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Bipolar satiric patterns in Zākānī's *The Mouse and the Cat* and John Dryden's *The Hind and the Panther*

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Satirists have used animal characters to discuss their socio-political problems. In fact, they illustrate immorality, cruelty, and follies in the mirror of satiric allegories, thereby remedying shortcomings in their fables. In this regard, ʿUbayd-I Zākānī, in "The Mouse and the Cat" and John Dryden, in "The Hind and the Panther", employed the satirical techniques of animalization and reduction. Indeed, Zākānī used talking animals to demonstrate the social and political contrast between oppressors and the oppressed, thereby providing people with moral instruction during the post-Mongol period of Iran. Similarly, Dryden also used animal characters to show the contrast between true and false religious sects. He defended the true Catholic sect and satirized the false sects, thereby preserving order within the post-Civil War period of England. Thus, this study shows how Zākānī and Dryden, in the selected fables, used similar bipolar satiric patterns to attack human foibles and socio-political corruption in their societies.

Key-words: *Satire, Animalization, "The Mouse and the Cat", "The Hind and the Panther"*

1. Introduction

In world literature, writers and poets have used satiric fables to address their social problems. Satiric fables involve animal characters, which express various ideas about humans' position in nature and society. In this regard, these fables illustrate moral decline, socio-political problems, and the dominant ideology of every age in the form of satiric allegories. Satiric fables may also remedy the shortcomings in the context of the story. Furthermore, these fables carry double meaning. Thus, the characters and the actions of fables have both literal and symbolic meanings. In fact, the underlying symbolic meaning is more important than the storyline and is a device to satirize targets such as immoral individuals and corrupt socio-political systems.

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Satiric fables are political and didactic instruments, which influence human behaviour indirectly. Indeed, animals, which are blessed with the powers of expression and wit, teach humans to reach moral standards by means of satire. Consequently, fable writers recognize that animalization and reduction are techniques, which can be used to develop satiric concepts in the context of fables. That is to say, animalization is the satiric technique, by which satirists display animal characteristics, thereby comparing their victims with animals (Halabi 1980, 25–26). Accordingly, animal characters reduce humans' intellectual activities, ambitious goals, and lasciviousness to animal instinct (Hodgart 1969, 118–19). In this respect, satirists have benefited from the animal world and behaviours to state their intentions .There are two reasons behind this. The first reason is that satirists have not been able to satirize dignitaries and rulers because of unsafe social conditions. The second reason is that satirists have tried to depict their victims as animals, which can only eat, sleep, and give birth to a child. Thus, this destroys the victims' dignity.

Equally important, the satirists show that humans deceive each other, kill thousands of people, and commit offenses, which animals never tend to do. This is despite all human virtues and spiritual perfections. Thus, satirists have written various kinds of satiric fables round the world. These contain different types of animals to display sinister aspects of human character. In this respect, on the one hand, Aesop's *Fables*, Aristophanes' plays, Anatole France's *Penguin Island*, John Dryden's *The Hind and the Panther*, and George Orwell's *Animal Farm* are some prominent examples of satiric fables in Western countries. On the other hand, *Kalīla Wa-Dimna* as well as its Arabic and Persian translations, Warāwīnī's *Marzbān-Nāma*, satiric anecdotes in Rūmī's *Mathnawī*, ʿUbayd-I Zākānī's *The Mouse and the Cat*, and Parwīn Iʿtiṣāmī's verses are the great instances of this kind of satire in Eastern countries. In fact, ʿUbayd-I Zākānī and John Dryden used the technique of animalization and reduction to satirize despotic rulers and false religious sects respectively. In other words, Zākānī, in his *The Mouse and the Cat* and Dryden, in his *The Hind and the Panther* assigned animal sacred duties to criticize the sociopolitical corruption and blasphemies in post-Mongol and post-Civil War periods.

2. Animalization in *The Mouse and the Cat*

Zākānī's *The Mouse and the Cat* illustrates the trickery and hypocrisy of one of the cats of Kirmān, which becomes a devout Muslim after years of catching and killing mice. In fact, Masʿūd Farzād believes that this poem comprises eight main parts, a prologue, and an epilogue (Zākānī 1985, 105–113). In the first part, Zākānī depicts

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the Cat as a winged serpent and a ravenous lion. The poet also describes how the Cat's claws are like a leopard's, his tail like a lion's, his stomach like a drum, and his chest like a shield. In the second part, the Cat enters a wine bar to look for mice and hides behind a wine barrel. Suddenly, a mouse emerges from behind a wall, jumps down on to the edge of a barrel, and begins to drink heavily. Then, this unfortunate mouse prides himself on being enormously powerful under the influence of wine. The mouse, who is oblivious of the dangerous and deadly enemy, insults the Cat by addressing degrading comments to him. The Cat remains quiet for a moment. However, suddenly he jumps at the mouse and catches him. The mouse now softens his tone and apologizes for his behaviour. When the Cat does not listen to the miserable mouse and eats him, the third part starts. Afterwards, the Cat goes to a mosque and repents his killing mice. Meanwhile, another mouse, hidden behind a pulpit, hears that the Cat is repenting his sins. This mouse rushes to spread the happy news of the Cat's becoming a true believer and Muslim throughout the mice's land. Consequently, all the mice feel very glad about this and decide to reward the Cat for his repentance. In the fourth part, the mice send to the Cat a delegation of seven great mice to begin their friendship with him. They offer the Cat different foods and wine and the Cat welcomes them warmly. However, after a moment, the Cat suddenly jumps onto the mice and catches five of them. Meanwhile, two mice can escape and convey the news of killings to the other mice. Further, in the fifth and sixth parts, the mice complain to their kings about the cruelty of the Cat. Thus, the king deploys a massive army against the cats. In the seventh part, a fierce battle erupts between the army of the mice and cats in the desert of Fars. In this battle, the mice defeat the cats and catch the oppressive Cat. They bring him before the king of the mice, who sentences him to death. However, in the last part, the Cat tears the ropes and frees himself from captivity. He, then, kills the king of the mice and disperses the crowd.

ʿUbayd-I Zākānī spent forty years of his life during the reigns of Mubāriz al-Dīn Muḥammad, Abū Isḥāḳ Injū, and Shāh Shudjā Muẓaffarī. When Mubāriz al-Dīn ruled over Yazd, he fought with a Turkish tribe, called Nawrūzī, in Kermān. This tribe captured Mubāriz al-Dīn and cut the leg of his horse in the battle. However, one of Mubāriz al-Dīn's generals freed him from captivity. Thus, Mubāriz al-Dīn killed one of the tribal chiefs and captured another one. Afterwards, he called himself the defender of Islam and condemned three Turkish Ḳarā Khaṭāʾī tribes as heretics. He also decided to attack the tribes' positions. For this reason, the tribes complained about this to Abū Isḥāḳ Injū, who consequently sent two thousand troops to fight with Mubāriz al-Dīn's army in the desert of Fars. Abū Isḥāḳ's army was defeated in this war and then he escaped to Shīrāz. Meanwhile, his minister Shams al-Dīn Ṣāʾīn and many troops were killed in the battle (Khwāndamīr 1954, 2:91). Thus, he sent

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ʿIzod al-Dīn Iji, as a diplomat, to negotiate a peace pact with Mubāriz al-Dīn. However, Mubāriz al-Dīn did not agree to make peace with him. He also invaded Shīrāz and Iṣfahān in which Abū Isḥāḳ resided. Further on, he finally succeeded in capturing and killing Abū Isḥāḳ in Iṣfahān. Mubāriz al-Dīn repented his sins at the age of forty (Kutbī 42). In fact, Zākānī amalgamated these two battles into one battle in which the oppressed mice are defeated in the end. In this respect, he invented animal characters to portray real historical figures in his *The Mouse and the Cat*.

The Cat represents Mubāriz al-Dīn Muḥammad in Zākānī's fable. Mubāriz al-Dīn established the Muẓaffarid dynasty. However, his reign did not last long after killing his opponent, Abū Isḥāḳ. This is because Mubāriz al-Dīn was such a harsh ruler that his son, Shāh Shudjā, blinded him and then imprisoned him in Fārs. Mubāriz al-Dīn eventually died in later years in Bam. In fact, Mubāriz al-Dīn's behaviours correspond to those of the Cat in Zākānī's fable. In this respect, ʿAbbās Iqbál also believes that the Cat very much resembles Mubāriz al-Dīn, who was the hypocritical tyrant of his time (Zakani 1957). In this regard, Mubāriz al-Dīn hypocritically closed wine bars, and accepted the illegitimate authority of the ʿAbbāsid ruler in Egypt (35). Thus, all of these and his tyranny prompted Zākānī to make him the villain of the fable and the butt of the satire. Indeed, Mubāriz al-Dīn was very bad-tempered, furious, and abusive (Humāyūn-Farrukh 1976, 1:425). He would also say such obscene words that even mule drivers were embarrassed at uttering (425). Similarly, when the Cat catches the drunken mouse in the wine bar, he calls, in Turkish, the mouse a Muslim whose wife is a prostitute (Zākānī 1957, 330). This Turkish curse also signifies that Mubāriz al-Dīn could speak Turkish due to the fact that his mother was a Turkish princess. Equally important, Zākānī used the Persian word, Mubāriz, which means a warrior, in the original poem (Zākānī 1957, 331). This word describes how the Cat catches five mice after repenting his sins, and refers to Mubāriz al-Dīn: Suddenly the Cat sprang upon them/Like a warrior (*Mubāriz*) on the day of battle (44). Furthermore, Zākānī also described the Cat as being a monster, panther, lion, and dog. This is because he tended to reveal Mubāriz al-Dīn's ruthless character in a more effective way.

Mubāriz al-Dīn was such a murderous ruler as to slaughter eight hundred people with his sword during his reign (Khwāndamīr 1954, 3:275). On one occasion, a group of protesters was brought to Mubāriz al-Dīn while he was reading the Koran. Suddenly, he jumped onto them and decapitated all of them. Then he remained undisturbed by killings and continued to read the holy book (Khwāndamīr 1954, 275). Similarly, the Cat kills and eats the drunken mouse and then goes to a mosque to say his prayers in Zākānī's fable. Thus, the mouse resembles the protesters. Indeed, the oppressed mouse and protesters are slaughtered by the hypocrite oppressors in both cases.

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The army of the mice represents three Turkish Ḳarā Khiṭāy tribes called Oumani, Jermai, and Nawrūzī. These resided in an area between Yazd and Kermān. The Nawrūzī tribe fought with Mubāriz al-Dīn and cut the leg of his horse in the battle. This is depicted in Zākānī's poem: Just then, a little mouse/ Felled the Cat's horse (Zākānī 1957, 332). This tribe also imprisoned Mubāriz al-Dīn. However, Mubāriz al-Dīn's general, Tādj al-Dīnʿ Alī Shāh, freed him from prison. Therefore, Mubāriz al-Dīn could kill some tribal chiefs. Similarly, the army of the mice defeats the cats and catches the cruel Cat in Zākānī's fable. However, the Cat can free himself from captivity and kill some mice.

The King of the mice resembles Abū Isḥāḳ, the Minister signifies Shams al-Dīn Ṣāʾīn, and the Diplomat represents ʿIzod al-Dīn Iji. Amīr Jamāl al-Dīn Shāh Shaykh Abū Isḥāḳ was the last king of Inju'ids. Abū Isḥāḳ was a generous man and liked poetry and erudition. Thus, he moved in the circle of writers and poets such as ʿUbayd-I Zākānī and Ḥāfiẓ. Zākānī celebrated Abū Isḥāḳ's virtues and his victories against enemies in several panegyrics. In fact, the three Turkish tribes complained to Abū Isḥāḳ about Mubāriz al-Dīn's aggressive behaviours. Abū Isḥāḳ deployed a powerful army and fought with Mubāriz al-Dīn's troops. However, he was defeated in the battle and fled to Shīrāz and then Iṣfahān. Afterwards, Mubāriz al-Dīn captured him, sent him to Shīrāz to be executed. Furthermore, Abū Isḥāḳ's stimulating minister, Shams al-Dīn Ṣāʾīn, and his soldiers were killed in the war. This brave and wise minister assembled the army in Bandar ʿAbbās before war. Indeed, given that ʿIzod al-Dīn Iji was a respected and prominent figure, Abū Isḥāḳ, before being killed, sent him as a diplomat to establish peace with Mubāriz al-Dīn. In the same way, the mice also complain to their King about the Cat's killings. Thus, the King of the mice sends troops to fight with the Cat's army. Further on, the Cat eventually kills the King of the mice in the fable. The Minister of the mice is also astute and brave. He suggests that a messenger, as a diplomat, go to Mubāriz al-Dīn's court and tell him "Come thou to the capital, professing servitude, or be prepared for war" (Zākānī 1957, 332). Moreover, the Diplomat of the mice is a respected and famous Ilchi (Zākānī 1957, 332), which denotes an old royal courier. This Persian word signifies the messenger who was responsible for making peace between tribes in the Mongol period.

3. Animalization in *The Hind and the Panther*

John Dryden's *The Hind and the Panther* is another great satiric fable. *The Hind and the Panther* attempts to justify Dryden's converting to the Roman Catholic Church. This poem is Dryden's longest poem and his final work on the religious and political

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issues. It starts on the evening of July 5, continues during the night, and ends before sunrise on July 6. In this night, James's troops defeated the Duke of Monmouth at the Battle of Sedgemoor in 1685.The poem comprises three main parts. The first part signifies the past, and the evening of the fable represents the evening on July 5, 1685. In this part, Dryden introduces the Hind and the other different animals including the Panther, Lion, Bear, Wolf, and Ape. Meanwhile, the poet professes his personal faith in the Catholic doctrines and demands religious toleration. This part ends when the Hind confronts the Panther. The second part represents the present, and the night of the story signifies the night on July 5, 1685. In this part, Dryden embellishes the fable with allusions to political issues. Dryden also defends his converting to Catholicism by religious controversy. Furthermore, he discusses the individual interpretation of the Bible, apostolic succession, and the distinguishing characteristics of the Catholic Church. The third part signifies the future of the Catholic Church, and the day dawn of the fable denotes the dawn on July 6, 1685. In this part, the Hind and the Panther discuss the socio-political implications of religious concepts. Then, the Panther recounts the Fable of the Swallows and foretells the gloomy future of Catholics. Furthermore, the Hind narrates the Fable of the Pigeons and presents a pessimistic view on the Catholic Church after James' losing the throne. In fact, these parts are drawn from the biblical allusions, the classical writers of antiquity, the Fathers of the Church, Neoplatonism, the Koran, the Apocrypha, the Bestiaries, the Thirty-nine Articles, Aesop's Fables, astrology, and alchemy (Williams 1900, XVII). Moreover, the parts are drawn from mediaeval schoolmen, law courts, and the religious controversies, which were ignited by the Catholic and Anglican writers in the reign of James II (XVII). Dryden, in *The Hind and the Panther*, collected wild animals that symbolize the Catholic Church, the Anglican Church, and dissident sects. In fact, Dryden used animal figures and identified their characteristics to reveal the real essence of the Anglican Church and false religious sects. In other words, he defended the unity, sanctity, apostolicity, and universality of the Catholic Church against the erroneous doctrines of the Anglican Church and the misguided Protestant beliefs. On the other hand, he also rebuked the Anglican Church for detaching from and misinterpreting the Catholic faith.

The Hind represents the Catholic Church of Rome and is introduced in the opening lines of the fable. Dryden believed that the Catholic Church was righteous, long-lived, and eternal. Thus, given that the Hind has these significant features, Dryden regarded her as the symbol for the Catholic Church. Indeed, the Hind is "milk-white" and "unspotted" (Dryden 1900, 9). This reflects how entirely innocent and pious she is (9) and, in turn, signifies that the Catholic Church is pure and righteous. A hind lives long and can live longer than humans, such as Methuselah and Artephius (Browne 1964, 2:III, IX). This represents the longevity of the Catholic

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Church. Furthermore, if a hind is shot with an arrow, she can eat an herb called diptannus, which pushes the arrow out of her body (Steele 1905, 105). This fact implies that the Hind is "immortal and unchanged" as well as "fated not to dy" (Dryden 1900, 9). Thus, this signifies that the Catholic Church is similarly immortal and everlasting.

The Panther resembles the Anglican Church. This animal is fierce, dubious, illegitimate, and devious. (Dryden 1900, 26-27) The Panther, as the Anglican Church, sharply rails against the Roman Catholic infallibility, which resides in the Pope and General Councils (Dryden 1900, 27; Campbell and Purcell 1837, 178). She also renounces the Real Presence of Christ (Dryden 1900, 26) and bitterly attacks transubstantiation in Holy Communion (Dryden 1900, 20). Furthermore, the Panther's flaws amalgamate with her merits in such a way that she looks neither extremely guilty nor wholly innocent (Dryden 1900, 18). Indeed, "she is fair to the sight, but corrupt within; and in her discourse with the Hind she betrays her natural rapacity beneath a superficial friendliness and good favor" (Kinsley 1953, 333). Similarly, the Anglican Church is based on the Via Media, which denotes "the Church of England as a middle way between the extremes of Roman Catholicism and Puritanism" (Armentrout 2000, 541). Further, given that the Panther's mother committed adultery with a lustful lion, the Panther is an illegitimate offspring (Dryden 1900, 19). This signifies Henry VIII's romantic rendezvous with Anne Boleyn, which eventually gave rise to the Act of Supremacy and the illegitimate reformed church (Rex 2006, 1-2). In addition, the Panther, unlike the unspotted innocent Hind, is a "creature of the spotted kind" (Dryden 1900, 18). In this regard, the Panther is also called "the Pardalis" (Dryden 1900, 63), which signifies a female panther or leopard. However, this Latin and Greek word is more commonly identified with a leopard for distinguishing between a panther and leopard (*OED*). Thus, given that a leopard has pale yellow-brown fur covered in dark brown spots, the poet may have emphasized that the Panther is a spotted guilty creature. Indeed, the pardalis is also the name of a notable prostitute (Topsell *et al.* 1658, 449). In this respect, a prostitute attracts men to herself by seducing them and then fleeces them of everything they have (Topsell *et al.* 1658, 449). In the same way, a panther also attracts other animals to herself by means of her sweet smell and then kills them (Topsell *et al.* 1658, 449). Thus, these facts signify that the Anglican Church is a false institution, in contrast to the Catholic Church, which is the foundation of truth.

The Wolf symbolizes the Presbyterians. This wild animal is typologically characterized as being rapacious, greedy, and crafty (Dryden 1969, 3:362). In this respect, Dryden associated the Wolf's craft and rapacity with the Presbyterians' heresy and tyranny respectively (Dryden 1969, 3:362; Dryden 1900, 13). In fact, the

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Presbyterians were the heretics in the Church and the tyrants in the Commonwealth (Franz and Legg 1670, 171). The Presbyterians, as the Wolves, treacherously participated in the Civil War (Heylyn 1658, 158–59). This "pack of hungrie Church-wolves" (Knoppers 2012, 322) imprisoned Charles I in Holmby House and then squabbled with the Independents about ruling over their country (Knoppers 2012, 158-159). Furthermore, the Wolf is a false prophet, who comes to folks in sheep's clothing (Matt 7:15). In this respect, the Presbyterian Wolf deceitfully tries to insinuate himself into the Anglican Panther's doctrine (Dryden 1900, 18). This Wolf, like Satan, misleads the Panther into fighting with the Catholics without cause (Dryden 1900, 48). This animal has also been very busy in the Panther's bed, according to Polish libels (Dryden 1900, 49). Thus, this typological and political sexuality represents the union of the Anglicans and Presbyterians, and signifies the birth of the hideous offspring, who will shape the future of the Anglican Church (Joo 2014, 3–4). Further, the physical features of the Wolf signify the Presbyterians' behaviour and appearances. Given that the Wolf can endure being ravenously hungry for a long time after feeling completely full (Topsell *et al.* 1658, 571), he seems tractable due to starvation and weakness (Dryden 1900, 20). This fact resembles the moderate and disappointed Presbyterians after the Restoration when they lost their political power (Keeble 2008, 30). In this regard, the Wolf's "ragged tail", "rough crest", and "predestinating ears" (Dryden 1900, 13) also resemble, respectively, the Geneva gown of a Presbyterian clergy, a Presbyterian black skullcap, and the great value placed on ears by the Presbyterians' using close-cropped hairstyles (Dryden 1969, 3:362). In fact, the Wolf's deformed shape signifies that the Presbyterians debased God's Providence and grace (Dryden 1900, 13). For this purpose, they showed bitter hostility to others (Dryden 1900, 29), believed in the false doctrine of predestination (Dryden 1900, 13), and led or helped the destroyers of the Church (Dryden 1900, 29-31).

The Fox represents those who reject the deity of Jesus Christ (Berry 2009, 156). They are, for example, Socinians (Dryden 1900, 26), the followers of the religion of nature (10), deists, and rationalists (Dryden 1969, 3:156). The Fox is typologically associated with trickery, brutality, voracity, duplicity, and unbelief (Franz and Legg 1670, 137–40). This animal, like the Wolf, is the false prophet in the biblical teachings and proverbs. In this regard, "saith the Lord God; Woe unto the foolish prophets, that follow their own spirit, and have seen nothing! O Israel, thy prophets are like the foxes in the deserts" (Ezek. 13:3-4 AV). Similarly, Solomon says, "Take us the foxes, the little foxes, that spoil the vines: for our vines have tender grapes" (Sg 2:15 AV). In fact, the true Church of Christ is a fruitful grapevine. This plant produces the sweet fruits of the Holy Spirit, which are "love, joy, peace, long-suffering, gentleness, goodness, faith, meekness, and temperance" (Gal. 5:22-

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23 AV). Thus, the little Socinian Fox spoils the holy vine and prevents the pious servants of God from enjoying the juicy fruits (Dryden 1900, 10). This Fox looks at Christ, who is "the king of ideal Nature", with his carnal eyes (Dryden 1900, 26; Bronowski 2015, 122). Further, it was common for the 17th century English people to say, "When the fox preacheth then beware our geese" (Heywood 1562, 201). The Fox's duplicity also represents the strategies adopted by those who not only would hold Socinian beliefs, but also live lawful lives prudently (Kinsley 1953, 335–36). In addition, the "False Reynard" (Dryden 1900, 10) may have been derived from *Reynard the Fox*. This refers to the medieval European series of the animal fables, which satirize the human follies of medieval societies (Kuiper 2012, 96). In *Reynard the Fox*, the fox also deceives and kills the other typological figures, and then escapes. In fact, in *The Hind and the Panther*, the Fox and the Wolf are paired with each other and connected with the pagan Dog (Dryden 1900, 14).

The Boar represents "the Anabaptists, Baptists, and related sects of a radical nature" (Dryden 1969, 3:125). Boars are regarded as fierce, revengeful, and gluttonous animals (Franz and Legg 1670, 138). In fact, the Boar raises his bristles when he rages at something (Dryden 1900, 10). In this respect, two 17th-century proverbs say, "as brim (fierce) as a boar" (Tilley 1950, 564) or "the rage of a wild boar is able to spoil more than one wood" (Tilley 1950, 564). Indeed, seeing as wild Boars waste the fruits of the Holy Spirit of the Church, they are considered the destroyers of the Church (Franz and Legg 1670, 135). Similarly, the16th-century Anabaptists rebelled against the Holy Roman Emperor and occupied Munster in Germany (Dryden 1900, 10). They revengefully plundered churches (Dryden 1900, 10) and expelled the Catholic community from the city due to the fact that Catholics had denounced them as heretics. In the same way, if the Baptists found the chance to disturb the peace and harmony of the state, they would bristle with rage (Dryden 1900, 10). Further, mountains levelled (Dryden 1900, 10) signify both Mount Carmel in the biblical definition of boars (Ps.13 AV) and the Anabaptists' leveling system. In addition, given that boars are uncastrated pigs (*OED*), they taint the meat of mature male pigs and become aggressive toward other pigs. Similarly, the Anabaptists also became "impure" (Dryden 1900, 10) and defiled by committing the sins of compulsory polygamy and sexual excess as well as getting aggressive toward Catholics.

The Bear represents the Independents (Dryden 1900, 10). Bears are malformed, troublesome, and treacherous animals (Franz and Legg 1670, 54). In fact, female bears emerge from long hibernation and then give birth to their cubs in late winter. Bear cubs are born blind, hairless, and somewhat amorphous; however, their mothers lick them into shape and life (Aristotle 1956, xi). In the same way, given that the Independents would reject external religious institutions

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such as state churches and other ecclesiastical establishments, they believed that "every believer is a priest and has the right to enter the holy of holies and commune with the Eternal" (Jefferson 1917, 240). Furthermore, bears are regarded as being brutal and fierce creatures due to the fact that after pouncing on their prey, they remove its skin first (Franz and Legg 1670, 58). In this respect, two 17th-century proverbs also say, "if it were a bear it would bite you" (Tilley 1950, 32) and "the bear wants a tail and cannot be a lion (32). Similarly, the Independents strongly advocated the war in both Parliament and the army (Bennett 2014, 132). Indeed, they also managed military and political affairs in England and had loyal supporters among army officers (Bennett 2014, 133).

The Hare symbolizes the Society of Friends, which was known as the Quakers (Dryden 1900, 10). This religious society was founded by George Fox. Fox told an English judge to "Tremble at the word of the Lord", and the judge named him a Quaker in response (Brown 2009, 80). For this reason, the Society was called by this name thereafter (80). In fact, hares are timid, watchful, and swift animals (Franz and Legg 1670, 153–59). Given that hares take shelter from dangerous things under shrubs, they are timorous and melancholic animals (Drayton and Hooper 1876, 46). In this regard, the17th-century people would use the proverbs that show how they considered hares to be the enemies of music and happiness. For example, those people would say, "hare is melancholy meat" (Tilley 1950, 289), "as fearful as a hare" (Tilley 1950, 288), and "you shall as soon catch a hare with a tabor" (Tilley 1950, 290). Similarly, the Quakers thoroughly disapproved of music, dances, theatre, and books. In this respect, George Fox said, "I was moved also to cry out against all sorts of music, and against the mountebanks playing tricks on their stages, for they burthened the pure life, and stirred up people's minds to vanity" (Nicholson 1968, 2). Likewise, Solomon Eccles, a 17th-century composer, also got rid of all his musical instruments after joining the Quakers (Abbott *et al.* 2012, 236). Furthermore, hares flee swiftly into holes to avoid being hunted and in fact this is their defence against their enemies (Topsell *et al.* 1658, 210). In the same way, the Quakers tried to escape religious persecution by approaching Charles II for a royal pardon and showing loyalty to him in their Peace Testimony (Hamm 2003, 24–25). Indeed, Dryden did not satirize the Quakers effectively (Dryden 1969, 3:355). This may have been related to William Penn, who, though a Quaker, was truly loyal to Charles II and assisted James II in developing national and international policies (355). In this regard, the poet may have known that a hare was also the symbol of a repentant sinner (Layard 2002, 205).

The Ape signifies the Freethinkers. In fact, people, in the seventeenth century, described "the devil" as "God's ape" (Tilley 1950, 152) and would say, "as free as an ape is of his tail" (Tilley 1950, 15). In this regard, the Freethinkers

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satanically thought it necessary to renounce divine revelation and religious beliefs. That is to say, the Freethinkers did not comply with biblical sources owing to the fact that they considered religious faith to be an invalid doctrine (Bruner 2005, 107–108). Furthermore, apes imitate human behaviour and people regard apes as the crafty creatures (Franz and Legg 1670, 207-208). Similarly, the Freethinkers imitated other religious sects (Dryden 1900, 10). On the other hand, a 17th-century proverb says, "every ape thinks his puppy the fairest" (Tilley 1950, 15). In the same way, the Freethinkers accepted only their own way of thinking (Dryden 1900, 10). Indeed, a Freethinker was regarded as synonymous with someone who lived an immoral life and treated religion with contempt, overall (Smith 1871, 170).

The Buzzard, in the Hind's fable of the Pigeons, represents Bishop Gilbert Burnet and William of Orange (Dryden 1969, 3:345). The Buzzard, as a member of the falcon family, symbolizes an impious, "worthless, stupid, or ignorant person" (*OED*). In fact, such "a dual historical model for a fictional character is probably unique in Dryden's writing" (Dryden 1969, 3:449). In this respect, the Buzzard's personality (Dryden 1900, 76-77) and behaviour (Dryden 1900, 77-78) indicate Gilbert Burnet's personal characteristics. Indeed, the Buzzard and Burnet were both associated with rudeness, arrogance, and impiety. On the other hand, Buzzard's public character also signifies William of Orange (Dryden 1900, 76), who was Burnet's foreign patron. In fact, the Buzzard loots the Pigeons' farm and house (Dryden 1900, 76). These Pigeons are associated with "lasciviousness, materialism, and pride" (Dryden 1969, 3:440) and, in turn, symbolize the Anglican Church. In this respect, Dryden definitely warned the Anglicans not to ally themselves with Gilbert Burnet and William of Orange, who resided in Holland.

In addition, Dryden also characterizes three different lions as being the Adulterous Lion, younger Lion, and British Lioness. In this respect, the Adulterous Lion signifies Henry VIII, the younger Lion represents James II, and the Lioness symbolizes Queen Elizabeth. The Adulterous Lion, as an old and lustful animal, committed adultery with the Panther's mother and consequently she conceived the Panther. In fact, the old Lion's strong sexual desire symbolizes not only the collapse of the Anglican Church but also the worldliness of this Church (Myers 1969, 22). The younger Lion, in the fable, protects the Hind from the other malicious animals. In the same way, James II would support Catholics. He not only tried to convince the English parliament to repeal the Test Act, but also issued the Declaration of Indulgence, which provided political and religious toleration for the Catholics. Queen Elizabeth, as the British Lioness, reinforced the position of the Anglican Church during her reign (Galvin 1971, 186). In this respect, during the Popish Plot, Anglicans demonstrated against Catholics and burned the effigies of the Pope on the anniversaries of Elizabeth's accession (Dryden 1900, 45).

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4. Conclusion

Zākānī and Dryden represented human beings and religious institutions as the animal characters in *The Mouse and the Cat* and *The Hind and the Panther*. In this regard, given that Zākānī and Dryden found it incongruous to liken humans to animals, they depicted their butts of satire as the animal characters. In fact, these satirists suggested that their targets not be characterized wiser and more respectable than irrational animals. Thus, in this way, they satirized human foibles and faults of religious sects, thereby providing moral instruction and maintaining social order.

In fact, "It is not possible to think of a virtue without implicitly identifying a vice" (Griffin 2015, 37). In this respect, "novelists, dramatists, and poets not engaged in satire find opposed pairs useful in presenting character or in clarifying a moral issue" (Griffin 2015, 37). Thus, the animals show different human traits in Zākānī's fable and illustrate various aspects of the religious sects in Dryden's fable. Indeed, the characters of the fables associate their positive or negative behaviours with good or bad human traits. That is to say, the positive and negative satirical characters, which are blessed with human abilities and qualities, favour peaceful coexistence and provoke hostility respectively.

According to a Persian tradition, oppressed groups assert the right to satirize oppressors. In fact, the oppressed use the strategies of satire to challenge the oppressors' authority. In this regard, the violent confrontation between oppressive cats and oppressed mice are portrayed in the several Persian literary works. These works are classified as short and long fables, which were written in prose and verse. For example, the mouse-and-cat short fables are narrated in *Kalīla Wa-Dimna*, Warāwīnī's *Marzbān-Nāma*, ʿAṭṭār's *Bulbulnāma*, Sajājī's *Farāed al-Solūk*, and Nūrī's *Riyaz al-Muhibbin*. In addition, the long fables belong to Shaykh-i-Bahāʾī, Hāshemā, Cherkchī, Adīb, Shāiq Iṣfahānī, Nihāwandī, Heyrān Iṣfahānī, Muḥammad Mīrzā Ḳādjār, and ʿUbayd- I Zākānī. Indeed, in Zākānī's fable, the mouse-and-cat metaphor describes the power relationship between Mubāriz al-Dīn and three Turkish Ḳarā Khaṭāʾī tribes. That is to say, the cats and mice are considered the appropriate metaphors for the oppressors and the oppressed respectively. In this respect, Zākānī also ironically called the cruel Cat the oppressed animal (Zākānī 1957, 330). In fact, the writer may have highlighted the oppressor-oppressed relationship in his satiric fable.

It is well-known that Dryden wrote *The Hind and the Panther* when he became inspired by a white deer in Ugbrooke, which was Arthur Clifford's Devonshire seat (Kinsley 1953, 331). In this regard, Dryden not only may have considered the white deer to be a true and positive figure but also may have

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regarded the world around the deer as black and bleak. Thus, Dryden first may have enriched the contrast between white and black in his mind by adding contemporary, historical, and religious material to it, then changed it into the contrasts between positive and negative characters in his fable. In this respect, the Catholic Hind and younger Lion represent the positive side of the vehicle for satire. On the other hand, the Anglican Panther, the Presbyterian Wolf, the Socinian Fox, the Anabaptist Boar, the Independent Bear, the Quaker Hare, the Freethinker Ape, the Buzzard, the Adulterous Lion, and the British Lioness signify the negative side of the vehicle for satire.

In fact, Zākānī's bipolar oppressor-and-oppressed satiric pattern greatly resembles Dryden's bipolar white-and-black model. In this respect, Zākānī demonstrated this pattern to satirize Mubāriz al-Dīn Muḥammad, who was a cruel and oppressive ruler in the post-Mongol period. Similarly, Dryden used his pattern to defend the Catholic Church, and satirize the other religious sects. This fact accords with Dryden's ultimate goal of maintaining social order within the post-Civil War period. Indeed, in the selected fables, Zākānī and Dryden tried to lead their readers to virtue by employing their bipolar satiric patterns.

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