

**Liberal Journal of Language & Literature Review**

**Print ISSN: 3006-5887**

**Online ISSN: 3006-5895**

**<https://llrjournal.com/index.php/11>**

**ECHOES OF THE PAST, SILENCE OF THE FUTURE: A STUDY  
OF CHEKHOV'S FINAL TRAGI-COMEDY THROUGH  
LINGUISTIC AND LITERARY LENS**

**Azhar Ahmad<sup>\*1</sup>, Syed Asim Ali Shah Bukhari<sup>2</sup>,  
Sonal Khan Maitlo<sup>3</sup>**

*\*<sup>1</sup>Research Scholar of English, Literature and Linguistics, Lahore Leads University, Lahore, Punjab, Pakistan*

*<sup>2</sup>Lecturer in English/ In Charge Chairman of BS English at Benazir Bhutto Shaheed University of Technology and Skill Development, Khairpur, Mirs, Sindh, Pakistan*

*<sup>3</sup>Research Scholar of English, Literature and Linguistics, Lahore Leads University, Lahore, Punjab, Pakistan*

*\*<sup>1</sup>azharscholar313@gmail.com,<sup>2</sup>asim@bbsutsd.edu.pk,  
<sup>3</sup>sonalkhan3634@gmail.com*



## Abstract

*The Cherry Orchard employs a sophisticated blend of naturalism and symbolism to depict the decline of the Russian aristocracy and the rise of a new capitalist class. Linguistically, Chekhov utilizes a scattered dialogue style, where characters frequently talk past one another, reflecting their internal isolation and inability to communicate across shifting class lines. Literarily, the play is anchored by the titular Cherry Orchard, a polysemic symbol representing nostalgia for the elite, the trauma of serfdom for the working class, and the inevitable transience of beauty. The present research aims to analyze the literary and linguistic devices, the study utilized a descriptive-qualitative approach, interpreting the text to find meaning rather than measuring frequencies. In-depth analysis of specific plays, treating the dialogues, stage directions, and silences as a case to understand the broader genre of Chekhovian tragicomedy. The research combines linguistic analysis (the study of speech patterns, syntactic structures, and dialogue) and literary analysis (the study of thematic elements, structure, and characterization) to understand the dual nature of Chekhov's work. The results revealed that there are different types of literary and linguistic devices used by the Anton Chekhov in the play, which makes this research work a masterpiece work in the realm of English Literature and linguistics.*

**Keywords:** *Echoes of the Past, Silence of the Future, Chekhov's Tragi-Comedy, Linguistic devices, literary devices.*

## INTRODUCTION

Anton Chekhov's final masterpiece, *The Cherry Orchard* (1904), stands as a seminal work of modern drama, transitioning away from traditional plot-driven theater toward a focus on inner sensibility, mood, and nuanced subtext. Set during a period of massive socio-political transformation in Russia the shift from feudalism to a capitalist, industrial society Chekhov employs a sophisticated tapestry of literary and linguistic devices to evoke the agonizing loss of an era. Central to this is the pervasive symbolism of the title orchard itself, which signifies various, often contradictory, emotional and economic memories for different characters, rather than existing as a mere physical space. Through the use of indirect action, such as the auction of the estate taking place off-stage, Chekhov forces the audience to focus on the psychological impact of change rather than the spectacle of downfall. Furthermore, the play is characterized by a distinctive, lyrical dialogue that thrives on "submerged" conversations, where characters speak of trivia while their true feelings are conveyed through the subtext. By blending comic absurdity with profound tragedy and utilizing auditory symbols like the sound of a breaking string or a chopping axe, Chekhov creates a poignant, multifaceted portrait of a society in the painful process of shedding its past (Beckerman, 1971 Novalinda, Sedana & Arimbawa, 2025).

Anton Chekhov's *The Cherry Orchard* serves as a masterclass in the shift from 19th-century realism to modernism, utilizing a sophisticated blend of linguistic and literary devices to capture a society in flux. Rather than relying on traditional plot-driven mechanics, Chekhov employs subtext and indirect action, where

# **Liberal Journal of Language & Literature Review**

**Print ISSN: 3006-5887**

**Online ISSN: 3006-5895**

the most profound shifts occur in the silence between lines rather than through overt conflict. Linguistically, the play is defined by non-sequiturs and fragmented dialogue, reflecting the characters' inability to truly communicate or escape their own internal preoccupations. Central to the narrative is the symbolism of the orchard itself an evocative, multi-faceted motif that represents the fading aristocracy, a lost childhood innocence, and the relentless march of industrial progress. By weaving together elements of the tragicomic, Chekhov creates a lyrical yet detached atmosphere that forces the audience to find meaning in the mundane, making the play a seminal study in psychological realism and social elegy (Anderson, 1991; Leone, 2000).

## **Background**

Anton Chekhov's *The Cherry Orchard* (1904) is a seminal work of modern drama that utilizes a blend of realism and symbolism to capture the decline of the Russian aristocracy and the rise of a new capitalist class. Historically situated 40 years after the Emancipation of the Serfs in 1861, the play employs a unique tragicomic tone that Chekhov himself famously insisted was a comedy, despite the often tragic staging of its themes of loss and displacement. A defining linguistic feature is Chekhov's use of subtext; characters frequently engage in trivial, everyday conversation about weather or billiards to mask deep emotional paralysis and an inability to confront their impending financial ruin. This indirect action moves the most significant events, such as the auction of the estate, off-stage, focusing the audience's attention on the internal psychological shifts of an ensemble cast rather than a single hero (Baehr, 1999; Batool, 2024).

## **Research Significance**

The research significance of linguistic and literary devices in Anton Chekhov's *The Cherry Orchard* lies in their ability to bridge the gap between late 19th-century Realism and Modernist experimentation. While traditional drama relies on plot-driven dialogue, Chekhov utilizes linguistic fragmentation such as non-sequiturs, pauses, and "deaf" conversations to mirror the psychological isolation and social paralysis of the Russian aristocracy. By analyzing his use of symbolism (the orchard itself), leitmotifs, and tragicomic irony, researchers can uncover how Chekhov communicates subtextual meaning that exceeds literal speech. Investigating these devices is crucial for understanding how the play captures a pivotal historical shift, illustrating how language fails as a tool for communication during times of systemic collapse. Ultimately, this study clarifies Chekhov's innovation in "indirect action," where the literary form itself becomes the primary vehicle for exploring the human condition.

## **Research Limitations**

A primary limitation of this study lies in the linguistic barrier inherent in analyzing a translated text. Because this research relies on English translations of *The Cherry Orchard*, subtle nuances of Chekhov's original Russian—such as specific rhythmic cadences, wordplay, and culturally specific connotations—may be diminished or altered. Furthermore, while the study examines a broad range of literary devices like symbolism, tragicomedy, and subtext, the scope is constrained by a focus on textual analysis rather than performance history. Consequently, the research may not fully capture how these devices manifest through

# **Liberal Journal of Language & Literature Review**

**Print ISSN: 3006-5887**

**Online ISSN: 3006-5895**

non-verbal cues, stage directions, or varying directorial interpretations in a live theatrical setting. Finally, the analysis is limited to the text's internal mechanics, potentially overlooking broader sociopolitical contexts of early 20th-century Russia that influenced Chekhov's linguistic choices.

## **Research Objectives**

The primary objective of this study is to analyze the intricate interplay between linguistic precision and literary symbolism in Anton Chekhov's *The Cherry Orchard*. Specifically, the research seeks to examine how Chekhovian subtext and "non-communication" function as linguistic tools to illustrate the psychological isolation of the Russian aristocracy. Furthermore, the study aims to evaluate the symbolic weight of the orchard as a central motif, investigating how its shifting meaning reflects the socio-economic transition from feudalism to capitalism. By scrutinizing devices such as tragicomic irony, recurring imagery, and the rhythmic quality of the dialogue, this research will demonstrate how these elements collectively dismantle traditional dramatic structures to create a "polyphonic" narrative that mirrors the fragmentation of modern life.

## **Problem Statement**

The central problem in analyzing Anton Chekhov's *The Cherry Orchard* lies in the tension between its traditional dramatic structure and Chekhov's innovative use of linguistic and literary devices that defy conventional interpretation. While often categorized as a tragedy of the Russian aristocracy, the play's true meaning is obscured by a deliberate "polyphonic" style—characterized by non-sequiturs, truncated dialogue, and symbolic motifs—that creates a breakdown in communication among the characters. Scholars and readers often struggle to reconcile Chekhov's insistence that the play is a "comedy" or "farce" with the poignant, lyrical decay of the setting. Consequently, there is a need to examine how specific devices, such as subtext, parallelism, and the objective correlative of the orchard itself, function to convey a sense of social inertia and existential isolation that literal plot analysis fails to capture.

## **Research Questions**

1. How do linguistic devices shape the tragicomic tone of Anton Chekhov's tragi-comedy *The Cherry Orchard*?
2. How do literary devices shape the tragicomic tone of Anton Chekhov's tragi-comedy *The Cherry Orchard*?

## **Literature Review**

A literature review is a critical overview of existing research on a specific topic. Rather than just a list of summaries, it synthesizes information to show the current state of knowledge, identify gaps, and provide a foundation for new research (Ahmad et al., 2022; Maitlo et al., 2023; Yousaf et al., 2025). Its function is to provide the foundation for new research (Ahmad et al., 2023; Maitlo et al., 2025). A literature review acts as a critical bridge between existing knowledge and your new research, ensuring your work is relevant and well-grounded (Jalbani et al., 2023; Maitlo et al., 2024; Shaheen et al., 2025). In a nutshell, its importance lies in its ability to justify, contextualize, and strengthen your academic efforts (Rao et al., 2023; Ansari et al., 2025).

# **Liberal Journal of Language & Literature Review**

**Print ISSN: 3006-5887**

**Online ISSN: 3006-5895**

Scholarly analysis of Anton Chekhov's *The Cherry Orchard* (1904) emphasizes the play's revolutionary integration of realism and symbolism, which effectively redefined modern drama as a "tragicomic" mode. Central to the play's linguistic structure is Chekhov's pioneered use of subtext, where characters engage in mundane dialogue about trivialities such as weather or billiards—to mask deep emotional turmoil and social anxiety. This technique is complemented by indirect action, where significant plot points (like the auction of the estate) occur off-stage, forcing the audience to focus on the psychological impact of change rather than theatrical spectacle. Literary reviews frequently highlight the multivalent symbolism of the orchard itself, which critics interpret variously: as a nostalgic relic of childhood for Lyubov, a site of historical oppression for the student Trofimov, and a purely economic commodity for the businessman Lopakhin. Beyond visual motifs, Chekhov employs auditory symbols such as the "sound of a snapping string" and the thud of an axe to represent the irreversible collapse of the old social order and the onset of modern capitalism. This "Chekhovian atmosphere" is further characterized by an anti-climactic structure and an ensemble cast without a clear protagonist, mirroring the aimless and fragmented reality of a Russian society in transition (Novalinda, Sedana & Arimbawa, 2025)..

## **Conceptual Framework**

Anton Chekhov's *The Cherry Orchard* functions through a conceptual framework of Naturalism blended with Symbolism, where linguistic and literary devices serve to bridge the gap between external reality and internal psychological states. At the core of this framework is the use of polyphonic dialogue and non-sequiturs, which create a linguistic "theatre of the absurd" long before the genre was named; characters often speak past one another, reflecting the profound isolation and social fragmentation of the Russian gentry. This is supported by the literary device of subtext, or "the stream beneath the ice," where the most significant emotional shifts occur not in what is said, but in the silences and mundane trivialities. Central to the play's structure is the titular symbol of the orchard itself, which acts as a polysemic metaphor representing the shifting tides of history—varying between an aesthetic relic of the past for Ranevskaya and a source of economic utility for Lopakhin. Furthermore, the recurring leitmotif of the "breaking string" introduces an auditory symbolism that signals the irrevocable end of an era. Together, these devices transform a simple plot of estate foreclosure into a complex meditation on temporal transition, using language not as a tool for communication, but as a map of the characters' inability to adapt to a changing world.

## **Theoretical Framework**

The theoretical framework for analyzing linguistic and literary devices in Anton Chekhov's *The Cherry Orchard* centers on the tension between Naturalism and Modernist Symbolism. At its core, the play utilizes a "polyphonic" linguistic structure a concept developed by Mikhail Bakhtin where characters frequently engage in non-sequiturs and "deaf" dialogue. This reflects a breakdown in communication, signaling the isolation of the Russian aristocracy. Linguistically, Chekhov employs subtext (the "undercurrent"), where the most profound emotional shifts occur in the silences, pauses, and mundane repetitions rather than in overt dramatic

action. Literarily, the framework rests on the symbolic function of the orchard, which transcends its physical presence to act as a multifaceted metaphor for nostalgia, class decay, and the encroaching industrial age. The play's generic ambiguity Chekhov's insistence on it being a comedy despite its tragic trajectory demands a framework of Irony and Juxtaposition. By placing farcical elements (like Charlotta's magic tricks or Yephikhodov's clumsiness) alongside the loss of the ancestral home, the play utilizes Defamiliarization to prevent a purely sentimental reading, forcing the audience to critically observe the characters' inability to adapt to the material realities of the turn-of-the-century social shift.

### **Research Methodology**

Research methodology is the systematic plan or "blueprint" used to conduct a study, ensuring that results are valid, reliable, and address specific research objectives (Ahmad et al., 2021; Khokhar et al., 2025). While research methods are the specific tools (e.g., surveys, interviews), research methodology provides the logical framework and justification for choosing those tools (Cheema et al., 2023; Ahmad et al., 2025; Murtaza et al., 2025). This methodology treats the plays not merely as literature to be read, but as a "textual space" where the characters' inner lives are conveyed through the complex interplay of language and silence. To develop a robust research methodology for a linguistic and literary study of Anton Chekhov's *The Cherry Orchard*, you should employ a mixed-methods approach. This allows you to bridge the gap between the "echoes" (historical/textual context) and the "silence" (the breakdown of communication). The study will adopt a descriptive-qualitative approach, interpreting the text to find meaning rather than measuring frequencies. In-depth analysis of specific plays, treating the dialogues, stage directions, and silences as a "case" to understand the broader genre of Chekhovian tragicomedy. The research combines linguistic analysis (the study of speech patterns, syntactic structures, and dialogue) and literary analysis (the study of thematic elements, structure, and characterization) to understand the "dual nature" of Chekhov's work.

### **Research Findings**

Anton Chekhov's *The Cherry Orchard* (1904) is a masterpiece of modern drama that marks the transition from nineteenth century realism to twentieth century symbolism and modernist theater. It is defined by a unique fusion of melancholy, comedy, and structural innovation. Chekhov famously termed it a comedy, or even a farce, yet directors frequently interpret it as a tragic drama of social change.

### **Linguistic Devices**

This detailed article explores the linguistic and literary devices employed by Chekhov to create this profound, yet subtle, theatrical experience.

#### **1. Symbolic Imagery and Motifs**

Symbolism in *The Cherry Orchard* is not imposed externally; rather, it grows out of the action, with objects representing abstract concepts of time, social change, and memory.

# Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

1. **The Cherry Orchard:** The central symbol, representing the beauty, memories, and idyllic past of the Russian aristocracy. Its inevitable sale and destruction symbolize the end of that era and the rise of a new capitalist society (represented by Lopakhin).
2. **The Breaking String (Auditory Symbol):** Heard twice in the play once in Act II and again at the end this "mournful" sound of a breaking string acts as a "sonic symbol of forgetting" and a reminder of the abolition of serfdom.
3. **Varya's Keys:** Keys symbolize control, ownership, and management. Varya's habit of carrying them represents her desperate attempt to maintain order. Her act of throwing them away when the estate is sold signifies her loss of authority.
4. **The Sound of an Axe:** At the play's end, the sound of an axe chopping down trees symbolizes the immediate destruction of the past and the finality of change.
5. **The Nursery:** A room that symbolizes the childhood, innocence, and inability of the characters to mature or change.

## 2. Linguistic Patterns and Dialogue

Chekhov's linguistic style is characterized by its apparent simplicity, yet it is deeply complex in its emotional resonance.

1. **Subtext:** The most significant device in the play. Characters often discuss trivial matters like eating cherries, playing billiards, or the weather while their true, deeper anxieties about the loss of their home, love, and money are left unsaid.
2. **Local Repetition (Anaphora/Epistrophe):** Characters like Ranevsky, Anya, and Varya frequently repeat phrases for emotional emphasis, such as "I'm at peace!" or "Don't talk about it". This repetition reflects their obsession with the past and inability to process the present.
3. **Dialogue as Non-Communication:** Characters often talk *at* each other rather than *with* each other. They share monologues of nostalgia or apathy rather than engaging in purposeful conversation.
4. **Use of Pauses:** Chekhov uses silence to build tension and indicate emotional turmoil or apathy. The stage directions indicating long pauses are vital for conveying what is felt but not spoken.

## 3. Literary Techniques and Structure

Chekhov rejected the traditional, tightly plotted "well-made play" formula in favor of a structure that mimics the flow of real life.

1. **Indirect Action:** Major dramatic events including the sale of the estate and the final departure of the family take place offstage. The focus is not on the *event* but on the characters' *reaction* to the event, emphasizing psychological drama over physical action.

# Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

2. **Tragicomedy:** The play blends comedic elements (e.g., Charlotta's bizarre tricks, Gayev's emotional speeches to inanimate furniture) with tragic ones (e.g., the impending homelessness of the family, the abandonment of Firs).
3. **Foreshadowing:** The constant chatter about money and debt in Act I, contrasted with Ranevsky's irresponsible spending, foreshadows the inevitable loss of the estate.
4. **Microcosm:** The estate serves as a microcosm of Russia at the turn of the century, where the landed aristocracy (Ranevsky/Gayev) is displaced by the working class (Lopakhin).
5. **Irony (Situational):** The irony lies in the fact that the orchard is lost because the family refuses to adapt, and it is bought by Lopakhin, the son of their own former serf.

## 4. Characterization Devices

1. **The Collective Protagonist:** There is no single hero or villain. The story focuses on an "ensemble cast," with each character representing a different societal perspective nostalgia, activism, greed, or practical survival.
2. **Firs as a Symbol of Time:** The elderly valet, Firs, acts as a bridge to the past (the era of serfdom). His being left behind in the locked house at the end symbolizes the total abandonment of the old social order.
3. **Lopakhin's Dual Nature:** Lopakhin is both a sympathetic figure (acknowledging his brutal past) and a callous one (constantly urging the destruction of the orchard). He is a man caught between his peasant origins and his new capitalist identity.

## Literary Devices

Table: 1 Literary Devices

Device	Example	Effect
<b>Symbolism</b>	The Orchard / Sound of Axe	Represents the end of the aristocratic era
<b>Subtext</b>	Conversing about candy while losing their house	Reveals inner turmoil vs. outer apathy
<b>Indirect Action</b>	The sale occurs between Acts III and IV	Focuses on psychological reactions
<b>Tragicomedy</b>	Firs being forgotten / Comedy of character	Blends the painful with the absurd
<b>Motif</b>	"I'm coming, I'm coming" / "Quiet"	Emphasizes inaction and stagnation

First device is symbolism, as the orchard and sound of axe symbolically represents the end of the aristocratic era, second device is subtext, the conversing about candy while losing their house reveals inner turmoil versus outer apathy. Third device is indirect action, the sale of the cherry orchard occurred between the third and fourth act focuses on psychological reactions. The fourth device is tragicomedy, as the Firs being forgotten comedy of characters blends the painful with the absurd. Fifth device is motif "I'm coming, I'm coming" / "Quiet" emphasizes inaction and stagnation.

# Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

## Discussion

Anton Chekhov's *The Cherry Orchard* utilizes a blend of naturalism and symbolism to capture the decline of the Russian aristocracy and the rise of the bourgeoisie. The titular orchard serves as the central leitmotif, acting as a multi-layered metaphor: for Ranevskaya, it is a relic of childhood innocence and aesthetic beauty; for Lopakhin, it represents a commercial opportunity; and for Trofimov, it is a symbol of the injustices of serfdom. Chekhov famously employs subtext and indirect action, where the most significant emotional shifts occur not in grand speeches, but in the silences, pauses, and seemingly trivial chatter—a technique often called "polyphonic" dialogue. This is complemented by the use of tragicomedy, where the characters' inability to face reality creates a tonal tension between the pathetic and the absurd. Furthermore, the auditory imagery of the "breaking string" in Acts Two and Four functions as a haunting foreshadowing of the snapping ties to the past, while the final sound of the axe against the trees provides a stark, onomatopoeic resolution to the play's central conflict, signaling the definitive end of an era.

## Conclusion

Anton Chekhov's *The Cherry Orchard* is a symphony of subtle linguistic and literary techniques. By prioritizing mood over plot, subtext over dialogue, and symbols over overt action, Chekhov captures the "grayness of everyday life" while delivering a powerful commentary on the inevitability of change and the enduring human struggle to let go of the past. Ultimately, *The Cherry Orchard* functions as a poignant meditation on the inevitability of change, masterfully balancing the tragic loss of heritage with the comedic absurdity of human inaction. Through its dense layers of symbolism and innovative use of off-stage action, the play captures a historical moment where beauty and tradition are sacrificed at the altar of economic necessity. Chekhov's refusal to provide easy solutions or clear heroes leaves the audience with a sense of "tragicomic" reality a world where the sound of an axe is both the death knell of the past and the first step toward a potential, albeit uncertain, future. This delicate synthesis of individual grief and social allegory ensures the play remains a universal exploration of how humanity navigates the painful, yet necessary, process of moving on.

## References

- Ahmad, A., Khokhar, M. I., Shaheen, R., Ali, H., & Maitlo, S. K. (2021). Stylistic Analysis of the Amrita Pritam's Poem "I Call upon Waris Shah Today." "Ajj Aakhaan Waris Shah Nu. *Remittances Review*, 6(2), 192-205.
- Ahmad, A., Maitlo, S. K., & Jeevan, S. (2023). Exploring the challenges and solutions in doctoral dissertation writing and defense faced by Pakistani ESL scholars. *Global Educational Studies Review*, 8(1), 397-409.
- Ahmad, A., Maitlo, S. K., & Rao, I. S. (2022). Teachers' Perceptions on the Use of PowerPoint Presentations in ESL Classrooms at University Level in Lahore. *Pakistan Languages and Humanities Review*, 6(3), 489-499.

# Liberal Journal of Language & Literature Review

Print ISSN: 3006-5887

Online ISSN: 3006-5895

- Ahmad, A., Maitlo, S. K., Khokhar, M. I., & Yousaf, I. (2025). Critical Discourse Analysis of the Figurative Language in the Shakespearean Dark Lady Sonnets. *Journal of Arts and Linguistics Studies*, 3(3), 3795-3844.
- Anderson, G. (1991). The music of The Cherry Orchard: repetitions in the Russian text. *Modern Drama*, 34(3), 340-350.
- Ansari, A., Ahmad, A., & Shaheen, R. (2025). Impact of Socio-Economic Status (SES) to Access the Quality English Education. *The Critical Review of Social Sciences Studies*, 3(4), 2768-2776.
- Baehr, S. L. (1999). The machine in Chekhov's garden: Progress and pastoral in the Cherry Orchard. *The Slavic and East European Journal*, 43(1), 99-121.
- Batool, H. M. A. (2024). A Pragmatic Analysis of Positive and Negative Politeness Strategies in Chekhov's Cherry Orchard. *Jahan-e-Tahqeeq*, 7(2), 105-119.
- Beckerman, B. (1971). Dramatic analysis and literary interpretation: The cherry orchard as exemplum. *New Literary History*, 2(3), 391-406.
- Cheema, M. I., Maitlo, S. K., Ahmad, A., & Jalbani, A. N. (2023). Analyzing the Portrayal of The Characters in Cathrine Mansfield's Literary Novel Bliss by Using Critical Discourse Analysis. *International Journal of Contemporary Issues in Social Sciences (IJCISS)*, 2(4), 225-231.
- Jalbani, A. N., Ahmad, A., & Maitlo, S. K. (2023). A Comparative Study to Evaluate ESL Learners' Proficiency and Attitudes towards English Language. *Global Language Review*, VIII (II), 446-455.
- Junior, R. F. (2023). From slavery to prison: Necropolitics and the (neo) slave narrative in Colson Whitehead's *The Nickel Boys*. *Cadernos de Letras da UFF*. <https://doi.org/10.12957/cadletuff.2023.76910>
- Khokhar, M. I., Jalbani, A. N., Shaikh, T., & Maitlo, S. K. (2025). The Stylistic Study of the Narrative Poem "The Frog and the Nightingale" By Vikram Seth. *Social Science Review Archives*, 3(4), 1855-1862.
- Leone, A. (2000). The Missing Set: How Landscape Acts in The Cherry Orchard. *Studies in 20th & 21st Century Literature*, 24(2), 7.
- Maitlo, S. K., Abbasi, I. A., Jatoi, Z. A., & Ahmad, A. (2025). Quantifying Awareness and Attitudes Towards Forensic Linguistics: A Survey Of Young Legal Professionals. *Policy Journal of Social Science Review*, 3(2), 12-22.
- Maitlo, S. K., Ahmad, A., Ali, S., & Soomro, A. R. (2023). Exploring errors and mistakes in the structure of grammar at university level in khairpur Mir's Sindh. *International Journal of Contemporary Issues in Social Sciences (IJCISS)*, 2(4), 1-8.
- Maitlo, S. K., Kalhor, I. A., Soomro, A. R., & Ahmad, A. (2024). Exploring the Negative Impact of Short Message Service (SMS) Texting on Academic Writing Skills at University Level. *Policy Research Journal*, 2(4), 2327-2333.

# **Liberal Journal of Language & Literature Review**

**Print ISSN: 3006-5887**

**Online ISSN: 3006-5895**

- Murtaza, S., Maitlo, S. K., Jatoi, H., & Ahmad, A. (2025). Exploring the Linguistic Originality of Selected Poems of Muhammad Ibrahim Khokhar's "Lyrics of Love & Songs of Separation". *Indus Journal of Social Sciences*, 3(3), 52-61.
- Novalinda, S., Sedana, I. N., & Arimbawa, I. G. M. (2025). Symbolic Meaning of the Cherry Orchard in Chekhov's Drama: An Analysis through Linggayoni Tatwa Widya Lango Philosophy. *European Journal of Arts, Humanities and Social Sciences*, 2(6), 140-149.
- Rao, I. S., Sanober, R. S., Golo, M. A., & Maitlo, S. K. (2023). Addressing the Factors Involving in The Endangerment of Indigenous Languages. *International Journal of Contemporary Issues in Social Sciences (IJCISS)*, 2(4), 768-777. <https://www.ijciss.org/Home/article/195>
- Shaheen, R., Soomro, A. R., Maitlo, S. K., & Ahmad, A. (2025). Role of Curriculum and Instructive Resources in Reinforcement: A Critical Discourse Analysis of Textbooks. *Journal of Asian Development Studies*, 14(2), 1015-1022.
- Yousaf, I., Abro, B. A., & Ahmad, A. (2025). Critical Discourse Analysis of the Symbolic Language in Shakespeare's Selected Dark Lady Sonnets. *Indus Journal of Social Sciences*, 3(3), 2019-230.