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The Panorama of Human Traits in *Kalila wa Dimna* and *Animal Farm*

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Abstract

This paper aims at exploring human traits and the significance of animal characterization on understanding self and culture in *Kalila wa Dimna* and *Animal Farm*, and how social, cultural, and behavioral implications are conveyed through talking animals. *Kalila wa Dimna*, originally written by Bidpai in Sanskrit, is a series of stories or fables told by animal characters. It has been translated into many world languages since its first debut in the third century AD, and it became an inspiring source for many great authors. *Animal Farm*, on the other hand, is a novella by a famous twentieth century English novelist, George Orwell. Both narratives are simple and based on allegory in which animals are made to speak, act, and behave as human beings do. Each animal stands for a typical human trait and behavior and reveals a cultural or political significance. Bidpai and Orwell skillfully show a kaleidoscopic panorama of human nature and cultural implicature through ironic animal interactions and entanglements. They satirically attack social injustice and criticize prejudices, abuses, and evils through the mastery of animal characterization and symbolism. Thus, this piece of research attempts to give readers a glimpse into the complexity of human nature exposed by animal characters and sheds a new light into the social, cultural, and behavioral implicature shrouded in *Kalila wa Dimna* and *Animal Farm* which belong to two different periods and cultures. As a theoretical framework, the paper adopts textual, contextual, symbolical, and allegorical methods of analysis.

Key Words: Literature, Allegory, Characterization, Culture, Animals

Introduction

Literature has an effective and powerful role in communicating social, political, cultural, and moral messages in a satirical, humorous, and ironical way.¹ It provides readers with the opportunity to understand themselves well, reform their bad habits, and edify their morality. For instance, fables, a genre of literature, subtly depict man's angelic and satanic aspects through animals' behavior and ways of life. Given the fact that literature does not exist in vacuum,² *Kalila wa Dimna* and *Animal Farm* stand as powerful allegorical works which have didactic purposes and universal reformative messages behind them. Ancient and modern literary works teem with topics which investigate personality traits, human qualities, and values. For example, Jane Austen's novels display an interesting discussion of personality traits and qualities.³

The concept of human or personality traits is as old as language. Aristotle was the first one to highlight this aspect of human study in his informative work, *Ethics*. Throughout history, almost all writers, philosophers, and psychologists touch upon human traits and qualities. Gerald Matthew, Ian J. D. and Martha C. W. state that "Aristotle saw dispositions such as vanity, modesty, and cowardice as key determinants of moral and immoral behavior. He also described individual differences in these dispositions."⁴

¹Mujahid Alwaqaa, "A Sociological Study of Some Selected Poems by Hatim Altai," *International Review of Humanities and Scientific Research* 5, no. 2 (2020): 259-278

²Mujahid Alwaqaa, "Sociology and Literature: An Interdisciplinary Approach." *Journal of Liberal Arts and Humanities* 01, no. 10 (2020): 34-38.

³ Mujahid Alwaqaa, *Jane Austen's Heroines: A Critical Study*. (LAP LAMBERT Academic Publishing: Moldova, 2022).

⁴ Gerald Matthew, Ian J. D. and Martha C. W., *Personality Traits*. (UK: Cambridge University Press, 2003), 3.

Parks-Leduc, Gilad Feldman and Anat Bardi define personality traits as “descriptions of people in terms of relatively stable patterns of behavior, thoughts, and emotions.”⁵ Christopher J. Soto argues that “a personality trait is a characteristic pattern of thinking, feeling, or behaving that tends to be consistent over time and across relevant situations.”⁶ David M. Buss and Kenneth H. Craik contend that traits are simply descriptions of natural categories of acts.⁷ Matthew, Ian J. D. and Martha C. W. state that the scientific study of traits develops two aspects of common-sense discourse on personality. First, it formalizes the tendency in natural language to use trait descriptors of individuals. Second, it formalizes the popular awareness that there are generalities of personality, such that individuals of a similar disposition may be grouped together.⁸

The classification of traits has undergone developmental stages. Gordon Allport, for example, concludes that there are more than four thousand different personality traits, whereas; Hans Eysenck suggests that there are only three dimensions. However, the latest categorization of personality traits falls into just five. They are called ‘The Big Five’. These ‘Big Five’ were classified and developed in 1970s & 80s by two American research teams led by Paul Costa and Robert R. McCrae. They conclude that all personality traits and qualities can be subsumed under five broad categories. They are “Openness to Experience, Agreeableness, Extraversion, Conscientiousness, and Neuroticism. They are a set of five broad, bipolar trait dimensions that constitute the most widely used model of personality structure.”⁹

The first group, ‘openness to experience’, encompasses characteristic traits such as curiosity, imaginativeness, intellectuality, innovation, creativity, and flexibility versus simplicity, shallowness, and closed-mindedness. The second group is the domain of ‘agreeableness’ that comprises of traits like good-naturedness, helpfulness, cooperation, sympathy, forgiving, and trusting versus selfishness, hostility, rudeness, uncooperativeness, and unkindness. The third category is ‘extroversion’ that describes personalities who are talkative, ambitious, sociable, optimistic, reward-seeking, outgoing, assertive, and energetic versus those personalities who are shy, reserved, introverted, unadventurous, and quiet. ‘conscientiousness’ covers human traits like being responsible, dependable, organized, efficient, achievement-oriented, and neat versus lazy, irresponsible, disorganized, careless, and sloppy. Personality traits such as calmness, self-confidence, stability, resilience, and well-adjustment versus neuroticism, nervousness, insecurity, fearfulness, and anxiety are subsumed under the domain of ‘emotional stability’ or ‘neuroticism.’¹⁰ Many personality traits are skillfully manifested in both *Kalila wa Dimna* and *Animal Farm*.

When authors and critics find it inevitable to expose the social and political evils and felonies prevalent in societies, they devise new creative and innovative ways to exhibit, criticize, satirize, correct, and rectify such evils.¹¹ Bidpai and George Orwell see animals as good mouthpieces for their social and political criticism and satire on the proceedings of the ruling authority in India and Russia respectively. So, allegory becomes their weapon in expressing their opinion and voicing their criticism and discomfort on philosophical, religious, moral, social, spiritual, and political thoughts. Bidpai and Orwell were aware of the powerful effect of literature in attracting attention and directing action. As injustice, repression, oppression, manipulation, and exploitation become prevalent in society, these writers, with a sense of determination, courage, and intrepidity, take the responsibility to make such phenomena public indirectly through the employment of literary techniques and figurative language.¹² In this regard, W. R. Menchhofer writes “As satirist, one of Orwell’s primary reasons for using animals as characters is to highlight certain human flaws so he can ridicule them. One way he does this is through the humorous combination of humanlike motives and speech with the necessary physical traits and actions of animals.”¹³

⁵ Ibid., 4.

⁶ Christopher Soto J., “Big Five personality traits.” Eds. M. H. Bornstein, M. E. Arterberry, K. L. Fingerman, & J. E. Lansford, *The SAGE Encyclopedia of Lifespan Human Development*. (Thousand Oaks, CA: Sage, 2018), 240.

⁷ David M. Buss & Kenneth H. Craik “The Act Frequency Approach to Personality.” *Psychological Review* 90. No. 2 (1983): 105-26.

⁸ Christopher, “Big Five personality traits,” 7-8.

⁹ Ibid., 240.

¹⁰ Ibid., 4.

¹¹ Mujahid Alwaqaa, *The Feministic Aspects in the Poetry of Adrienne Rich, Anne Sexton and Elizabeth Bishop*. (New York: ProQuest LLC, 2024).

¹² Mujahid Alwaqaa, “Literary Discourse and Human Rights,” *Studies in Literature and Language Journal* 19, no. 3 (2019): 19-27.

¹³ R. W. Menchhofer, *Animal Farm: The Teacher’s Companion*. (Missouri: Milliken Publishing Company, 1990), 5.

In addition to the political, social, and cultural messages of such kinds of fictional works, they can be adapted to modern educational technology to inculcate good moral and values in children and enhance creativity and innovation in youth.¹⁴

Kalila wa Dimnais one of the most widely known literary works in the world. It is a social, political, and didactic satire on the misdeeds and abuses of the influential people and ruling elite. The author was aware of his role to rectify society from different evils besetting it and to bring serious issues into people's attention. In *Animal Farm*, Orwell, on the other hand, wants to destroy the myth of the Russian Revolution which was initially based on freedom, equality, and social justice. It was, however, distorted and exploited by a small group of opportunists and thugs. All the principles and tenets put down by Karl Marx on which the Bolshevik Revolution was grounded were violated one by one. At the beginning, Orwell was fascinated by the principles of the revolution, however; the horrible incidents that followed the revolution made him disillusioned. He decided to attack such a cruel and inhumane system to help other people get disenchanted.

Moreover, it is one of the world literary classics which spread and travelled across the world before the emergence of the modern world phenomenon called globalization.¹⁵ This is evident from its worldwide translation and reception. Its translation history is very interesting, but it reflects the immense importance and value of the work. It was first translated into Syriac language in 570 AD, however; this translation was neglected and forgotten. The work, then, was translated from the original Indian manuscript into Pahlavi, a Middle Persian Language, when Khosrov Anusirev (531-579 AD), the then Iranian ruler, recognized its valuable wisdom. Unfortunately, the original Indian version as well as the translated-into-Pahlavian one was lost. The famous prose writer, Ibn al-Muqaffa (721-757 AD), translated the work from Pahlavi language into Arabic which became the only extant and authentic version.

All translations of the work that came later were based on this Arabic version. Consequently, *Kalila wa Dimna* was translated into many world languages such as Greek in the eleventh century, Old Slavonic in the twelfth century, and Hebrew and Latin in the thirteenth century, through which the European literatures were greatly influenced. For the first time, the work was translated into Turkish in the fourteenth century and was offered to Suleiman the Magnificent and Abdulhamid II, the Ottoman Sultans. The work has been modified and adapted in both size and content throughout history as it was disseminated across cultures and nations by means of translation. Thus, it becomes evident that *Kalila wa Dimna* is one of the most widely translated, adapted, and read works throughout history.

A Note on Research Methodology

This piece of research is based on an in-depth analysis and discussion of two different chronologically literary works; *Kalila wa Dimna* by Bidpai and *Animal Farm* by George Orwell as both adopted allegory as an effective and powerful avenue for expressing their views, ideas, and social and political critique. The discussion is primarily based on textual, contextual, and symbolical or allegorical analysis of the works.¹⁶ According to M. Fotoohi, allegory has two layers of meaning, "[t]he first layer is the story [characters and events] and the second layer is the deeper or secondary meaning that can be searched beyond the appearance."¹⁷ It sometimes puzzles readers as the author's intended meaning remains obscure. Readers feel skeptical of the real message behind the work as they find many questions raised in the text which remain unanswered. The work's setting and characters add to its ambiguity and obscurity. Pour Namdarian states that "the text appearance act as a veil that the meaning and purpose of the writer or poet is hidden beneath and the author gives us no explicit indication of hidden meaning in the text."¹⁸

14 Harman Preet Singh and Mujahid Alwaqaa, "The Educational Technology's Impact on Youth Creativity and Innovation: A Case of Ha'il Region of Saudi Arabia." *Revista Amazonia Investiga*, 12, no. (2023): 66, 144–154; <https://doi.org/10.34069/AI/2023.66.06.14>, Available at SSRN: <https://ssrn.com/abstract=4565225>

15 Mujahid Alwaqaa, "The Impact of Globalization on Culture and Identity with Reference to Selected Works by Taha Hussein." *Addaiyan Journal of Arts, Humanities and Social Sciences* 4 no. 5 (2022): 1-15.

16 Mujahid Alwaqaa, "City Literature in Abdu-Alaziz al-Makkali's Poetry." *International Journal of Comparative Literature and Translation Studies* 9 no. 3 (2021): 22-31.

17 M. Fotoohi, "Metaphor, Nature, Types and Function." *Journal of Faculty of Humanities*, (2004): 49-47.

18 Namdarian T Pour, "Secret and Symbolic Stories in Persian Literature." *Scientific and Cultural Journal* (1996): 226-38, 229.

Allegory can be a parable, fable such as *Kalila wa Dimna*, or an extended and sustained symbolism as it is the case in *Animal Farm*. Every episode or character in the work takes on a symbolic reference or meaning. Characters in such works are animals constructed in multidimensional and multifaceted ways. Each animal stands for its species and simultaneously represents a type of human beings. It embodies a particular individual, group, mood, temperament, idea, or action. Bidpai and Orwell employ allegory to secure themselves from harassment and to make their stories deeper and more effective. The diabolic human nature is ironically exposed, and messages are indirectly communicated. *Kalila wa Dimna* and *Animal Farm* are two great literary works which deal with human nature in its duality and complexity. They both deal with serious political and social issues through allegory. Allegory is a kind of analogy which is more comprehensive and intricate than symbolism, and it was conventionally subsumed under simile and metaphor.

Literature Review

Much research has been written on *Kalila wa Dimna* and *Animal Farm* exploring many aspects of the works, but no study has brought them together that highlights the aspects of characterization and humanization of animal characters giving a room for self-inspection and cultural exploration. A paper by Sharon Kinoshita investigates the translation journey of the work in relationship with cultural exchange of knowledge, manifestation of power through seeking wisdom.¹⁹ Maryam Mohammadzadeh and Masoumi Mahmoudi explores the role of allegory in communicating the author's messages and intentions.²⁰ David A. Wacks discusses the inevitable acts of performativity in a substantial characteristic of Arabic literature in *Kalila wa Dimna* and *Al-Maqamat Al-Luzumiyya*.²¹

An article entitled "The Role of Propaganda in George Orwell's *Animal Farm*" explores how Orwell uses the novel as a means for propaganda to expose the myth of Stalin's communism. The role of Squealer is highlighted as he symbolizes the false press and propaganda.²² Rehab Khalid, Anosha Tauseef Sherazi, and Aamer Shaheen discuss the novel in terms of its political allegory and attempts to apply to Pakistani policy and leadership. The paper finds that there are a lot of similarities between the events and characters of the novel and the political history and power structures of Pakistan.²³ Chenyang Xu analyzes the novel with relation to its discourse markers in the light of discourse coherent theory. The research concludes that the coherence in *Animal Farm* is achieved by a combination of factors including the connections between world knowledge, situational and contextual factors, and linguistic elements.²⁴ Earl Jones Muico reveals that Orwell draws on militaristic themes and the novel shows development in the militaristic, maneuvering, and political knowledge.²⁵ Hazar Ahmed, Shabaana Kausar, and Othman Mohammed treat the literary parody directed against the communism revolution in *Animal Farm* and *Nineteen Eighty Four*. Orwell finds parody as a safe avenue to attack the social and political evils of communism.²⁶ Irina Mkhitarian explores Orwell's ironical attitude through his employment of personification.²⁷ Goran Mustafa and Rebin Najmalddin investigate the nature of human revolution and its practical benefits and unexpected consequences.²⁸

¹⁹ Sharon Kinoshita, "Translation, empire, and the worldling of medieval literature: the travels of *Kalila wa Dimna*." *Postcolonial Studies* 11, no. 4, (2008): 371-385.

²⁰ Mohammadzadeh and Masoumi Mahmoudi, "Symbol Attributes in the Allegorical Roles of Animals in *Kalila wa Dimna*." *Journal of History Culture and Art Research* 6, no. 1 (2017): 504-514.

²¹ David A. Wacks, "The Performativity of Ibn al-Muqaffa's *Kalila wa-Dimna* and *Al-Maqamat al-Luzumiyya* of al-Saraqusti." *Journal of Arabic Literature* 34, no. 1-2 (2003): 178-89.

²² Suaad Hussein Ali, "The Role of Propaganda in George Orwell's *Animal Farm*." *Al-Ustath Journal for Human and Social Sciences* 16, no. 2 (2021): 27-28.

²³ Rehab Khalid, Anosha Tauseef Sherazi, & Aamer Shaheen, "Orwell's *Animal Farm* As A Universal Political Allegory To Reflect On Pakistani Political History." *Palarch's Journal Of Archaeology Of Egypt/Egyptology*, 20, no. (2), (2023), 1441-1455.

²⁴ Chenyang Xu, "An Analysis of George Orwell's *Animal Farm* with Discourse Coherence Theory." *Proceedings of the 2nd International Conference on Social Psychology and Humanity Studies* DOI: 10.54254/2753-7048/51/20240937.

²⁵ Earl Jones Muico, "Uncovering Militaristic Themes in George Orwell's *Animal Farm*." *International Journal of Agriculture and Animal Production* 02, no. 02 (2022): 30-33.

²⁶ Hazar Ahmed, Shabaana Kausar, and Othman Mohammed, "Literary Parody of Russian Communism Harmonizing to George Orwell's Two Novels *Animal Farm* and *Nineteen Eighty Four*." *International Journal of Language and Literary Studies* 3, no. 2 (2021): 216-228.

²⁷ Irina Mkhitarian, "Personification as Manifestation of Author's Ironical Attitude from the Title-Text Correlation Standpoint (in the novel *Animal Farm* by G. Orwell)." *Armenian Folia Anglistika*, (2020): 29-36.

²⁸ Goran Mustafa & Rebin Najmalddin, "The Nature of Revolution on *Animal Farm*." *K@ta* 21, no. 1 (2019): 17-23, doi:10.9744/kata.21.1.17-23.

Amir Mohammed Albloly and Hala Salih Mohammed Noure examine the political symbolism in *Animal Farm* and *Nineteen Eighty Four*. The findings of the study arrive at the importance of employing symbolism in fighting despotism and injustice.²⁹ T. Haritha and M. Divya study the tyranny evident in the novel and how power structures work within totalitarian and despotic systems.³⁰ In a paper entitled “The allegorical Structure in *Animal Farm*,” Mujahid Ahmed Al-Waga’a minutely explores the different allegories and symbols employed in the novel. He connects these allegories and symbols with the real and actual events and characters in the Russian revolution.³¹

Discussion and Analysis

Kalila wa Dimna is considered a series of fables. All the characters in this fictional work are animals which have allegorical meaning and reference. These animals embody hundreds of personality traits and represent five hundred and nine different people from different social strata. Kings, princes, ministers, lawyers, and farmers who are incarnated in such animals for the purpose of satirizing their follies, absurdities, and weaknesses as well as correcting and edifying their erroneous moral and political behavior and wrong misdeeds. Bidpai could criticize and satirize human follies and foibles by means of allegory and animal characterization without being exposed to danger and persecution.

Kalila wa Dimna is a kind of moral and political advice to aid rulers in running the state effectively. Bidpai, a Brahman priest and philosopher, was inspired by the Indian Panchatantra tales. As a result, he wrote his classic work around the third century AD in Kashmir. His work offers the world, particularly the rulers, a kind of valuable wisdom by utilizing animal fables. Kalila and Dimna are two main animal characters. They are jackals. According to S. Batur, Bidpai penned this work for the well-known sultan Dabeslim, a great king of India who ruled over many other countries besides India. Critics believe that *Kalila wa Dimna* is the first allegorical and fable work in the Indian literature as well as the world. It influenced numerous famous works and reputed writers, thinkers, and poets such as La Fontaine, Aesop, Brothers Grimm, Rumi, and most probably Orwell as he spent years in Burma serving as a police sergeant from 1922 to 1927. He perhaps avidly read oriental literature that might have impacted him.

As a book intended to teach rulers and viziers political wisdom and moral lessons, *Kalila wa Dimna* demonstrates a panoply of human traits, qualities, and qualifications necessary for leaders. The focus of this work is politics, state management, good governing, and decision-making. Besides, it provides people with wisdom, morality, and values to continue their life in harmony and peace. Bidpai wanted to attack and criticize social and political issues such as hegemony, injustice, destruction, corruption, bribery, and other evils, and he sought at the same time solutions to these problems through introducing a group of animals as characters talking and behaving as human beings. Kings, viziers, courtiers, and high-ranking officials can easily discern their human weaknesses through animals’ behavior and dialogues. Each animal symbolizes a kind of human being with a defined social status and political rank.

In addition to that each animal character reveals its inherent traits and how such traits are related to the good and evil conduct and practices of humans in real life. The lion, for instance, stands for the king’s bravery while Kalila, a jackal playing the role of the vizier, symbolizes honesty. Dimna, another jackal, represents people who tell lies and do ugly things. The donkey is presented as a symbol of clarity and pure-mindedness and the kingfisher incarnates those humans who are treacherous and cunning. The frog is presented as a symbol of inconsiderate and quarrelsome people. Shy individuals are represented by the mouse and the crow. Some other animal characters such as the monkey symbolize a combination of good and bad traits. The monkey embodies disobedience and naughtiness, yet it is brave, active, intelligent, and charming.

These animal characters reflect human life in its diversity and complexity. They reveal different human relationships; ruler-vizier, ruler-public, vizier-public, and public-public. Many bad qualities, vices and traits practiced by humans such as deceitfulness, playing tricks, self-centeredness, greed, betrayal, hesitation, and ambition have been underscored.

²⁹ Amir Mohammed Albloly and Hala Salih Mohammed Nour, “The Portrayal of Political Symbolism in George Orwell Writings: With Reference to “Animal Farm” and “Nineteen Eighty-Four.” *The International Journal of Social Sciences and Humanities Invention* 6, no. 09 (2019): 5642-5648, DOI: 10.18535/ijsshi/v6i9.04.

³⁰ T. Haritha and M. Divya, “Unraveling the Tyranny: Exploring the Abusive Use of Power in Animal Farms.” *International Journal of Arts, Science and Humanities* 11, no. 2 (2024): 79-81.

³¹ Mujahid Ahmed Mohammed Al-Waga’a, “The allegorical Structure in *Animal Farm*.” *Al-Yemenia University Journal* 01, no. 01 (2019): 173-188.

Similarly, good human qualities and values such as resourcefulness, prudence, honesty, justice, and responsibility have been emphasized. Justice is given the priority in good governance. *Kalila wa Dimna* emphasizes the importance of justice which occupies the priority of the characteristics of rulers who strive to create the best model of governance. It preaches rulers that they should be careful, prudent, and smart in acting with the public and in their selection of viziers and officials. Viziers and officials should be chosen carefully and wisely. They should be smart, just, passionate, courageous, combative, devoted, and friendly. They should also behave sensibly and intelligently with people and safeguard the national interests above their personal interests.

Animal characters in *Kalila wa Dimna* can be divided or classified into four groups according to their personality traits. The first group is those characters with a few simple, sustained, and negative traits which cause harm and represent the dark side of man. The second category is the characters with positive traits which stand for the bright side of human nature. The third classification refers to those characters with traits which reveal passivity, weakness, and indifference. Group four of the animal characters is the most fascinating and complex one because these characters show a contradictory and complex net of traits which reflect the complex nature of human beings.

In each story or tale in *Kalila wa Dimna*, there are animal characters with special traits conversing with each other and are presented with a specific embedded moral, social or political message. The viper, for example, in "The Owl and the Crow"³² has a sharp and biting tongue, and the owl is spiteful, ignorant, and presumptuous. The fox is crafty and cunning in "The Pigeons and Foxes" and "The Monkeys and Turtles." The duck is delineated as arrogant and opinionated in "The Cow and the Lion." The wolf is portrayed as greedy, cunning, wily, and opportunistic in "The Collar Dove" and "Lion and the Jackal." The kingfisher is ruthless and cunning in "The Kingfisher and the Crabs." The dogs are untrainable, ignoble, and greedy in "Borzouyeh Physician" and "The King and the Blogger." The cat is sycophant and hypocrite in "The Owl and the Crow." The frog is ignorant in "The Snake and the Toad." All these animal characters belong to the first group.

The animal characters that can be compartmentalized into the second group are the ones with good qualities and virtues. The tiger, for instance, in "The Goldsmith and the Traveler" is grateful. The panther is depicted as prudent and wise in "The Search in Dimna's Work." The mink is innocent whose blood has been shed unjustly in "Zahid and the Mink." The phoenix is a great and powerful creature who supports the oppressed in "The Parrots and the Sea Lawyer." The jackal is characterized as ascetic, religious, wily, and wise as in stories such as "The Lion and the Cattle," "The Story of the Crow and the Snake," "The Shooter and the Lioness," and "The Lion and the Jackal." Mice are delineated as clever, nimble and experienced in "The Collar Pigeons" and "The Cat and the Mouse." The flea is seen as successful in "The Archery and the Lioness."

Characters such as donkey, crawfish, pig, cow, hyena, sheep, and fish can be categorized into the third type of animal characters. Human weakness and flaws are displayed in a panoramic way. The donkey is easily deceived and gullible in "The Apes and the Tortoises." The crawfish is an ignorant consultant in "The Frog and the Snake." The pig is a humiliated character who does not deserve to be respected in "The King and the Balar." The cow is oppressed and downtrodden in "The Collar-Bearing Pigeon." In "The Lion and the Cow," the cow is docile. In "Borzouyeh Physician" and "The Lion and the Cow," the camel is presented as old, native, deluded, simple-minded, and a follower. The hyena is portrayed as gullible being deceived by a lie in "The Owl and the Crow," and sheep are presented as subdued creatures. The fish is native and deluded in "The Kingfisher and the Crabs."

The fourth group of animal characters comprises of those ones with multiple and paradoxical traits. The duck in "The Pond and Lighting" is thoughtless and without will, while it is portrayed as grateful in "The Goldsmith and the Traveler." In "Ducks and Turtles," it is caring and compassionate. The ape is ignorant, imitator and follower in "The Lion and the Cow", but it is experienced and wise in "Apes and Tortoises," and it is grateful in "The Goldsmith and the Traveler." The rabbit is small and weak but wise in "The Lion and the Cow." He is smart and clever in "The Owl and the Crow." The lion is characterized as both ruthless and humane in "The Lion and the Cow." The parrot is portrayed as ignorant and wise in tales like "Search in Dimna's Work" and "Wedding with the Snake's Daughter" respectively.

³²*Kalila and Dimna*. Ramsay Wood, trans. (London: Saqi Books, 2008). All the subsequent tales have been taken from this source.

The elephant is seen as proud and huge in “The Owls and the Cows.” In “The Collar Pigeons” and “The King and the Blogger,” the dove is presented as obedient, docile, wise, hasty, and unthinking in decision-making. The snake, a complex character, is delineated as generous, grateful, ruthless, opportunistic, and greedy in “The Crow and the Snake,” “The Collar-Bearing Pigeon,” “The Goldsmith and the Traveler,” and “The Owl and the Raven.”

In *Animal Farm*, Orwell purposefully satirizes and attacks the communist system and its leaders in Russia and, by extension, in countries where tyrannical communism began to find its way. The work has more specific backdrop, reference, and message, whereas *Kalila wa Dimna* is generic in its reference and message. Thus, Orwell’s ultimate message is to resist despotism and absolutism and to help people get disenchanted of illusions and utopian pursuits. He aspires through his literary works to direct people’s focus to see reality in its stark and cruel form. In this regard, he states:

Whoever feels the value of literature, whoever sees the central part it plays in the development of human history, must also see the life and death necessity of resisting totalitarianism, whether it is imposed on us from without or from within.³³

Thus, *Animal Farm* is a kind of resistance to totalitarianism where conflict has many different levels and rich connotations. Menchhofer comments that on its surface, the novel’s “conflict is between the animals and the humans; the allegorical nature of the novel reveals that it is also about the conflict between humanity and society (government). Even more, in a quite profound way *Animal Farm* explores the real conflict between people and their own natures as manifested and reflected in society.³⁴

In *Animal Farm*, a group of animals led by pigs decide to establish their own sovereign state which is based on justice, freedom, and equality. They think, behave, and act like human beings revealing in the process the two contradictory aspects of man: the angelic and the satanic. Power hunger transforms the leading animals into criminals and dictators committing horrible and indescribable crimes against both opponents and friends. All devilish machinations of politicians, demagogues, and propagandists are sarcastically satirized through animal characters. Even religious institution represented by Moses is severely criticized as hypocritical, paradoxical, and misleading.

Each animal character in *Animal Farm* stands for a trait or a set of traits just like those ones in *Kalila wa Dimna*. Menchhofer states that “*Animal Farm* is all of these things: fable, satire, allegory, and anti-utopian novel. It is first a fable: animal characters represent human personality types and emphasize human traits in the extreme.”³⁵ All characters in the novel are given significant tell-tale names. The Old Major, a boar, is wise and visionary. He is a thinker and rebel who puts down the principles and tenets of Animalism for *Animal Farm* whose old name was Manor Farm. When Old Major died, two young pigs, Snowball, and Napoleon, take the lead.

These two characters represent the two extremes of animal and human traits. While Snowball incarnates honesty, hard work, loyalty, ingenuity, creativity, and naiveté in political matters, Napoleon embodies the satanic aspect of man. He is a complex character whose mind is preoccupied with power. He is cunning, dishonest, untrustworthy, cruel, merciless, mysterious, unjust, shrew, unselfish, cowardly, calculating, and power-hungry. He later expels his comrade, Snowball, from *Animal Farm* for baseless allegations despite the fact that Snowball plays a major and pivotal role in defeating all the enemies of *Animal Farm*. In depicting these two powerful animal characters, Orwell writes:

Pre-eminent among the pigs were two young boars named Snowball and Napoleon, whom Mr Jones was breeding up for sale. Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker, but with a reputation for getting his own way. Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character.³⁶

³³ George Orwell, *Collected Essays, Journalism, and Letters*. Eds. Sonia Orwell and Ian Angus. 3 vols. (Boston: Nonpareil, 1968), 146.

³⁴ Menchhofer, *Animal Farm: The Teacher’s Companion*, 2.

³⁵ Ibid., 5.

³⁶ Orwell, *Animal Farm*, 18.

Napoleon becomes the sole ruler of Animal Farm. In the process, he turns into the worst dictator that animals have ever known. He uses Snowball as a scapegoat and scarecrow on whom all the mistakes, failures, and even crimes committed by the ruling cohort are attributed. Napoleon appears to be the most appalling, awe-inspiring, and puzzling animal character in the novel. He is also practical, opportunist, manipulative and exploitative whose motto is the end justifies the means. He stands for the worst type of rulers and politicians.

The third pig who constitutes the triangle with Snowball and Napoleon is named Squealer. Squealer represents political propaganda and false press. His character is shaped in such a way as to expose the intricacies of distorting the truth and overturning facts. He is a great speaker with a tremendous power of persuading. He has capacity to change black into white and white into black. He can play with words like a magician. He is obsessed with his physical appearance and comforts. He is quite short and fat who appears whenever the commandments and tenets of Animal Farm are violated by Napoleon. His job in life is to convince and persuade people about burning public issues regardless of whether they are in the interest of the animals or not. Squealer is sycophant, hypocritical, unfaithful, dishonest, and highly qualified in his job. Orwell describes Squealer as

The best known among them was a small fat pig named Squealer, with very round cheeks, twinkling eyes, nimble movements, and a shrill voice. He was a brilliant talker, and when he was arguing some difficult point he had a way of skipping from side to side and whisking his tail which was somehow very persuasive. The others said of Squealer that he could turn black into white.³⁷

Minimus is another pig who plays less important role in the affairs of Animal Farm. He composes poems and songs in praise of Napoleon. He is a part of the big establishment of the propaganda led by Squealer. He represents the group of flatterers from men of letters who trade their writing for trivial things in return. It is evident that Squealer, Minimus, and the nine fierce dogs always escort Napoleon in his public occasions and meetings. Orwell states that

Napoleon, with Squealer and another pig named Minimus, who had a remarkable gift for composing songs and poems, sat on the front of the raised platform, with the nine young dogs forming a semicircle round them, and the other pigs sitting behind.³⁸

Boxer is a horse in Animal Farm. It is a very important character as he represents a large section of society, the male proletariat, the working class. He is strong, hardworking, gullible, innocent, honorable and unintelligent. Orwell clarifies.

Boxer was an enormous beast, nearly eighteen hands high, and as strong as any two ordinary horses put together. A white stripe down his nose gave him a somewhat stupid appearance, and in fact he was not of first-rate intelligence, but he was universally respected for his steadiness of character and tremendous powers of work.³⁹

He is a faithful follower who supports Napoleon because he thinks that those who rule over Animal Farm must be virtuous, wise and honorable. He enormously contributes to the establishment and prosperity of Animal Farm. He does not doubt even for a moment that he will be betrayed by Napoleon who ultimately sends him to a butcher. His motto has always been "I will work harder" and "If Comrade Napoleon says it, it must be right."⁴⁰

Clover is a female horse. She is a close companion or mate with Boxer. She stands for working class female peasants. She has neither personality nor courage to oppose wrong acts. She reluctantly receives orders from Boxer to proceed in their hard work. She silently observes with suspicion what is going on in Animal Farm. She feels that things go wrong but cannot figure them out. Sometimes she intimately whispers her observations to Boxer who always discards them as baseless. She is bulky, strong, meek, gentle, intimate, and motherly. In fact, she is more intelligent than her companion and mate, Boxer. Orwell describes their strong relationship.

³⁷ Ibid., 18.

³⁸ Ibid., 34.

³⁹ Ibid., 13.

⁴⁰ Ibid., 43.

The two cart-horses, Boxer and Clover, came in together, walking very slowly and setting down their vast hairy hoofs with great care lest there should be some small animal concealed in the straw. Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal.⁴¹

Mollie is another mare who boasts of her beautiful figure. She is primarily interested in her appearance and items of beauty. She does not care about the revolution or the commandments of Animal Farm. She always wears colorful and attractive ribbons around her mane. She also likes eating precious things such as sugarcane. She represents selfish and wealthy people who care about nothing. They are obsessed only with physical appearance and comforts. Mollie has occasionally been reported that she is spotted in the neighboring farm of the enemies. She is vain, pompous, selfish, irresponsible, and self-important:

At the last moment Mollie, the foolish, pretty white mare who drew Mr Jones's trap, came mincing daintily in, chewing at a lump of sugar. She took a place near the front and began flirting her white mane, hoping to draw attention to the red ribbons it was plaited with.⁴²

Benjamin is a donkey. Donkey as a character in literature is characterized with stupidity and dullness. He is, however, one of the felicitous and interesting characters depicted by Orwell in *Animal Farm*. He is portrayed in this novel as a clever, insightful, cynical, and wise creature. He is the only animal character who can foresee the outcomes of the revolution. He has a lot of cynicism, skepticism, pessimism, and a grim sense of humor. That is why he is not surprised when the ruling pigs change the farm into a totalitarian dictatorship. His cynicism makes him powerless and a mere passive observer. He can do nothing when he sees his friend, Boxer, led to the knacker. Benjamin represents those people who are aware of injustice, oppression, and hegemony and observe silently and passively without taking action. Orwell portrays Benjamin as the oldest animal on the farm, and the worst tempered. He seldom talked, and when he did it was usually to make some cynical remark—for instance, he would say that God had given him a tail to keep the flies off, but that he would sooner have had no tail and no flies. Alone among the animals on the farm he never laughed. If asked why, he would say that he saw nothing to laugh at.⁴³

The existence of dogs as characters in the novel serve as the secret police of a regime whose rule is based on force and terror. Jessie, Bluebell and Pincher are three dogs living on the farm who give birth to nine fierce puppies. These puppies become the bodyguards for Napoleon. They are fierce, frightening, merciless and professional killers. They escort Napoleon wherever he goes causing a lot of terror and confusion; “suddenly the dogs sitting round Napoleon let out deep, menacing growls, and the pigs fell silent and sat down again.”⁴⁴ Napoleon uses them in banishing Snowball out of the farm. These dogs are granted privileges and live in luxury in return for their loyalty, dedication, and blind obedience in carrying out orders.

Moses is a very fascinating character. He is a tame raven who flies from one place to another spreading the news of a next life where animals go when they die. He preaches that animals will go to a comfortable place called Sugarcandy where they enjoy themselves with different delicacies such as sugarcane, clover, and linseed. Moses is hilarious, active and a great speaker. He represents the organized orthodox religion which typically preaches heaven and the comforts of the next life. Moses is delineated as Mr. Jones's especial pet[who] was a spy and a tale-bearer, but he was also a clever talker. He claimed to know of the existence of a mysterious country called Sugarcandy Mountain, to which all animals went when they died. It was situated somewhere up in the sky, a little distance beyond the clouds, Moses said. In Sugarcandy Mountain it was Sunday seven days a week, clover was in season all the year round, and lump sugar and linseed cake grew on the hedges. The animals hated Moses because he told tales and did not work, but some of them believed in Sugarcandy Mountain, and the pigs had to argue very hard to persuade them that there was no such place.⁴⁵

The sheep are imitative, stupid, and gullible creatures. They are trained to interrupt Snowball's public speeches with the national anthem of Animal Farm. They unquestioningly follow Napoleon who uses them to silence all the opposition voices. The sheep symbolize people who are easily deceived and who repeat or imitate things without knowledge. The sheep are presented in a bad light. Their role does not exceed repeating the songs such as “Beasts of England.”

⁴¹ Ibid., 13.

⁴² Ibid., 14.

⁴³ Ibid. 13-14.

⁴⁴ Ibid., 33.

⁴⁵ Ibid, 18-19.

After the Snowball's expulsion, Napoleon holds a meeting with all animals and the sheep "broke out into a tremendous bleating of 'Four legs good, two legs bad!' which went on for nearly a quarter of an hour and put an end to any chance of discussion."⁴⁶

Muriel is a goat character who displays an exceptional ability in learning. She is fully literate who helps other animals in figuring out the tenets and commandments written on the wall of the cowshed. The cat is characterized as opportunist, insincere, and sneaky. There are other animal characters such as pigeons, geese, hens, rats, and rabbits who have no substantial role in the proceedings of the novel. They are introduced as types of their species.

It is evident that *Kalila wa Dimna* and *Animal Farm* are two great symbolic and allegorical works in which animal characters exhibit human nature and character in its different forms of complexities and intricacies. These animal characters reveal a plethora of human types and personality traits. In addition to that, both works have a strong social and political message for all kinds of people as they see themselves in these animals. This is why these works are still valuable today. Menchhofer stresses that "*Animal Farm* is [still] relevant to the political and social events of the world today."⁴⁷ (*Teacher's Companion* 1). Both works received highly critical acclaim and have been translated into many languages. *Kalila wa Dimna* has been translated into almost all major languages in the world. This asseverates the valuable significance and powerful impact of these works on consecutive generations who conspicuously find themselves in animal characters presented in such works.

Conclusion.

Both *Kalila wa Dimna* and *Animal Farm* are fictional works in which animal characters are allegorically presented in subtle ways. *Kalila wa Dimna* is a series of tales where animal characters can be classified into four groups based on their traits, behavior, and acts. The first group stands for the positive side of man. The second one represents the dark side of humanity. The third category embodies the weak and the neutral. The last group constitutes complex and contradictory personalities. Animal characters in *Animal Farm*, however, are skillfully developed and fleshed out in a lively and sustained way. Most characters are developed according to personality types of which Orwell was aware and acquainted with.

Cultural and historical factors, however, are crucial in the selection of animal characters as *Kalila wa Dimna* and *Animal Farm* belong to two different cultures: the orient and the occident respectively. So, pigs occupy the top of the pyramid in *Animal Farm* as they have rich cultural connotations. In *Kalila wa Dimna*, all animal characters are given almost the same considerable attention although the jackals seem to be at the center of the narrative.

Despite the fact that *Animal Farm* is directed against the Russian revolution and bitterly satirizes it, the underlying social and cultural messages in *Kalila wa Dimna* and *Animal Farm* are basically the same. They attack and satirize human follies and absurdities by means of allegory and this satire aims at forming a just and healthy society free from despotism, conflict, injustice, misrule, and oppression. Both works display numerous animal characters who talk, act, think, and behave like human beings. All human traits and qualities are paraded in such a way that people may whisper to themselves 'Oh my God, this is me.'

⁴⁶ Ibid., 33.

⁴⁷ Menchhofer, *Animal Farm: The Teacher's Companion*, 1.