . This, your Excellency, is my son Nafanail, . . . my wife Luise, a Lutheran in a certain sense.”

“The fat man was about to make some protest, but the face of the thin man wore an expression of such reverence, sugariness, and mawkish respectfulness that the privy councillor was sickened. He turned away from the thin man, giving him his hand at parting.”

“The thin man pressed three fingers, bowed his whole body and sniggered like a Chinaman: “He--he--he!” His wife smiled.

Nafanail scraped with his foot and dropped his cap. All three were agreeably overwhelmed.”

This the Influence of the Main Character’s Conflicts toward Plot in Anton Chekhov’s *Fat and Thin* is affected by the conflict that occurs between Misha and Porfiry exert influence are quite large and very significant in changing the viewpoint which was originally stuck in Porfiry ego associated with the position, status and money. Where is a conversation between two friends who were initially cheerful atmosphere however turned out to be stiff and formal looking his best friend because it turns out that a two star Lieutenant General but eventually Misha that a two star Liutenant General give enlightenment to Porfiry that he was not the person who would like to be treated differently and he just want everyone including Porfiry and his family are treated equal regardless of the person with the status of rank. Therefore, based on the theory proposed by Altenbernd and Lewis (1966:17), this conflicts by main character’s The Fat Man Misha and The Thin Man Porfiry influenced the Plot in Anton Chekhov’s *Fat and Thin*.