Singing Heroism: a Semantic Analysis of Modals and Their Presuppositions in "Beasts of England" in George Orwell's *Animal Farm*

Dr. Philippe TOH ZOROBI
Université de Bouaké, Côte d'Ivoire

Abstract

"Beasts of England" is a revolutionary song taught to animals by Old Major, the old boar on the Manor Farm. This song brings to their awareness the possibility of bettering their living conditions. In so doing, this song has prompted them to act like heroes. Faced with the harsh reality of their daily lives, they rebelled and drove away the drunken and irresponsible man, Mr. Jones, from the farm. This has been possible because the song is convincing, coherent, with a dominant modality which is a deontic one. It can be seen through the use of the modal "shall' the most prevailing one and a tool in the hand of the silent hero. This also presupposes the idea of the choice of the messenger and his state of mind. Power has finally become true for animals: the heroes. But unexpectedly its exercise by Napoleon, the fake hero announces political repression, ill-governance and exile. The purpose of this paper is to point out the way the conquest of power is generally prompted and much nourished by completely good intentions.

Key words: song, revolutionary, modality, presupposition, power, political repression, ill-governance, exile.

Introduction

This paper is a reflection on *Animal Farm*[1], a dystopian allegorical novel by George Orwell. The song will be the particular center of interest. Having called the animals on the farm for a meeting, Old Major, the old boar on the Manor Farm, compares humans to parasites and teaches animals a revolutionary song called "Beasts of England." The song's convincing tone coupled with its coherence adds more to its persuasiveness conveyed by the appropriate use of modals. The animals' victory over the human reveals Old Major's heroism in the course of the revolution he has lead and infused in his fellow creatures. Analyzing this song, the present paper concentrates on the link between the song and reality, through the following topic: Singing Heroism: A Semantic Analysis of Modals and their Presuppositions in "Beasts of England" in *Animal Farm*. The present study will insist on the power of the song on animals and its underlying presuppositions. Accordingly, this paper purports to provide answers to questions such as: Can the link between the modality of will and power be considered as the expression of the degree of realism of the discourse? Or on the contrary, does this link show somehow the gap in the discourse between the moments which are the present and the future? To what extent can this song reveal heroes?

Although a semantic description of a discourse may not mention all its possible meanings, it should rather disregard some features, like any description. Such features are often considered as having no much connection with the objective the description is aiming at in order to better describe. Thus, notions of modality and presuppositions can be of great use. Following a presentation of the song itself in its first part, the work insists on the study of the modality as it is used in the song; the last section of the paper makes an analysis of the presuppositions in the song.

1. The Song

1.1 Presentation

The song "Beasts of England" occurs many times in the novel from the first chapter to the stage when the animals gain their independence. The song reflects the animals' dream of a better society in the future. Logically, the song was pertinent prior to the animals' revolution. But it becomes inappropriate, useless, and even ridiculous, having no particular objective in the course of events in the novel, when the type of society previously desired by the animals is now a reality."(*AF* 77) It reads as follows:

Beasts of England, Beasts of Ireland,
Beasts of every land and clime,
Hearken to my joyful tidings
Of the golden future time.

Soon or late the day is coming,
Tyrant Man shall be o'erthrown,
And the fruitful fields of England

[1] George Orwell *Animal Farm*, 2nd edition, London, Penguin Books, 1951. The title *Animal Farm* will appear as AF in the course of this paper.

Shall be trod by beasts alone.

Rings shall vanish from our noses,
And the harness from our back,
Bit and spur shall rust forever,
Cruel whips no more shall crack.

Riches more than mind can picture,
Wheat and barley, oats and hay,
Clover, beans, and mangel-wurzels
Shall be ours upon that day.

Bright will shine the fields of England,
Purer shall its waters be,
Sweeter yet shall blow its breezes
On the day that sets us free.

For that day we all must labour,
Though we die before it break;
Cows and horses, geese 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 time.

As it can be noted, the song "Beasts of England" (*AF* 13) is presented in a poetic way with seven stanzas of four verses each. It is said to be a very old song of animals recalled by Old Major.
Describing the other animals' feelings when they hear the song for the first time, the narrator reveals:

> *"The singing of this song threw the animals into the widest excitement. Almost before Major had reached the end, they had begun singing it for themselves. Even the stupidest of them had already picked up the tune and a few of the words, and as for the clever ones, such as the pigs and dogs, they had the entire song by heart within a few minutes. And then, after a few preliminary tries, the whole farm burst out into 'Beasts of England' in tremendous unison" (AF 14)*

The animals' great interest in the song is a perfect illustration of the matching between the words of "Beasts of England" and the animals' strong desire of a golden future time that is to come. It has been so enthusiastically welcomed by the fellow animals that

> *"The cows lowed it, the dogs whined it, the sheep bleated it, the horses whinnied it, the ducks quacked it. They were so delighted with the song that they sang it right through five times in succession, and might had continued singing it all night if they had not been interrupted"(AF 14).*

1.2 "Beasts of England": The Logic of Power and the Political Discourse

The first striking thing in this song is the means of sensitizing. Opting for a song is not purposeless because music begets power and willing. As Professor FIE DOH has put it, music embodies power which too is the embodiment of the thing in itself (In *Particip'Action* pp. 223-237:235).

Beginning this section with a definition of the political discourse in the course of this investigation appears necessary for the comprehension of this type of discourse. A philosophy faculty member Constantin SALAVASTRU who is among the scholars having found interest in the political discourse argues:

> *« Le discours politique est une forme de la discursivité par l'intermédiaire de laquelle un certain locuteur (individu, groupe, parti etc.) poursuit l'obtention du pouvoir dans la lute politique contre d'autres individus, groupes ou partis » (Séminaire de Logique discursive : Théorie de l'argumentation et Rhétorique : 1).*

In other words, the political discourse is discursively a form through which a given speaker – an individual, a group, or a party – seeks power in the course of the political fight against other individuals, groups or parties. Even though this definition appears approximate, it lays emphasis on the pragmatic dimension of political discourse most often associated with the discourse of power. In the case under study, the animals' objective is quite clear: "Remove Man from the scene and the root cause of hunger and overwork is abolished for ever" (*AF* 9). In other words, and to comply with the above definition, the speaker is Old Major, the White boar.

Old Major and other animals want to snatch power from Man, Mr. JONES. The animals' leader expresses that desire in a straight way: "That is my message to you, comrades: Rebellion" (*AF* 10). The message is stated in this fake question: "Is it not crystal clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings? (*AF* 10) The reason for them is obvious enough: "our lives are miserable, laborious and short"/ "we are slaughtered with hideous cruelty"/ "No animal in England knows the meaning of happiness or leisure after he is a year old." / "No animal in England is free."(*AF* 8)

To ascertain that he has successfully aroused in the other animals the indisputable envy of a revolution, Old Major addresses them through some rhetoric questions: "Why then do we continue in this miserable condition?" (*AF* 8) "What then must we do?" (*AF* 10) Before any answer has come, he orders what to do meanwhile with a view to galvanizing them: "pass on this message of mine to those who come after you, so that future generations shall carry on the struggle until it is victorious." (*AF* 10)

As it can be noted, the animals in the novel use the commonly known criteria of political discourse that are: improvising and spontaneous inspiration. It can also be noticed that the political discourse is always directed towards others. This is the reason why Old Major calls the other animals "Comrades" (*AF* 7), meaning close friends or companions. He goes further stating "And among us animals let there be perfect unity, perfect comradeship in the struggle" (*AF* 11). Nobody in the political sphere speaks to himself because one cannot have power without the help of others. In addition, contestation as shown by the animals is an

obvious sign of the fight for power. This logic of power can be observed in the terms used to express the goal, namely through the modals at stake.

2. Modality in "Beasts of England"

This part is devoted to the analysis of the various modals used in "Beasts of England," in order to show their relevance and importance. Pierre BOURDIEU (2001, 7) recognizing generally the power of words[2] argues there are countless subtle strategies through which words become coercion and constraints, signs of politeness, condescendence and contempt:

> *« Nous n'ignorons pas – par quelles stratégies subtiles innombrables les mots deviennent autant d'instruments de coercition et de contraintes, d'abus et d'intimidation, de signe de politesse, de condescendance et de mépris. En somme, nous savons que le langage est partie intégrante de la vie sociale avec toutes les ruses et les iniquités »*

In the large range of the words likely to be studied, A. J. Greimas (1976) suggests the study of "modalisation" **—** the modification of the predicate by the subject **—** related to the pragmatic competence of the "subject ready to act", that is to say, the way discourse modulates the potentiality of the action. He identifies four categories: the will, the must, the power and the knowing. As for Benveniste, the expression of modality is reduced to modal verbs. The linguist defines modality as an additional assertion relating to the uttering of a relation: "une assertion complémentaire portant sur l'énoncé d'une relation" (Emile BENVENISTE, 187). Despite its secondary position in the speech, it poses as an important linguistic unit that deserves to be studied.

2.1: Modals

The protocol of description quantifies the contribution of four categories according to their simplest manifestation: the relative frequency in use of each modal. We think that the quantitative study of these modals can help assess – even if such analysis is done in an approximate way – how far the link between the speaker and his discourse is. Though the distribution is relatively stable, we notice, however, that there is a variation as far as the proportions are concerned. The modal "SHALL" is clearly predominant in that song.

2.1.1: The modal "shall"

"Shall" has specific features. This modal indicates non-congruence, discordance between the subject and the predicate. It shows the incompatibility between the subject and the predicate. It indicates that the speaker connects entities that were not meant to be connected. With "shall", the speaker guarantees the realization of the predication. In the song "Beasts of England" by Old Major, "shall" appears eight times. It first appears in verse 6:

"Tyrant Man **shall** be o'erthrown."

In this utterance, the speaker (Old Major) guarantees to overcome the human being who is regarded as an oppressor. As one cannot imagine animals (non- human beings) gaining power

[2] Modals are first of all linguistic units known as words before being anything else.

upon humans, so there is normally no congruence or inherence between these animals and human beings. Old Major's political discourse begins with contestation of the natural order in accordance with the hierarchy existing among the human kind and the animal realm. The ideology of human superiority over the animal is justified by the Scriptures, especially the Bible, which states: God said to them [humans' ancestors] "--- and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth" (Genesis 1: 28). The living thing that moves upon the earth is nothing but animals. Old Major, the animals' leader, seems to dispute this divine order through his following question and answer: "But is this simply part of the order of nature? No, comrades, a thousand times no!" (*AF* 8)

The speaker's use of the modal "shall" means to force the relation existing between the exercise of power and the animals. The modal, indeed, creates relation- forcing which conveys suffering. Quoting Professor FIE Doh (In *Particip'Action* pp. 223-237:227), we can assert that Old Major becomes some sort of hero who pitches between desire and suffering. As a hero the animals' leader had somehow started the Rebellion against Mr. John. He is the inspiration that fuels the Rebellion in the book against the previous manager of Manor Farm. Boxer and the other farm animals, beside the pigs, were too ignorant to know what was going on. "Shall" has the same value throughout the song. For instance, in the second occurrence in verse 8, which is a logical consequence of the first one, one reads:

"**shall** be trod by beasts alone."

The speaker encourages animals to be committed to their freedom, so as to be the owners of the fruitful fields of England. That is, there is no struggle without rewards and similarly there is no hero without struggle. One additional example which will likely reinforce their heroism is that, when Mr. Jones tries retaking the farm, the animals defeat him at what they call the "Battle of the Cowshed" *(AF 40).* Their victory will mean ownership, freedom, and the possibility of life of happiness. Another consequence of this coming victory runs in the next occurrence of "shall" in verse 9: "Rings **shall** vanish from our noses." Here again, the use of "shall" demonstrates the animals' willing to get free from human beings accused of ill-treating them. The rings in the nose symbolize slavery of animals and therefore their suffering. Old Major urges the animals to be free from human's cruelty. All the other uses of "shall" just display the advantages of the fight. It becomes a necessity for them, because they are fed up with Man's cruelty. As Old Major performs acts of outstanding bravery and shows admirable quality such as self-confidence, he becomes undoubtedly a hero. He plays in this sense an important role in this risky adventure.

It therefore appears that Old Major has a good plan for animals' future life, and he has the power to make achieve this bright future. As stated by Jules DUCHASTEL and Victor ARMONY the political discourse is mainly a program discourse. In this way, it observes a state of things and explains a plan for its own change:

> "Sous cet angle, le discours politique est essentiellement "programmatique", en ce que, formellement, il constate un état de choses (le « diagnostic ») et expose un plan pour sa transformation (au sens large : changement ou reproduction). Il se veut un « projet d'action » et fait, par conséquent, appel aux registres volitif, cognitif et de la logique modale (nécessité et possibilité). En d'autres termes, l'énonciateur déclare un « vouloir faire », un « savoir faire », un « devoir faire » et un « pouvoir faire » (Un protocole de description de discours politiques, Secondes Journées Internationales d'Analyse Statistique de Données Textuelles : 1).

This good plan can also be observed in verse 11. It is stated this way “bit and spur **shall** rust forever”. We can imagine how the animals were happy as they had never conceived it possible to be. The idea is that animals will from now onwards be deprived of man’s spurs and bits. Those bad punishment devices attached to rider’s heel that is nudged into the horse’s sides to encourage it to go faster will perish with men because unused. The next verse will back up this idea announcing that “cruel whips no more **shall** crack”. Once more, it is pointed out the way the animals were conscious of their great uneasiness.

We also understood through the use of these “shall” that they are confident in this truth-like reality. We can therefore conclude that a political discourse is a discourse of “self-glorification”. We see in this expression straightforward the standard form of positive self-presentation.

2.1.2: The modal “**can**”

Like “shall”, “can” is one of the principal modals of English language. However, the two modals are totally different in their functioning. Indeed, the core value of “can” is first of all plus Inherent (+i) and minus Oriented towards the Predication (— O Pred). In other words, «can” indicates that the predicate is an inherent property of the subject. This modal shows that the relation is pre-constructed and the speaker is not announcing the predication. Verse 13 of “Beasts of England” reads:

“Riches more than mind **can** picture.”

In this passage, Old Major, the speaker, asserts that once they force to overcome their enemies, all the riches will be theirs. It is admitted that the property of mind is to picture any thing. But in this case, the fact is denied by the speaker because for him once they get rid of the human being, there will be many riches, incalculable riches awaiting them. Theses riches are beyond imagination. Moreover, by using “can” Old Major shows that the inherence of the predicate (picture) that is oriented towards the subject (mind) is unlimited. Through such phrases, he persuades his comrades to get ready for the battle because their victory upon their masters will lead them to a promise land. All these illustrations show the value of the modal “can.” While we admit the persuasive force of this modal, analyzing another modal, that is, “will” can be of interest.

2.1.3: The modal “**will**”

Like the other modals studied so far in the song “Beasts of England”, “will” belongs to the basic English modals. Like “can”, “will” is plus inherent (+i) and unlike “can”, “will” is plus O Pred (+ O Pred) which constitutes its invariant value. This modal indicates that the relation between the subject and the predicate is obvious, valid or inherent, the relation is already built. “Will” validates the realization of the predication, that is to say the relation between the subject and the predicate is pre-constructed and the subject is going to realize the predication. For instance, verse 17 of the song reads:

“Bright **will** shine the fields of England”.

In this instance, the speaker announces the true light which will shine upon the fields of England. This verse indicates two opposed times which are the day and the night. Old Major’s speech implies that before the animals’ exercise of power there was no light as such.

The idea is that with them the true light will shine. The speaker means that the former rulers' management was something of the opaque serving the sole interest of man to the detriment of the production force represented by the animals. On the contrary, with the animals, things will change in a significant way, because of the new dawn there will be no more corruption, injustice, opacity, ungratefulness but rather transparency, justice, and happiness. "Must" is the final the modal used by the animals' leader in his song.

2.1.4: The modal "must"

The modal "must" is not part of the four central modals: "will", "shall", "can" and "may". But the different values associated with "must" are strictly linked to "may" and "can". First of all, "must" is viewed as a modal that underlines and conveys the meaning of obligation. In that case, the speaker imposes a strict constraint (a predicate) to the addressee. With "must", the relation is not oriented toward the predicate, as in the case of "shall" and "will." This relation, instead, is one of constraint. The speaker gives the impression that there will be a relation between the subject and the predicate through obligation or constraint. In this case "must" has a practical and pragmatic nature. It can be shown that "must" equals "may" plus "double negation". In other words: MUST = may not + not. This is well shown in the following examples when Old Major says:

Verse 21: for that day we all **must** labour

Verse 24: All **must** toil for freedom sake.

These utterances can be glosed as follows:

Verse 21': for that day we all **—** may not **—** not labour.
Verse 24': All **—** may not **—** not toil for freedom sake.

In these sentences, the speaker urges animals to work harder to achieve their goal that is freedom. The idea is that there is no easy way to freedom. The secret lies in hard work because even if the individual does not become wealthy through work he can at least gain his freedom and dignity. The animals seem to be aware of the importance of working as the only way to get freedom. Old Major argues that it is an obligation, a duty for them to work with determination because as the saying goes "where there is a will, there is a way."
Following this analysis, a general comment upon the modals used in "Beasts of English" proves essential in the approach to this song.

2.2: Commentary

As already mentioned, the modal "shall" appears in the song "Beasts of England" eight times. The modal "can" occurs only one time exactly like the modal "will". The last modal that is "must" occurs twice. The percentage of their occurrences can be represented in the table below:

Proportion of modals occurrence

Modals	**Percentage**
Shall	66%

Can	09%
Will	09%
Must	16%

These modals are certainly not chosen by the speaker at random. The speaker knows that the nature of "shall" is to create and force the relation, as in actual life an animal-run society in which humans also live remains of the fictional sphere. The frequent use of "shall" in "Beasts of England" more than the other modals is keeping with the goal the speaker intends to reach. In addition, the modal "shall" empowers the discourse. The power of discourse is viewed as an intrinsic value of discourse at the disposal of the speaker. It prompts the destinees into action. With "will" and "can", the speaker is ensuring that the animals have the ability to reach their goal in the end of the revolution. The use of "must" by Old Major reveals an obligation for them to work harder in order to become free at last.

Following this brief review of the use of some modals, the type of modality that emerges is the ontic modality (Le QUERLER: 54), which according to Aristotle's theory on modality takes into account the modality of necessity rendered here by the overwhelming presence of "shall."

3: Analysis of the Presuppositions

It is of a paramount importance to begin this analysis with a reflection on isotopy and presuppositions. SARFATI Georges-Elia (1997:32) defines isotopy under the factors of argumentative cohesion. A.J. Greimas argues that isotopy is reached essentially by the repetition of some semantic elements from utterance to utterance. Greimas points out in *Eléments d'analyse du discours,* edited by SARFATI that discourse analysis should be centered on the description of these semantic regularities (Georges-Elia SARFATI, 13). Thus, describing the modals creates isotopy[3] – because of the frequency and repetition – and contributes to the cohesion of the discourse. The modals are like the refrain of the song.

Definitively, the occurrences of these modals show animal themselves that their project deserves backing up. This is one reason why the song is largely found in the novel. Whenever they sing it, they gain in energy, enthusiasm and courage till they reached victory. Reasonably, we can see the end of the song once the goal is achieved. This is even stated in the corpus:

> *"It is no longer needed, comrade,' said Squealer stiffly. '"Beasts of England" was the song of the Rebellion. But the Rebellion is now completed… In "Beasts of England" we expressed our longing for a better society in days to come. But that society has now been established. Clearly this song has no longer any purpose."(AF 77)*

[3] In physics, an isotope is an atom which differs from another one uniquely by the number of neutrons contained in the nucleus.

The presuppositions are implicit meanings which are subsumed by a particular wording in the sense that the interpretation of the latter is conditional upon the tacit acceptance of these implicit meanings. (Pre-supposition= "an assumption that comes before".
These notions are worthy to be studied and applied to "Beasts of England" to see whether they will confirm or not what has been concluded with modals. Henri ADAMCZEWSKI wrote :

> « *Ce qui rend difficile l'étude des faits de langues, c'est que l'observation directe ne les atteint pas. Pour atteindre ce fait, on est tenu de faire appel à des moyens analytiques plus puissants. Il ne suffit pas de constater, il faut, par imagination constructive, découvrir ce qui a lieu dans des régions de l'esprit auxquelles la conscience n'a point directement accès».* (*Le Français déchiqueté*, 1991:40)

This observation above means that modals need first to be overstepped and then linked to another concept such as presupposition for a higher global analysis. This can be reached by relevant imagination so as to guess some of the underlying assumptions and behaviors.

3.1: The Presuppositions of the Authority

The speaker is involved in an illocutionary act. In fact, any illocution has an illocutionary target which is here the rebellion. The presupposition of this authority is a very important condition for the achievement of the purpose. The messenger is much respected: "Old Major ---- was so highly regarded on the farm that everyone was quite ready to lose an hour's sleep in order to hear what he had to say" (AF 5). This is the way they see him. Now, let us see the way Old Major considers himself:

> *"---and before I die, I feel it my duty to pass on to you such wisdom as I have acquired. I have had a long life, I have had much time for thought as I lay alone in my stall, and I think I may say that I understand the nature of life on this earth as well as any animal now living."(AF…)*

The nouns "duty – wisdom – and the adjectival phrase "long life" show that he is not wrong to take the floor. He has the "duty" as the dean of animals; it is his mission. "Wisdom" and "long life" are logically linked, because normally the wiser you are, the longer you live. Thus, since any living creature is longing for long life, it is obvious that they will listen carefully to Old Major.
The idea is that if the information to deliver were from an insignificant animal such as the mouse or the rat, it would have not been given the same importance. Some mate animal would have given the message and the messenger the cold shoulder. The objective of this sub-part is to show that any discourse is endowed with power. In other words, it has a meaning and a force. Subsequently, another criterion of political discourse which is "to convince" can be displayed. According to Yao KOUADIO, "to convince" is simultaneously the goal and the power of the discourse. As the target, it orientates the structuring and the discourse meaning: « convaincre » est en même temps le but et le pouvoir du discours. En tant que but, il guide la structuration et la sémantique du discours ». (*Pouvoir du discours et discours du pouvoir* 67-75)
The result of this convincing discourse is deduced from mere dissatisfaction to the revolution of the animals. Such influence of discourse has been underlined by Alpha Ousmane BARRY

(2002:6) when he wrote that the right words at the right time amounts to actions independently to the information they can convey. “Les mots justes trouvés au bon moment sont de l’action, quelque soit l’information qu’ils peuvent communiquer”. In George Orwell’s novel Old Major’s discourse is primarily an exhortation before being a political one, as he urges the animals on Manor Farm to strongly and earnestly wake up. The presupposition can be checked and understood through a test of interrogations. For example in verse 6: Is tyrant Man going to be overthrown? Or will tyrant man be overthrown? Verse13: Does mind picture the riches? Is it possible for the mind to capture the riches?
These questions convey Old Major’s state of mind.

3.2: Expression of the Psychology of the Messenger

When expressing an illocution, the speaker expresses a sort of psychological state connecting a propositional content to this illocution. Thus, the speaker expressing a proposition is at the same time expressing his belief. In asking animals to perform an action Old Major is expressing in this way his desire. Consequently, having succeeded in inoculating the other animals with the desire of rebellion through his psychological state, the rebellion can take place. As it can be seen, some conditions are to be fulfilled if we are expecting a successful action. Old Major is so persuasive and positive in his mind regarding this rebellion that for him, it has to be considered as already achieved. He put it this way:

> *“I do not know when that Rebellion will come, it might be in a week or in a hundred years, but I know, as surely as I see this straw beneath my feet, that sooner or later, justice will be done.”(AF* 10*)*

The capital letter “R” of rebellion denotes the animals are fighting for a noble cause of paramount importance. The modal “will” shows that the thing is already more than done by animals. This epistemic modality shows clearly the psychological attitude of Old Major. It is even testified by the use of the pair: “I do not know when, but I know” that expresses the certainty of the speaker. There is no doubt on the predication. Even the modal “might” is eloquent. Its core meaning is: a modal verb indicating the possibility that something is true or will happen in the future. The span runs from one week to one hundred years. This interval is indicated by the adverbial phrase “sooner or later”, which for the speaker Old Major, means inevitably or certainly at some as yet unspecifiable time.

One other presupposition from the messenger is that of the nature of power. That is power exercise and power abuse are closely linked. Even if Old Major has left it unstated, it was in order to make the Rebellion possible. The gist was no more to be under the supervision of Mr. John because whatever the (ill-)treatment fellow animals will make undergo, it might be much far from that of humans.

Obviously, just after the death of Old Major, Napoleon and Snowball struggle for leadership. In Snowball’s absence, Napoleon declares himself leader. Where the problems started, it is when it was decided and imposed as the second maxim that “Napoleon is always right”(*AF59).* Moreover, “Beasts of England” has been banned as inappropriate, as according to Napoleon the dream of Animal Farm has been realized. What it has been superseded by is not in fact less inappropriate. It has been replaced by an anthem glorifying Napoleon, who

appears to be adopting the lifestyle of a man.

The animals, though cold, starving, and overworked, remain convinced through psychological conditioning that they were better than they were when ruled by Mr. Jones. This ill-governance and repression led some animal to exile. What we praise with Napoleon himself is not his deeds, but the fact that he is "not much of a talker, but with a reputation for getting his own way" (*AF 15).* The fact is that leadership is not a pleasure! It is a deep and heavy responsibility. Behaving in such a way requires much courage and audacity. This is the reason why we can name Napoleon a hero or at least a fake hero. The main reason is that generally heroes are superior to ordinary people or animals, they are stronger, wiser or braver.

The novel addresses not only the corruption of the revolution by its leaders like Napoleon but also how wickedness, indifference, ignorance, greed and myopia destroy any possibility of welfare.

Conclusion

"Beasts of England" is a real political discourse. It has originally appeared like a discourse enhancing the value of solidarity and "happiness for any animal". The narrator in the novel emphasizes the necessity of taking into account the power of discourse. Through exhortation Old Major prompted animals into Rebellion to better their living conditions. The power of the song has shown the gap in the discourse between two periods which are the debasing present and the bright future. Owing to discourse power, the animals succeeded in undertaking rebellion and make their dream become true. Accordingly, the animals appear as heroes to have come at the end of the man's hegemony. By their determination, they have reversed and deconstructed the supposed superiority of man over animals. The silent hero remains Old Major who urged them into action and died before the outcome of the Rebellion.
Later, Napoleon, the fake hero, and his pigs have become corrupted by the absolute power they hold over the farm and the changes he has brought.

What is at stake is no more the discourse of power but the power of discourse. This is unfortunately the sad reality we are confronted with in most African nations and even in other areas. Once on power, leaders change automatically their discourse. Similarly, as soon as animals got the farm, the so-desired dream has very soon become a nightmare. This will be the object of our next paper.

Bibliography

1- ADAMCZEWSKI, H. *Le français déchiffré, clé du langage et des langues*, Paris, Armand Colin, 1991

2- BARRY, A. O. : *Pouvoir du discours et discours du pouvoir*: *l'Art Oratoire chez Sékou Touré de 1958 à 1984*, Paris, l'Harmattan, 2002.

3- BENVENISTE, E. *Problèmes de linguistique générale*, T2, Paris, Gallimard, 1991.

4- BOURDIEU, P. : *Langage et pouvoir symbolique*, Paris, Seuil, 2001.

5- DUCHASTEL, J. et ARMONY, V. *Un protocole de description de discours politiques*, Secondes Journées Internationales d'Analyse Statistique de Données Textuelles. Montpelli(France), 21 et 22 Octobre 1993. [s.éd.]

6- DUCROT, O : la description sémantique et la notion de présupposition [s.l., s.éd.].

7- FIE, D. L. : "Musique et mystère de la vie dans la métaphysique du beau : au-delà du pessimisme schopenhauerien in, *Particip'Action*, Vol.3, N° 2, Lomé-Togo, juil. 2011, Pp. 223-237.

8- GREIMAS, A. J. : " Pour une théorie des modalités" in *Langages*, n°43, 1976, pp.91-107, [s.l.]

9- KOUADIO Y. "Pouvoir du discours et discours du pouvoir" in, *Revue Ivoirienne d'Etudes Anglaises,* N°1, Abidjan, Côte d'Ivoire, Juin 1995, 67-75,

10- LE QUERLER N. *Typologie des Modalités*, Caen, presses universitaires de Caen, 1996.

11- ORWELL, G. *Animal Farm*, 2nd Edition, London, Penguin Books, 1951

12- ROBERTSON, D. *Dictionary of Politics*, London, Penguin Books, 1985

13- SALAVASTRU, Constantin. Séminaire de Logique discursive, Théorie de l'argumentation et Rhétorique, Université « Al.I. Cuza » Iassy (Roumanie) [s.éd.]

14- The Revised Standard Version of the Bible, New York, American Bible Society, 1901