

**Manipulation and Language in the English and Pashto versions of novel
*Animal Farm***

Muhammad Ali Dinakhel

Lecturer, Area Study Centre (Russia, China & Central Asia)
University of Peshawar, Peshawar, Pakistan

Noor Ul Amin

Assistant Professor, Department of Pakistan Studies
Islamia College Peshawar, Pakistan

Muhammad Shafi

Assistant Professor, Area study Centre
University of Peshawar, Peshawar, Pakistan

Abstract

George Orwell's *Animal Farm* is an allegorical novella translated into Pashto by Rasul Amin during the Afghan War (1979-89). The novel's motifs and symbols correspond to the contemporary political situation and thus have artistic and political significance. While there is no explicit mention of Communism or the Russian Revolution (1917), the period in which the novel has been written, it echoes the background of the Bolshevik Revolution. Orwell argues that if a novel does not speak for itself or reflect the spirit of the time that is a sign of its failure. In its Pashto as well as English versions, the implications and abuse of language substantially inherent. This paper analyses the linguistic manipulation employed in the English as well as in the Pashto versions of the novel. The paper concludes that in the novel language has been used as a powerful tool for propaganda in order to obscure factual reality.

Keywords: Allegory; Abuse of Language; Afghan War; A. Rasul Amin; Communism; Linguistic Manipulation; Animalism.

The writer and the translator (Orwell and Rasul Amin)

Eric Arthur Blair (1903-50) known by his pseudonym George Orwell was an English critic, essayist and novelist. He is known in the literary circles for his famous novel *Animal Farm* (1945). His father was serving in the Civil Services of British India. His mother had a French background and was the daughter of a tea merchant in Burma (Myanmar). Orwell grew up in an impoverished environment. Orwell's parents returned to England in 1911 and admitted him in a boarding school on the Sussex coast. Despite financial odds stacked against

him, his intellectual brilliance distinguished him among fellow students.¹ He remained in the school from 1917 to 1921. He did not accept scholarship for higher education in university, preferring to follow the tradition of his family. He went to Burma as Assistant District Superintendent (Police) in 1922 and served in various positions subsequently. From a very early age, Orwell had a tendency to writing and became a writer of some repute. During his stay in Burma, he became acutely aware of the oppression of British occupation of the Burmese people. Being a British officer, he was not happy as an employee and felt uneasy with the treatment meted out to the locals.²

A. Rasul Amin, Director Afghan Study Center at Peshawar during the Afghan War, has translated Orwell's novel *Animal Farm* into Pashto titled as *Da Zanāwāro Fārāmyā da Russi Communism Hindāra*. A. Rasul Amin was born on May 10, 1939 at Watapur Kunar province. He belonged to Safi tribe of Pashtun while his mother belonged to Chitral district in Pakistan. He got his early education in Kabul, and later joined Islamia College Peshawar from where he did BA. He was elected as General Secretary of Khyber Union, a student union of Islamia College in 1962. He completed his MA in Political Science from University of Peshawar in 1966. He had been teaching at Kabul University and became Chairman of the department of Philosophy and social sciences in 1976. He was also a member of Pashto Tolana Afghanistan. He along with his family migrated to Pakistan on January 4, 1980 as a refugee. He joined Pir Gilani's National Islamic Front of Afghanistan in Peshawar.

On March 21, 1985, Amin founded the Writers Union of Free Afghanistan (WUFA) which was supported jointly by the Royal Ministry for Foreign Affairs (Denmark), the Asia Foundation (USA), Konrad Adenauer Foundation (Germany) and the USIS. Besides other activities, this forum was collecting documents on Afghan resistance. Rasul Amin went back to Afghanistan after the fall of Taliban. He was appointed as Minister of Education in the interim administration of Afghanistan at Bonn Conference. In 2002, he resigned his position of minister of education in and started working for the intellectual regeneration of Afghanistan and Afghan-Pak friendship. As the successor of WUFA, he established Afghan Study Centre in Kabul. He was the founding director and the editor of the Journal of Afghanistan Studies quarterly. He died at the age of 70 in Australia on October 31, 2009 and was buried in Afghanistan. He had written many books and magazines on literature, culture and sociology.

The Novel

Animal Farm is an allegorical³ novella. Some critics have termed it a *fable*⁴ and a political *satire*.⁵ All of its characters are animals.⁶ The poor animals begin to imagine freedom and equality in their lives the moment they overthrow Mr. Jones their master and capture the Manor Farm. But slowly and gradually the ruthless and cunning elites led by pigs Snowball and Napoleon, get control of the farm and the animals. Soon, all of the animals realize that they are not being treated equally and thus find themselves in trouble in one form or the other. A satire on idealism betrayed by corruption and power, the novel is a timeless masterpiece of Orwell. *Animal Farm* is inwardly an allegory which describes political racket, power struggle, intimidation, usurpation, corruption, exploitation and hypocrisy of the elite and ruling class whether they are humans or animals. The author has fused artistic and political purpose in one whole.

Characters Decoding

The novel has allegorical characters grounded in history. Among them Mr. Jones was representing Nicholas II of Russian Tsar.⁷ Old Major was a symbol of a representative of Leninist and Marxist ideology. He also initiated revolution. Napoleon, the younger pig, symbolized a combined character of Lenin and Stalin. Another younger pig, Snowball, stands for Trotsky. Squealer symbolized and represented the propagandist and mass media. Boxer represented working class people with low intellectual development. Actually, the usurpation and exploitation by Napoleon succeeded due to low intellectual development of the working class. Poverty, social conditions, alienated labour and abysmal education damaged the intellectual development of the workers.

The Pashto version of *Animal Farm*

A. Rasul Amin translated the novel *Animal Farm* with a subtitle *A Fairy Story* into Pashto in the 1980s⁸ titled, *a ZanāwəroFārəm ya da Russi Communism Hindāra* [Animal Farm or Mirror of Russian Communism]. He has tried to use this translation as propaganda against Communism. He has decoded the allegorical characters and events. He has described the background of the political, historical and cultural events in the introduction of the translated version. In the preface of the novel, Amin has used words and phrases that reflect his intentions for propaganda literature against Communism. Words like *Da Russi communism da wahshi sehre hindara* (A mirror of the wild face of Russian Communism), *da communistano bad akhlaqi* (immorality of communists), *loi istebdaad* (great oppression) are a clear indication of his intentions. The translator describes his views about the novel:

In this [novel] the writer explains very skillfully the forgetting of promises after October, rivalry among the party leaders, dictatorship of party leader, emerging of elites in the party, amending rules for the advantage of elite class, inhuman exploitation of workers, giving status of dignity to forced labour, showing facts as inverted, pacifying the people just by propaganda, deceiving people, fraud, terror, murder, and many more evil acts.⁹

The philosophy of Karl Marx has been based for the great October Revolution. Marx believed in equal rights, equal opportunities, and a classless society. Marx argues that it is necessary to define physical and mental work and wages should be awarded accordingly. The foundation of this philosophy is on resource distribution and social justice. Marxists stress the implementation of these ideas in colonial societies to avoid further exploitation. New symbols, beliefs, signs and values emerged in Russia with this revolution which subsequently influenced economic, political, artistic, linguistic and cultural landscape. This revolution was based on the different experiences intellectuals as well as on the philosophy of Karl Marx. Soldiers, peasants and workers started challenging anarchy / autocracy. There are deep influences of Russian revolution on the People Democratic Party of Afghanistan (PDPA). Top leaders of PDPA have studied and observed communism in Russia and they are impressed by the ideals of communism. In 1978 founders and the successors of PDPA had invited Russian forces to Afghanistan to implement this ideology of socialism (Alam, 2005:67). Basic perceptions related to education, peace and literature were changed by this revolution. It influenced literary, artistic, social, intellectual, economic, and political trends and ideas around the world. Various propaganda organizations were being funded by the capitalists. In various languages they started spreading propaganda literature. Nadeem F. Paracha, while quoting Joe Stephens and David B. Ottaway's article published in Washington Post on March 23, 2002, writes that during Ronald Reagan's government millions have been spent on printing Pashto, Dari and Urdu books having militant teachings and violent images to spur resistance against Soviet occupation.¹⁰

During Russian-Afghan war, a center for production of propaganda literature was opened in Peshawar. The purpose of this center was to oppose communism /socialism in Afghanistan. An association was established by Afghans writers, namely Writers Union for Free Afghanistan (WUFA). A magazine, called

WUFA, was being published on regular basis by this organization. Pashto version of *Animal Farm* (novel) was translated and published by WUFA. The objectives of the translation may be understood from the context which is a propaganda against Russian Communism.

All time novel

The allegory employed in this novel can be applied all the time especially on the governments of underdeveloped countries. Former prime Minister of Pakistan, Shahid Khaqan Abbasi while speaking in the National Assembly of Pakistan said about this novel in the following words.¹¹

I must say to my brother's ministers' that George Orwell had written a book, *Animal Farm*. You must read this book. Must read. You also read. Today, *Animal Farm* is the reality of this country. It is the reality of this government. It is a small thin book. I will provide two hundred copies to you free of cost. Distribute [them] among the ministers.¹²

It shows that almost a decade later one can see the same situation as reflected in the *Animal Farm*. That is why it can be termed as all-time novel.

Figures of speech in the novel

Orwell has combined various forms of literary expressions and figures of speech in his device of imagery. He has employed grotesque, farce, symbolism, personification, irony, satire and many other figures of speech in this novel.

Use of Language by different allegorical characters

Various allegorical characters of this novel have used language as tool of propaganda for getting powers and exploiting others. These are:

Napoleon

Actually, Napoleon stands for Lenin and Stalin. Both of these characters have been merged in one character in this allegorical novella. He has used language as tool of propaganda for establishing a dictatorial government in *Animal Farm*. He uses rhetoric language¹³ for getting power. He uses language so movingly that after his speech the tired animals forget their sorrows and turn more passionate to work than ever. He uses difficult words to make the contents of the speech ambiguous to its maximum extent. The ambiguous nature of his language hides the principles of animalism. That is why it is difficult for animals

to decipher the speech semantically and thus are unable to grasp the depth of his speech.

Squealor

In this allegory Squealor represents a propagandist of mass media. Squealor's name is suitable for him because 'to squeal' means to betray and he is also betraying the uneducated animals. In the beginning of the second chapter of the novel, squalor has been described as 'a fat small pig'. It has twinkling eyes, nimble movements, round cheeks with a shrill voice. He is talking in a brilliant way. He skips from side to side when trying to argue a difficult situation. He is whisking his tail in a very persuasive way. Other animals of the farm are usually speaking of Squealor's ability of talking in a way that can turn black into white.¹⁴ He always tries to say, "Napoleon is always right."¹⁵ He has good rhetorical skills and is using the ambiguous word 'tactics'. He is using synonyms¹⁶ when he wants to deceive animals. For example, when animals have their complaint in the reduction of grain, he replaces the word reduction by readjustment. He justifies the shortage of food by saying that in reality there is no shortage of food. He further twists words and replaces reduction by readjustment. He also points that as compared, improvement is greater than the days of Jones.¹⁷ He has got the skill to make submissive and obedient all the animals on the farm. Once he says that *bravery is not enough, loyalty and obedience are more important*.¹⁸ He has also used the most important line in the end of the novel stating that *All animals are equal, but some animals are more equal than others*.¹⁹ This paradoxical²⁰ statement is also an example of language abuse in getting power. In the novel we see that equality never arrives. Squealor also tries to confuse animals when he interprets the word 'equal'. He is a persuasive speaker and is using twisted words for the benefits of Napoleon. He constantly uses the term *comrade* with the name of Napoleon. Squealor is also using tricky language to deceive other animals. Once he says, *do not imagine comrade that leadership is a pleasure*.²¹ Other animals are also addressed as comrades.²² When the pigs decide that only they will eat the windfall apples and drink milk, they send Squealer to other animals to convince them as:

Comrades! he cried. You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself. Our sole object in taking these things is to preserve our health. Milk and apples (this has been proved by Science, comrades) contain substances absolutely necessary to the well-being of a pig. We pigs are brainworkers. The whole management and organization

of this farm depend on us. Day and night we are watching over your welfare. It is for your sake that we drink that milk and eat those apples. Do you know what would happen if we pigs failed in our duty? Jones would come back! Yes, Jones would come back! Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?'²³

Sheep

They are chanting what they are told, and this continuous chanting also an effect. In the beginning, usually they chant one compact principle of animalism that is *four legs good, two legs bad*. It shows that how language is used by elite class for controlling the lower class.

Manipulation through poetical language

According to John Keats poetry is a magic lantern. It develops when there is no critical and scientific thinking in society. That is why elites and people of vested interests have always used poetry for arousing the sentiments of the people. In *Animal Farm* we also see such an example of sentimentalism by singing a song of revolution. The last stanza of this song is:

Cows and horses, gees and turkeys,
All must toil for freedom's sake.
Beasts of England, beasts of Ireland,
Beasts of every land and clime,
Hearken well and spread my tidings
Of the golden future time²⁴

Orwell says this song throws all of the animals in great excitement. Before reaching the end of this song, all the animals start singing the same. They are so excited that even the stupidest animal has also picked up a few words and tune like the clever dogs and pigs. Within few moments they have picked the whole song by heart.²⁵ Later on, when they control all animals and the animal farm, they also ban the song of revolution. Squealer says that by a special order of Napoleon, 'Beasts of England' has been finished. It is forbidden to sing it from now on.²⁶ When the 'Beasts of England' song is not allowed, a poet (Minimus), writes another song which begins:

Animal Farm, Animal Farm
Never through me shalt thou come to harm²⁷

This song was sung every Sunday morning.

Rhetoric slogans

During the dispute on the subject of the windmill, Snowball and Napoleon have confused the animals by their rhetoric language. All of the animals are divided into two factions because of the two different slogans. One slogan was “vote for Snowball and the three-day week” while the other slogan for Napoleon was “vote for Napoleon and the full manger.” At first, the animals start listening to Napoleon, and then listen to Snowball. They get confused and are unable to make up their minds as to who is right. In fact, all the animals agree with the one who speaks at a particular moment.²⁸

Learning and using a language by elites

Elites always try to maintain their distinction from other folks in every aspect of life including language. They try not to use the language of common or at least to use a language with some code switching. They learn a language and use it as a tool of power. Sometimes, the elites do not want to disclose language planning and policies because always only their interest in the language policy are secured. In the novel, we see that the elites (pigs) are secretly learning and developing their skills of language. Later on, the pigs reveal that in the past three months they learnt reading and writing the language from an old spelling book. Earlier, this book was used by the children of Mr. Jones, and later on it was thrown to a heap of rubbish.²⁹

Abuse of language and seven commandments

Napoleon writes all the seven commandments correctly except two spelling mistakes and recites these loudly.³⁰ Dogs and pigs learn all the commandments, but the rest of the illiterate animals are unable to learn it. When they learn one, they forget the other. Benjamin (Donkey) knows all things but remains silent till the end in the *Animal Farm*. Horse could not proceed than “P” in learning. Another horse learns by heart from a to z. but is unable to read or write. Horse knows that the seven commandments after revolution are being changed for the benefit of the dictator. Due to the dull-minded animals, Napoleon is compelled to abridge the seven commandments in one line that is *four legs good, two legs bad*.³¹ Sheep do not get tired while singing this compact principle of animalism. The abuse of language in *Animal Farm* starts from the establishment of the seven commandments, introduced in *Animal Farm* as:³²

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.

5. No animal shall drink alcohol.
6. No animal shall kill any other animal.
7. All animals are equal.³³

Very soon pigs start violating these 'Principles of Animalism'. They go against the fourth commandment and start using beds, Squealer justifies sleeping on beds while interpreting beds by saying that a bed is only a place for sleeping. A pile of straw can also be called a bed. Actually, in the 'Principles of Animalism' using sheets are forbidden because of human invention which is removed from the beds of farmhouse and they only sleep between blankets. Although these beds are comfortable but are not to their level because they do brainwork and need more comfort. At the end' he also associates the use of bed with the coming back of Jones and asks the animals that none of them wants him to come back.³⁴

Later on the fifth principal, 'no animal shall drink alcohol' is changed into 'no animal shall drink alcohol *to excess*' when pigs start drinking alcohol. Animals blame their memories when they saw this principal changed.³⁵

In the sixth commandment it was written that 'no animal shall kill any other animal. But during the confessions and execution they have killed many animals and most of the animals have forgotten that it is prohibited according to the rules of animalism. When the terror of execution dies down, they remember and they start it feeling that it was against the sixth commandment of Animalism but they dare not to speak of it before dogs and pigs. When some animals ask to read the sixth commandment, he denies involvement in such matters. At last, when Muriel read the sixth commandment amended as 'no animal shall kill any other animal *without cause*.'³⁶ Animals think that may be the last two words have slipped out of their memory and the commandment has not been violated.

The only one and last commandment that remains on the wall is in its revised form reads: All animals are equal, but some animals are more equals than others.

Slowly and gradually, they reduced seven commandments into one which is a perfect example of systematic abuse and manipulation of language and logic.

At last, the secret of changing the principles of animalism is disclosed, but still the animals do not understand it except the old Benjamin (donkey). The novelist believes that it is a very strange incident, but no animal understands it. A loud crash is heard in the yard one night. When the animals hear it, they rush out

towards the yard from their stalls. In a moonlight night they see a broken ladder lying near a place where the seven commandments were written. The animals also see on the ground a paintbrush, lantern, and an overturned pot of paint. Squealer is also seen near all these things sprawling. Dogs, by making a ring round Squealer, escort him to the farmhouse. No one gets any idea of this situation except Benjamin. Although, he knows the whole scene but says nothing.³⁷ Actually, it is Squealer who does all these things from the beginning on behalf of Napoleon and is assisted by other dogs.

Linguistic Manipulation in Pashto Translation of the Novel

As already discussed, the English as well as the Pashto version have examples of the manipulation of language which show confirms inclination of the author toward a particular ideology. The selection of words and sentences used by the Pashto translator of the novel, A. Rasul Amin, also shows his inclination and purpose of this translation. In his preface to the novel, the translator has used a particular discourse which also helps in understanding the background history and context of the translation of this novel into Pashto. A few examples of linguistic manipulation and using a particular discourse used by translator in the preface are given below.

1. د روسي کميونزم د وحشي څېرې واقعي هنداره ده. ³⁸
2. د استبداد په ضد ³⁹
3. هر ډول بد اخلاقي ⁴⁰
4. تزارې امپراتورۍ ته د سوشلزم په نوم نوے رنگ ورکړ. ⁴¹
5. نو بيا به دوي د استبداد په ضد مجادلي ته د کيسو د لارې مجرا ورکوله ⁴²

In the above lines and phrases taken from the Pashto version of the novel, the translator has exaggerated against Russian Communism. Words and phrases underlined in the above lines show the manipulation of language used in the Pashto version of the novel.

6. چې خلقو ته د ظلم په ضد پيغام ورسوي ⁴³
7. "د ځناورو فارم" د لوءے استبداد په ضد کيسه ده. ⁴⁴
8. فنکار تر پايه په خپله کيسه کښي د دکتاتورې او استبداد اصلي مرکز ځايو او خلکو نوم هيڅ نه اخلي. ⁴⁵
9. د کتاب په دوئم فصل کښي د ځناورو بغاوت د اکتوبر د "بغاوت" په مفهوم تشریح شوے دے ⁴⁶

In the above examples underlined words have been used for oppression, dictatorship, and insurgency which the translator has tried to manipulate the language of the original text.

10. د ترانسکي او ستالن رقابت شخصي بڼه درلوده - دواړه د کميونست گوند د مشر تابه له پاره کانديد وو. دواړو دغه شخصي رقابت ته د سياسي مخالفت بڼه ورکړه. ⁴⁷

11. د کال ۱۹۳۶ نه تر کال ۱۹۳۹ پورې د سور غضب د ساتول لاندې ملکي او نظامي بي شميره غړي د پرله پسې پټو او بنکاره محاکمو په نتېجه کېنې پټ او بنکاره اعدام شول.⁴⁸
12. په تېره تېر تراټسکي د هغه په کور کېنې په سر وواهه او د هغه مازغه يې د کتاب په پاڼو وښیندل.⁴⁹

In the above line 12 the translator has used rhetoric to emphasize and exaggerate the situation. Besides the above-mentioned examples of linguistic manipulation in the preface of the novel by the translator, a few other examples from the translated text are given below.

1. د فارم نورو ځناورو د سکیولر د استدلال په برخه کېنې تل دا اعتراف کاوه چې سکیولر د خپل استدلال په قوت له تور څخه سپین او د سپین څخه تور جوړولې شي.⁵⁰
2. ملگرو راځی چې په دې ځانونه پوهه کړو چې بستره څه ته وائي؟ بستره د اوده کیدو ځائ ته وائي که چرې مونږ د بستري تعريف وکړو. که په یوه غوجل کېنې پاسته و اینه پراته وي او په دغه وینو یو ځناور اوده کیږي نو دې ته هم بستره وئېلې شو. بستره نه بلکې روجاني د انسانانو ایجاد دے.⁵¹

Here in these examples, we can see a close relation between language and power. Language and discourse are being constructed by the power. Even they can change the meaning of existing words through manipulation.

3. د فارم ټول ځناور د دې دوو شعارونو په اساس، که څوک غواړي چې په هفته کېنې درې ورځې کار وکړي او د هفتي اجوره ممکنه واخلې نو سنو بال ته دې رانے ورکړي او که څوک غواړي چې اخور يې ډک وي نو ناپولن ته دې رانے ورکړي.⁵²
4. "ما ته خو داسې څرگندیږي لکه چې د دېوال په شکل او لیک کېنې ډېر زیات بدلون راغله دے. ایا دا هم هغه "ووه احکام" دي کوم چې د "بغاوت" نه وروستو سم د لاسه ولیکل شول؟ کلور وونئېل.⁵³
5. دغه ووه احکام په یوه وجیزه کېنې چې "څلور پښیز ښه دي او دوه پښیز خراب دي" خلاصه شول.⁵⁴

These lines show that sometime compact slogans are being presented so that audience may be confused.

6. پام کوئ چې د انسانانو استدلال مو بې لارې نه کړي. کله چې درته انسان وائي چې د انسان او ځناور گټې مشترکې دي او یا د ځناور او انسان خوشبختي یو شے دے، دا ټول دروغ دي. دا پوچې خبرې دي. پام کوئ چې غور ورته ونه نیسئ ځکه چې انسان د خپلو گټو پرته د بل هیڅ مخلوق د گټو خیال نه ساتي. راځی چې د انسان په ضد مونږ ټول ځناور په خپل مینځ کېنې مکمل اتحاد او ملگرتیا وساتو او باید چې مونږ په یو اواز دا چغه پورته کړو چې ټول انسانان زموږ دینمان دي او ټول ځناور د یو بل ملگري او عزیزان دي.⁵⁵

In the above lines we can see that the elites have tried to kill creativity and critical thinking.

7. ملگرو! یواځې زړورتوب کفایت نه کوي بلکې زموږ په فارم کېنې د ټولو څخه مهم شرط وفاداري او اطاعت دے.⁵⁶

In this line the author has tried to connect boldness/bravery with loyalty.

All of the above examples from the preface written by the translator, A. Rasul Amin and from the translated text confirm that the theme of language manipulation is quite obvious in English and Pashto versions of the novel.

Conclusion

Linguistic manipulation is one of the central themes of the novel *Animal Farm*. The use of language in the novel by pigs (elites) proves that language is used by the elite as a tool of power against the lower-class people for propagating their false ideology. Elites always try to construct a narrative by the special use of language. The discourse of language and power is not only reflected in the English version of the novel, but the Pashto version of the novel also too reflects the same reality. The novel shows that the elites use metaphorical, ambiguous, rhetoric, and figurative language to mislead the common people. In the preface of the Pashto version, the translator uses words and phrases like *da rusi communism wahshi sehra* [wild face of Russian Communism], *loi Istebdad* [great oppression], *daktatori* [dictatorship] and so on. Similarly, in the translated text linguistic manipulation is also visible.

Explanation and Notes

¹ <https://www.britannica.com/biography/George-Orwell> retrieved on 12th February 2021.

² <https://www.britannica.com/biography/George-Orwell> retrieved on 12th February 2021.

³ One of the simplest forms of allegory is writing in such ways that have two coherent meanings about a situation / a story. An allegory may, however, suggest more than one system of meanings and interpretations. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, p. 14)

⁴ Fable is a Latin word which means discourse. A short story / tale in which characters are animals who act like humans. Fable is also supposed to convey a moral lesson clearly. Stories of Greek slave Aesop are famous and popular fables. Animal Farm of George Orwell is apolitical satire which is an example of modern extended fable. (Gray, Martin. (1994): A Dictionary of Literary Terms, England, Longman York Press, p. 115)

⁵ Literary writings which intend to make folly and vice contemptible and ridiculous and examine vice and folly. There is minor distinction between satire and comic. Satire is supposed to have a purpose. It is usually censorious and is directed against a type or a person. Laughter is used to attack its objects, rather than for mere pleasure and evocation. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, pp. 255, 256)

⁶ Characterization of *Animal Farm* is debatable because a renowned novelist and critique of novel, E.M. Forster in his book *Aspects of the Novel*, writes about characterization that in a story usually actors are humans. That is why he has titled characters in his book as 'people'. Animals as characters in the novels [like in the *Animal Farm*], according to Forster has limited success because the author know very little about the psychology of the animals. (Forster, E.M., *Aspects of the Novel*, England, Penguin Books, 1927/1978, p.54.)

⁷ Lamont, George L., *Animal Farm: Comparison of Characters to the Russian Revolution*. Retrieved from <http://site.iugaza.edu.ps/sbream/files/2012/03/animalfarm.htm> dated: 12/02/2021 Also see Amin, A. Rasul, *DaZanawaro Farm ya da Russi Communism Hindara* [Animal Farm by George Orwell], p. ٤

⁸ In 1985 Afghan writers had established an organization, based in Peshawar. Its name was Writers Union of Free Afghanistan (WUFA). In Pashto language its translation is *DaAzādAfghānistān da LikwāloTolana*. A quarterly magazine WUFA was regularly being published. Prof. A. Rasul Amin was editor-in-chief of the magazine. WUFA has published and translated many books from English into Pashto / Dari. Includes *USSR: the Corrupt Society (The Secret World of Soviet Capitalism)* by: KanstantinMekhaelSimis, translated into Pashto by M.AsefIkram (in 3 volumes). *Inside the K.G.B.*, by: AleksieMyagov, translated into Pashto by Akhtar Mohammad (in 2 volumes). *The Soviet Union and Terrorism* by: Roberta Guren, translated into Pashto by M.AsefIkram. *Russian Expansion in Asia* by: Joseph Popolonsky, translated into Pashto by Musa Khan Jalalzai. *Dissent in the USSR* by: Rudolf L. Tokes, translated into Pashto by A. KarimMoheband *Turkestan Colony* by: P.G. Galuzo translated into Pashto by Major Nasrullah Safi

⁹ پېدېکېنېلېکوال په ډېره ماهرانه توگه د اکتوبر نه وروسته د مخکینو ورکړل شوو وعدو هېروانه، د گوند د مشرانو تر مینځ رقابت، د گوند مشر مطلق دکتاتور کېدل، په گوند کېنې د ممتازه طبقي مینځ ته راتلل، د ممتازه طبقي په گټه قوانین بدلول، د کارگرانو غیر انساني استثمار، بیکار ته د وقار درجه ورکول، حقائق معکوس بنودل، خلق محض په پروپاگانډو قانع کول، غولول، چل، وحشت، قتل، او نور ناور عملونه تشریح کوي -

Amin, A. Rasul, *DaZanawaro Farm ya da Russi Communism Hindara* [Animal Farm by George Orwell], p. چ، ج

¹⁰ Paracha, Nadeem F. (2020): Smokers' Corner: Books on War, in The Daily Dawan, Pakistan, 16th February 2020.

¹¹ Speech in the National Assembly on 12th February 2020. Daily The News, Islamabad. 16th February 2020.

¹² اپنے وزرا بھائیوں سے ضرور کہوں گا کہ جارج ارویل نے کتاب لکھی تھی۔ اینمل فارم۔ اسی کتاب کو ضرور پڑھ لے۔ ضرور پڑھ لے، اب بھی پڑھ لے۔ اینمل فارم آج اس ملک کی حقیقت ہے۔ اس حکومت کی حقیقت ہے۔ چھوٹی پتلی کتاب ہے۔ میں دو سو کاپی مفت آپ کو مہیا کر دوں۔ وزرا میں بانٹ لے۔

(<https://www.youtube.com/watch?v=SMwvwOL2fHY> retrieved on 23/2/2020)

¹³ The art and skill of speaking (and writing) effectively so as to persuade a reader and an audience. In several textbooks of Roman and Greek scholars rhetoric was one of the subjects. These scholars also include Cicero and Aristotle. In Middle Ages it was also studied in universities. Elaborate rules were devised to aid the composition and delivery of speeches, and the various devices by which an orator can help convince or sway the audience were analyzed. In this respect the study of rhetoric was a forerunner of modern criticism. Nowadays the term rhetorical is often used pejoratively to imply empty or false attempts at persuasions. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, pp. 245-46)

¹⁴ Orwell, George. Animal Farm, 1945, p.9. [Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell:p. 19]

¹⁵ Orwell, George. (1945) Animal Farm. Penguin Books. p.37

¹⁶ A word with a meaning identical to that of another word. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, p. 284)

¹⁷ Orwell, George. Animal Farm, 1945, p.43

¹⁸ Orwell, George. Animal Farm, 1945, p.21

¹⁹ Orwell, George. Animal Farm, 1945, p.51, 52

²⁰ Paradox means an apparently self-contradictory statement, or one that seems in conflict with all logic and opinion; yet lying behind the superficial absurdity is a meaning or truth. (Gray, Martin. A Dictionary of Literary Terms, England, Longman York Press, 1994, p. 2019)

²¹ Orwell, George. Animal Farm, 1945, p. 21

²² Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell: p. 33

²³ Orwell, George. (1945): Animal Farm. Penguin Books. pp. 22, 23, [Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell: p. 44]

²⁴ Pashto translation of last stanza of this song is given below:

که اسونه که غواگانی پیل مرغان دي
که څه بتي او يا نور ټول حیوانان دي
باید یو شي په تلاش د ازادی کښي
خناورو د انرلینډ او انگلستان
خناورو د هر ملک او ټول جهان
د راتلونکي طلائي ژوندون د پاره
ما ته زېر شي او دا زما زېري خپاره کړي
George Orwell: p.16

²⁵ Orwell, George. (1945): Animal Farm. Penguin Books. P. 8

²⁶ Orwell, George. (1945): Animal Farm. Penguin Books. P. 59

²⁷Orwell, George. (1945): Animal Farm. Penguin Books. Pp. 59, 60

Pashto Translation of these two lines are:

د ځناورو فارمه، د ځناورو فارمه

ته به زما له خوا هيڅ كله زيان و نه مومي (روسل امين، مخ: ۱۱۶)

²⁸ Orwell, George. (1945): Animal Farm. Penguin Books. Pp. 33, 34

²⁹ Orwell, George. Animal Farm, 1945, p.6. [Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell:p. 28]

³⁰ Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell: p. 30

³¹ Amin, A. Rasul. (Pashto translator) Animal Farm by George Orwell: p. 41

³² Orwell, George. (1945): Animal Farm. Penguin Books. p.9

³³ A. Rasul Amin's translation of the seven principles of Animalism is given below.

1. هر څه چې په دوو پښو ځي دشمن دے -

2. هر څه چې په څلورو پښو ځي يا ځانگونه لري ملگر دے -

3. هيڅ ځناور به جامي نه اغوندي -

4. هيڅ ځناور به په بستره نه بيده كيږي -

5. هيڅ ځناور به شراب نه څښي -

6. هيڅ ځناور به بل ځناور نه وژني -

7. ټول ځناور مساوي دي -

Amin, A. Rasul, *DaZanawaro Farm ya da Russi Communism Hindara*[Animal Farm by George Orwell], pp. 29, 30

³⁴ Orwell, George. (1945): Animal Farm. Penguin Books. pp.45, 46, (Raul Amin, p. 88)

³⁵ Orwell, George. Animal Farm, 1945, p. 42

³⁶ Orwell, George. Animal Farm, 1945, p. 35

³⁷ Orwell, George. Animal Farm, 1945, p. 41

³⁸ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.alif

³⁹ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ت

⁴⁰ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ت

⁴¹ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ت

⁴² Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ج

⁴³ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ج

⁴⁴ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ج

⁴⁵ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ح

⁴⁶ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ح

⁴⁷ Amin, A. Rasul. (n.d): *Da ZənāwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.ح

-
- ⁴⁸Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.۳
- ⁴⁹Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.۴
- ⁵⁰Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.19
- ⁵¹Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.88
- ⁵²Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.63
- ⁵³Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.174
- ⁵⁴Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.41
- ⁵⁵Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.pp. 11,12
- ⁵⁶Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.p.72

Bibliography

- Alam, M.Tauqir. (2005): *The Betrayal of Afghanistan*, Peshawar, Area Study Centre, University of Peshawar and Hanns Seidel Foundation.
- Amin, A. Rasul. (n.d): *Da ZənwəroFarəmyā da Russi Communism Hindāra*, Peshawar, WUFA.
- Daily The News, (2020): *Daily The News*, Islamabad 16th February 2020.
- Forster, E.M. (1927/1978): *Aspects of the Novel*, England, Penguin Books.
- Gray, Martin. (1994): *A Dictionary of Literary Terms*, England, Longman York Press.
- Orwell, George. (1945): *Animal Farm*, Penguin Books.
- Paracha, Nadeem F. (2020): *Smokers' Corner: Books on War*, in The Daily Dawan, Pakistan, 16th February 2020.
- Ruttig, Thomas. (2009): *Professor Rasul Amin Passed Away*, retrieved from <https://www.afghanistan-analysts.org/prof-rasul-amin-passed-away/> dated: 20 January 2020.
- WUFA. [1989]: vol. 4, No. 2, *Writers Union of Free Afghanistan*, Peshawar, Pakistan. <https://www.britannica.com/biography/George-Orwell>
- <http://site.iugaza.edu.ps/sbreem/files/2012/03/animalfarm.htm>