

In our daily life, we observe that animals also communicate usually when they encounter a difficult situation in their life. Bees start buzzing when their hive is disturbed, monkeys start hooting when they feel any threat. It shows that animals too feel the need of communication like humans but their language lacks the nuances of human language. Animals fundamentally lack such life features as they don't have a very organised form of social life, which is the hallmark of human life. This difference in life feature between humans and animals may partly be attributed to the differences in forms of their languages. These differences are enumerated in the following ways:

- (i) Animal language is not as well organised as human language is. Since animals don't have a developed set of organs of speech like that of humans, they are unable to produce different varieties of speech sounds.
- (ii) Animal language does not cross the limit of time and space unlike human language that crosses. From this angle, animal language is highly localized, confined to a very small area depending on the loudness of speech. Moreover, it can't be carried on up to the coming generations unlike human languages such as appeal to the posterity through books, compact discs, movies etc.

- (iii) Animal language is predominantly instinctive in nature as animals inherit their languages as a result of genetic endowment, whereas human language is acquired depending on the environment one is brought up in. The experiments carried on chimpanzees named Viki, Chimsky, Washoe, etc who were brought up with human beings for a long period but failed to acquire human language, have given ample hints of this fact.
- (iv) Animal language is inelastic, non-modifiable and largely monotonous unlike human languages. Because of the predominant monolithic feature of sounds produced by animals, there is hardly any scope of modulation in their speech that may be attributed to such linguistic features.
- (v) Animal language does not exhibit two levels of operation in speech production, i.e., among animals non-discrete sounds are produced in a continuum where the difference between individual sounds and their combination in the form of words is not realized.

On the basis of the above mentioned facts about the animal language, it can be said that animal language is a highly underdeveloped form of language compared to the human language. Actually, the vocal cords of animals are designed in such a way that they can't produce clearly distinguishable sound units.

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Structure/Plot construction of *From the Madding Crowd*.

Thomas Hardy is a novelist with a philosophy of his own. His characters are generally passive or fatalistic. He does not believe that character is fate, so for him tragedy does not proceed from action, but resides with the power which determines all action. Misfortune is not brought about by men and women, but is arranged by this power which is indifferent to all arrangements. It is obvious that a novelist with a conception should construct his narratives according to pre-arranged plan. According to Lionel Johnson, "the most appreciable mark of Hardy's powers in design is the tenacity with which the design holds the memory, it resembles the power of architecture to stamp there its great design". Like all novelists, Hardy has adhered to a logical consistency in the structure of the story.

The plot of the novel in discussion, in general outline, resembles to that of *A Pair of Blue Eyes*. Just as Elfrida is loved successively by Jethway, Smith and Knight, so Bathsheba Everdene is loved by Oak, Boldwood and Troy. Bathsheba finally marries the man who seems best suited to her. There is additional love story - between Troy and Fanny Robin. The actions and motives of the characters are similar to those found in the preceding novel. In every case physical attraction is responsible for the beginning of love. Although, she is generally more admirable and intelligent than Elfrida, Bathsheba is nevertheless exqu沿海, vain and thoughtless.

Hardy insists that these 'rectangular lines' came by chance, but his critics are not so appreciative, and they object to the manner in which the

natural development of the conflicts is crossed by these accidents in order to emphasise the main idea that Hardy wanted to emphasise. As Mr. Cazamian says, "He is the architect rather than the poet; the building is sound but its frame and joints are visible."

A notable poet and critic, Lascelles Abercrombie, points out that a work of art expresses an idea and the expression of the idea can't be disassociated from the form.

Hardy ~~knows~~ sacrifices all irrelevant episodes and unimportant characters. He knows when and where to describe the natural features of a country and up to what extent. He ~~does not~~ subordinates the part to the whole and relates the multiplicity of details to the unity of the whole. We enjoy the appropriateness of each little detail of the delightful meetings in Warren's malthouse, or the terrific storm that endangered Bathseba's corn. We also feel that the long drawn agony of Fanny's walk to the union house or Bathseba's agony of suspense and waiting are the sweeping curves that lead to the central dome of the tragedy. The premises which are the bases of the story - Gabriel's imbecility, Bathseba's feminine mixture of caprice and wisdom, Boldwood's unbalanced mind suggest and lead up to the conclusion with a relentless logic. In this way, each description of natural upheaval foreshadows a moral upheaval of like magnitude.