
| RESEARCH ARTICLE

Desedimentation of Routine: Post-Crisis Invention of Tradition in George Orwell's *Animal Farm*

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| ABSTRACT

Desedimentation is a concept that every society in all historical periods experiences. It refers to the socio-political condition in which the routinization of norms is broken due to specific crises. Crises render familiar traditions into unhomed, disturbing unstable issues, giving birth to desedimentation. However, it is a social and historical necessity to oblige people to reconsider their identity. In this regard, some thinkers claim that desedimentation results in three primary factors: the disruption of socio-political routine, the struggle for hegemony, and the undecidability of calculations. Nevertheless, this claim suffers from deficiency. The lack lies in the failure to propose a comprehensive definition and outcomes of this concept. It limits the conclusions to the immediate historical context without considering the unchangeable part of history, or as Lacan would put it, the Real of history. As an alternative, this paper proposes the four most probable defining features and outcomes of desedimentation regarding the broader scope of historical development. They are historical error, historical necessity, the invention of a new routinization system, and subjection. The paper seeks to apply these four potentials in the well-known *Animal Farm*. This novel represents the desedimentation process that any society may undergo. After the revolution's success, the animals strive to find an alternative system and ideology to the previous one, going through the above-mentioned potentials of crisis and desedimentation.

| KEYWORDS

Crisis, desedimentation, historical necessity, historical error, routinization, subjection, *Animal Farm*.

| ARTICLE INFORMATION

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1. Introduction

For almost forty years after the totalitarian rule of Saddam Hussein in Iraq, people absorbed certain social traits that became part of their life. Censorship, totalitarian authority, and the absence of freedom of speech were only a number of social issues that people adopted as typical ways of life. They did not have the ability to think beyond the suffocating context that dominated their life. A new social chaos was introduced after the American invasion of Iraq in 2003. The stable social identity was disturbed by inserting a strange, uncanny order that resulted in other catastrophes. In the political arena, this novel chaos is known as desedimentation. This crisis is evident even in the literary texts that were produced after the invasion because a successful literary work should reflect the spirit of the ages, yet not in a tedious, one-to-one reflection, but as Eagleton puts it, an object in literature "is deformed, refracted, dissolved (Marxism 48).

Crises are the significant factors that lead to change in the socio-cultural stage. They contribute directly to the emergence of desedimentation in various social, political, cultural, and historical arenas. In this relative matter, crises cannot be categorized under one comprehensive theory that explains their structure, as attempted by David Bidney (534-552). Socio-historical crises elude structural teleological categorization because epistemological acts and thresholds are the fundamental obstacles that "suspend

the continuous accumulation of knowledge, interrupt its slow development, and force it to enter new time" (Foucault 4). The causes and outcomes of a crisis are entirely unexpected. However, one stable feature born out of a crisis is desedimentation.

2. Literature Review: Desedimentation in Revolutionary Movements

The concept of desedimentation, a process that involves the destabilization and destruction of existing social structures followed by the establishment of new orders, has been a recurrent theme in literature and political theory. This paper explores the implications of desedimentation through the lens of George Orwell's "Animal Farm," providing a unique perspective on the phenomenon within the context of revolutionary movements. To contextualize this exploration, a literature review is conducted to understand the historical and theoretical foundations of desedimentation.

Historical and political movements have often been characterized by upheavals that seek to dismantle established systems and replace them with new ideologies. The French Revolution of 1789 serves as a historical precedent where the monarchy and aristocracy were overthrown, marking a profound shift in political and social structures. Scholars such as Michel Foucault and Jacques Derrida have explored the concept of rupture and discontinuity in historical events, reflecting the idea of desedimentation. These historical instances of radical change have set the stage for understanding the dynamics of desedimentation in contemporary literature.

Philosophers like Karl Marx have addressed the inherent contradictions within societal structures, anticipating moments of crisis and transformation. The Marxist notion of a revolutionary proletariat overthrowing the bourgeoisie aligns with the desedimentation process, emphasizing the need for a radical shift in power dynamics. The concept of "creative destruction" by Joseph Schumpeter also resonates, suggesting that the breakdown of established norms is a prerequisite for innovation and progress.

The work of Slavoj Žižek, a contemporary philosopher and cultural critic, provides insights into the psychological and ideological dimensions of desedimentation. Žižek's exploration of ideology as a system of beliefs that maintains social cohesion finds resonance in the formation of Animalism in "Animal Farm." His emphasis on the unconscious functioning of ideology aligns with the pigs' imposition of a new order, symbolizing the unconscious nature of desedimentation.

The literary landscape has been a fertile ground for exploring desedimentation, with authors using allegory and symbolism to depict revolutionary movements. George Orwell's *Animal Farm* is a seminal work that allegorically represents the Russian Revolution, portraying the overthrow of human oppression by the farm animals. Orwell's portrayal of the pigs' rise to power and the subsequent corruption of their ideals illustrates the complexities and unintended consequences of desedimentation.

Aldous Huxley's *Brave New World* provides another literary exploration of desedimentation. The novel depicts a dystopian society where stability is maintained through technological and psychological control. Huxley's work raises questions about the price of stability and the loss of individuality in the face of a new societal order, paralleling the consequences observed in *Animal Farm*.

Literary critics have engaged with the theme of desedimentation, offering diverse interpretations and critiques. Terry Eagleton's work on ideology, particularly his identification of key features like unifying, action-oriented, and legitimating aspects, provides a framework for understanding how ideologies function in the desedimentation process. Eagleton's lens offers analytical tools to dissect the ideological underpinnings in *Animal Farm*.

The postcolonial theorist Homi Bhabha's concept of the "third space" and the "unhomely" finds relevance in understanding the disjunction caused by desedimentation. Bhabha's ideas can be applied to the psychological impact on the animals in "Animal Farm," who find themselves in an "unhomely" space after the revolution, struggling to navigate the new ideological terrain.

The exploration of desedimentation extends beyond literature to cultural and sociopolitical analyses. In the era of decolonization, various nations experienced desedimentation as they sought independence from colonial rule. Frantz Fanon's writings on the psychological impact of colonization and the necessity of shedding colonial ideologies align with the notion of desedimentation, emphasizing the need for a break from oppressive structures.

In a global context, contemporary political movements and revolutions continue to exhibit elements of desedimentation. The Arab Spring, for instance, saw populations challenging existing regimes, aiming for a radical transformation of political structures. The study of desedimentation becomes a valuable tool in understanding the complexities of such movements and their aftermath.

The literature review underscores the interdisciplinary nature of desedimentation, weaving together historical, philosophical, literary, and critical perspectives. It highlights how the concept has been a recurring theme in human history, manifesting in revolutions, political upheavals, and societal transformations. The focus on George Orwell's *Animal Farm* within this broader context provides a nuanced exploration of desedimentation in the realm of literature, allowing for a deeper understanding of its

multifaceted implications. As literature continues to reflect and influence societal discourse, the concept of desedimentation remains a relevant and dynamic lens through which to analyze the complexities of change and transformation.

3. Methodology

A qualitative method based on textual analysis was used to investigate George Orwell's *Animal Farm*'s themes of desedimentation and ideology. This method allows for a thorough analysis of the themes, symbols, and language employed to communicate meaning, making it well suited for the analysis of complex and multilayered texts like novels.

Animal Farm was carefully read and analyzed, while constantly taking notes and investigating the layered meaning of the text, themes, language, and the symbolic world that the author proposed. The reading is an attempt to highlight the ideological manipulation of the characters to realize desedimentation and the imposition of a new system.

In addition to close reading, this research also drew on the work of critical theorists such as Louis Althusser and Slavoj Žižek to provide a theoretical framework for understanding the concepts of desedimentation and ideology. This allowed for a more nuanced and in-depth analysis of the themes in *Animal Farm* and provided a broader context for understanding how these themes operate in literature and society more generally.

To ensure the reliability and validity of the analysis, multiple readings of the text were conducted, and a rigorous process of note-taking and reflection was employed. The researcher also engaged in regular discussions with peers and advisors to review and refine the analysis and to ensure that the findings were grounded in the text and supported by existing critical theories.

Any subjective reading or analysis, however, can be defeated by a few flaws. This method is dependent on the researcher's ideologies and constrained thinking. To overcome this drawback, the researcher followed a meticulous note-taking and reflection procedure, regularly discussed findings with colleagues and advisors, and made sure that the conclusions were well-supported and rooted in the text.

4. Objectives of the Study

The objectives of the study are the following:

1. To evaluate the significance of the notion of desedimentation in *Animal Farm*.
2. To explore the novel's numerous representations of desedimentation and its effects, such as the revolution, the emergence of new ideologies, and the enslavement of animals.
3. Examine how ideology is used in *Animal Farm* to create new social structures and decompose old ones.
4. To assess how desedimentation affects the animals' sense of self, capacity for understanding and reasoning, and desire for freedom.
5. To offer a thorough knowledge of the connection between desedimentation and the need for revolution historically.
6. To formulate conclusions and recommendations based on the study's findings that advance our understanding of desedimentation, ideology, and revolution.

4.1 Desedimentation: An Inevitable End

In the first place, sedimentation is the routinization of previous cultural norms (Husserl 269-99). In other words, it is the condition that political issues are no longer a site of social conflict. They become part of the norm of a given society without raising any questions or opposition. They become part of the cultural structure encountered as a social tradition that must be maintained on behalf of cultural identity. For instance, during the rule of Saddam Husain, racial and sectarian discrimination was part of the social routine that was not a matter of questioning. According to the official discourse of the time, those who were executed due to political opposition were some outcasts who had to be cleansed for the sake of social stability. Reactivation, or the condition of questioning sedimentation, became obsolete or beyond the comprehension of people's consciousness (Laclau 1990, 33-5).

Crises function in a way that disturbs social factors and the related culture. It aims to break a given culture's quilting process because culture, as a form of ideology, strives to quilt a set of free-floating features to form one independent cultural identity (Žižek, *Sublime* 95-6). Once a crisis violates the unity of culture and its quilting process, it becomes unhomed. It is no longer the familiar routinization of norms that social subjects have been adopting.

Unhomeliness, or the uncanny, is a psychological concept that Freud proposed. He believes that no trauma or complexity is wholly forgotten from memory. In this pertain, "the return of the repressed is the key source of the phenomenon that Freud describes as the uncanny" (Chaplin 236). In other words, it is the condition in which something must be hidden and veiled but finally comes

into the light, disturbing one's identity. In this respect, crisis devours the social stability and sedimentation of cultural norms. It leads to the debut of an urgent mode of life, to the rise of the Freudian uncanny, or unhomeliness, in cultural issues. The tension of the crisis accelerates once people become 'unhomed.' Unhomedness in the cultural arena is the condition that cultural subjects become trapped in an identity loss circulation: the failure to obtain any sense of belongingness to any particular culture after the disintegration of the old one. At the same time, the new one is still getting formulated. It is a moment when one finds himself "arrested in a psychological limbo that results not merely from ... the trauma of cultural displacement within which one lives" (Tyson 421).

Though crisis aims at disturbing individuals' psychological stability, as proposed by Freud (Freud, 'The Uncanny'), the resulting effects are reflected in the broader public sphere. Homi Bhabha, a leading theorist on cultural issues, believes that "the unhomely moment relates the traumatic ambivalences of a personal, psychic history to the wider disjunction of political existence" (11). In the well-known *Beloved* by Toni Morrison, the kid is killed by her mother only because the long-inherited black trauma has been squeezing her psychological stability. The same functioning is apparent in the aftermath crisis of the American identity formation: the majority of the native settlers in America perished due to the mass genocides (Zinn 1-22) or hard labor in the farms of the white newcomers (Cohen 127-151). These native settlers were torn among two identities: their forefathers' and the white invaders'.

Nevertheless, the crisis is a crucial factor in identity formation. The resulting cultural uncanny "opens a space for us to reconsider how we have come to be who we are" (Huddart 56). Bhabha explains further that "culture is *Heimlich*, with its disciplinary generalization, its mimetic narratives, its homologous empty time, its seriality, its progress, its customs and its coherence" (136). This is apparent in Simon Antoon's *The Pomegranate Alone*. The protagonist, Jawad, finds it necessary to undergo the cultural crisis and the uncanny identity, the pressure of which was dominant in his life. He experiences a psychological sublimity after the crises are interwoven in the symbolic, ideological fabric.

In his *A Fundamental Fear*, a cultural thinker, Bobby Sayyid, proposes three possibilities resulting from desedimentation: first, the disruption of socio-political routine; second, the struggle for hegemony; and third, the undecidability of calculations (24-5).

As for the first possibility, the crisis disrupts the founded social norms. This routinization is part of the social identity that is disturbed by crises. This violation of routinization reduces the dependence on expectability and teleological propositions. In this scenario, the condition requires a 'meta-structure' to encapsulate the nature of the crisis. It posits a relatively comprehending theory, though the debut of an urgent meta-structure is criticized by Bowles and Gintis (1987). Accordingly, it becomes part of the social structure that relocates the plan into a more fundamental hegemonic nature. At this stage, "the 'crisis' is not a disruption of a routine but rather the working out of the logic of the system" (Sayyid 24). This is well-crafted in George Orwell's *Animal Farm*; after each crisis, the pigs solve the problem by proposing a deeper meta-structure that becomes more hegemonic and more immune to criticism.

The second possibility is that "a crisis is seen as characterized by a struggle for hegemony by various forces" (Ibid). However, what Sayyid does not observe in this explanation is that the struggle for hegemony appears only when there are more than one political force in power. Accordingly, a crisis is necessary to disrupt routinization to redistribute power. Desedimentation is the best justification for imposing a new hegemonic system or ideology. It is a moment when people are no longer subject to the current ideological factors. In other words, desedimentation is necessary when the dominant ideology becomes obsolete. This is the moment when, according to Gramsci, the crisis of authority rises to the scene:

The ruling class has lost its consensus, i.e. it is no longer 'leading' but only dominant', exercising coercive force alone; this means precisely that the great masses have become detached from their traditional ideologies and no longer believe what they used to believe previously. (Gramsci 275-6)

In this regard, after a crisis, any alternative scenario is accepted as long as the social subjects are not obliged to experience another crisis. This hegemonic struggle is well presented in *The Man in the High Castle*, where people seek survival in an alternative history.

The third possibility is undecidability, which is the lone prevailing power. Rational calculations and predictability are left in the wasteland of the crisis because undecidability dominates all potential consequences of a crisis. Any calculation fails to prove its validity in a field with unlimited options that struggle to come into existence. This undecidability becomes stronger as the reader moves on in Dan Brown's *Inferno* because the size of the crisis is critical enough to elude any logical calculations.

Nevertheless, Sayyid's deficiency lies in his lack of proposing a comprehensive definition and outcomes of desedimentation. He limits his conclusions to the immediate historical context without considering the unchangeable part of history, or as Lacan would put it, the Real of history (Zizek, *Know Not* 273).

Here, I propose the four most probable defining features and outcomes of desedimentation regarding the broader scope of historical development. These potentials are the final stage of a long, conflicting process of accumulating historical contingencies

beyond the reach of any teleological calculations. They rise as urgent alternatives to the routinized norms that prevail in subjects' social and political mental framework.

There are four potentials that surround the debut of desedimentation: historical error, historical necessity, the invention of a new routinization system, and subjection.

First, desedimentation may adopt different forms. It may be imposed by the dominant authorities, or it may be proposed by the formerly dominated subjects. In both scenarios, it is considered a historical error, mistake, or fault at its inception. It rises as an attempt to propose a new mode of truth. However, in the beginning, desedimentation is always a premature attempt. It is never complete. It always appears before the final version of the truth that people later adopt as part of their ideological convictions. Desedimentation is the transference which "is an essential illusion by means of which the final Truth... is produced" (Zizek, *Sublime* 62).

Sociopolitical truth, in this case, is not a system of stable definitions that objectively define some universal moral destinations. According to Zizek, truth is only a relationship between the defining subject and the defined object. The producers of crises have the ability to propose an alternative truth because "Truth concerns the subject, that is, the bearer of the signifying chain constituting both individuals and collective or cultural identities" (Kesel 250). This process is obtained by an ideological strategy Eagleton calls 'rationalization,' in which the producers of the ideology of truth strive to propose their version of the truth as rational (Eagleton, *Ideology* 45). Then, any attempt of desedimentation, whether successful or not, is premature because, according to Rosa Luxemburg, the transformation that results from desedimentation is, first, too early since any change requires more than one attempt to achieve its success, and second, only after the complete transformation, maturity arrives (Luxemburg 95-6).

Thus, the first impression of any desedimenting act is immaturity, chaos, and error. For example, in Margaret Atwood's *The Handmaid's Tale*, the victim's attempt to change the totalitarian regime is accompanied by disorder and prematurity, and even in some cases, the reader would prefer living in the oppressive order of the previous regime, but that insurgency remains a necessary part of the historical evolution to maturity.

Second, desedimentation is a historical necessity. This Hegelian notion is best explained by reference to the murder of Caesar. In the Roman Republic, "there was no longer any security; *that* could be looked for only in a single will" (Hegel 331). The republic needed to be inscribed into the Lacanian symbolic order to maintain its stability (Homer 33-49). In the first place, the murder of Caesar is perceived as traumatic, as a crime, as a non-symbolic act that desedimented the socio-political routinization. It represented historical contingency that lacked any place in the symbolic order. Yet, that murder was a historical necessity that gave rise to a new system of sedimented norms: "Caesar must die as an 'empirical' person in order to be realized in his necessity, as the *title-holder* of power" (Zizek, *Interrogating* 25). In other words, without the murder of Caesar and the succeeding desedimentation process, the caesarian republic would never appear. In Shakespeare's *Julius Caesar*, Brutus is aware of this historical necessity. He needs to inscribe the name of Caesar into the political norm rather than his physical presence. He commits the murder, then, to gift Rome the power it deserves. He explains his political motives:

If then that friend demand why Brutus rose against Caesar, this is my answer,... Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, then that Caesar were dead, to live all freemen? (73)

In this sense, any break of routinization in the form of crisis is a historical necessity that imposes a new mode of social order. However, it remains part of historical contingency that is always open to modification with any probable desedimentation that is equal in its power to the one that gave rise to the current one. The new social order as the result of historical necessity is part of historical relativism, that it is always momentum and particular: it always remains part of the symbolic order of history, rather than the Lacanian Real of history (Zizek, *Disparities* 380).

Third, desedimentation is a necessary part of the process of tradition invention. The created crisis that interrupts the dominant routinization always signifies that the prevailing social norms lack the required validity; otherwise, the deficient conditions would not lead to the rise of crisis. Desedimentation, in this sense, denotes the need for a new tradition. However, it does not represent a complete break with the past. A successful tradition must always present itself as universally timeless (Eagleton, *An Introduction* 58) without being bound to any chronological parents.

Hobsbawm defines the invented tradition as "a set of practices, normally governed by overly or tacitly accepted rules and of a ritual or symbolic nature" which "implies continuity with the past" (1). After the emergence of crises, the dominant power tends to hegemonize certain norms as a tradition to avoid any further deterioration that crises may produce. The invented tradition, whether social or political, becomes part of the ruling ideology that sustains its continuity. The authority that survives the aftermath of desedimentation seeks to assume its subjects and the culture they adopt as residing in the 'waiting room of history.' They are

always premature and require a trauma, a crisis, that makes them aware of their ideological deficiency. They demand a historical contingency to assume the invention of a new tradition that safeguards their social stability.

Crises are implicit recommendations to the subjects that they are always the inhabitants of the waiting room of history. They must learn the art of waiting until a new social tradition replaces the old one because the failure of the former resulted in the social disturbance. As Dipesh Chakrabarty puts it: "This waiting was the realization of the "not yet" of historicism" (8). For example, James Clavell's novel, *Whirlwind*, tells the story of the aftermath of the Iranian revolution in 1979. It highlights the social, political, and religious invented traditions that were necessary results of the fall of the Pahlavi regime and the crises that succeeded it. The novel shows the immaturity of society prior to the revolution and how it had been residing in the waiting room of history. Revolution, the ultimate manifestation of desedimentation, is the salvation, without which society would always remain behind history, never to arrive.

Fourth, another fundamental aspect of the aftermath of desedimentation is subjection. It might take various forms, but mainly, it is carried out through ideologically justified power. Crises naturally subside the functioning of norms because their main goal is to break the natural flow of norms. They signify exceptions to all former for-granted traditions. Here, the use of power is justified to form new subjects. Judith Butler defines subjection as "the process of becoming subordinated by power as well as the process of becoming a subject" (2). The surviving authorities, after desedimentation, strive to subject their citizens to a new set of ideological factors by using power. Because crises disturb people's social identity, they need to compensate for that vacuum with any immediate identity. This is when the power that forms subjection becomes the fundamental condition of existence. Subjects depend on power to shape social stability. Instead of opposition, subjects yearn for that power that grants them subjection to identity stability. Regardless of the theoretical framework, "the subject is initiated through a primary submission to power" (Ibid).

To Althusser, subjection goes through the process of 'interpellation' because the ideology of subjection "exists in an apparatus, and its practice, or practices. The existence is material" ('Apparatus' 296). He further claims that subjection after crises does not come as a matter of conviction but out of necessity because authorities "impose on the vast majority of men, not via their consciousness" (*For Marx* 233). As for Foucault, subjection is imposed as part of discursive productivity (*Madness* 83). It is part of the conscious process that yields to the authorities' power, making oneself a conscious subject (Mills 57).

Desedimentation, thus, is a unifying factor that binds people under one urgent alternative set of ideological signifiers or traditions. It is a process of subject production. This is clear in V. S. Naipaul's *Among Believers*. He mentions the new order of revolutionary Islamist Iran. The new state hegemonizes religious slogans and imposes its one-directional convictions upon people. The rising authority succeeds in its procedure of subjection when the writer narrates that the unified subjectivized people are enthusiastic about adopting and practicing the ideological instructions of the new authority.

4.2 Desedimentation in Animal Farm

Literature is the art of rendering reality into a system of codes that demand interpretation. This process of encoding resembles a dream that does not end unless, in Freudian terms, the dreamer is interrupted by the disturbing complexes that jump out of the box of the unconscious.

George Orwell was faithful to his historical context; otherwise, he would fail in immortalizing his *Animal Farm*. Moreover, he was hesitant to propose his message directly because, first, he feared his surrounding political and social turmoil, and second, "the ideology of the text needs to be hidden to function appropriately unless the author is too confident to fear misinterpretation" (Al-Hilo, 2022, 49).

As for Orwell's loyalty to his historical context, according to Eagleton, literature becomes functional enough once it 'reflects' the socio-historical context in which he lived. 'Reflectionism' is the process in which the writer of a literary text mirrors the surrounding conditions so that his readers can relate to the age in which they live (Tyson 56). *Animal Farm* was celebrated because it was a total reflection of the Communist Stalinist state that won the allegiance of the West in the pre-world War II era. As a socialist, he was in a state of complete frustration for the wrecked destiny that overwhelmed the great ideas of Marx and Engels. Moreover, Orwell's success lies in his ability to canonize his work by universalizing its ideas and concepts. According to Harold Bloom:

Orwell essentially was a liberal moralist, grimly preoccupied with preserving a few old-fashioned virtues while fearing that the technological future would only enhance human depravity. *Animal Farm*... retains its relevance because we are entering into a computerized world where post-Orwellian "virtual reality" could be used as yet another betrayal of individual liberty (Bloom 8)

Orwell's success did not stop at the point of encoding the political turmoil of his time. "*Animal Farm* is commonly regarded as the greatest political satire since *Gulliver's Travels*" (Ingle 2). He was also a Marxist, more than those he attacked and criticized in his

novel. He brought literature to the earth, breaking the traditional rules of diction, style, and literary figures. He sought to cook his ideas in a way that could be digestible by the proletariat. *Animal Farm*, as a parable, was within reach of the masses' understanding without the need for professionals' interpretation and boasting. This style and method were designated as a writer who popularized literature (Bounds 130). In this regard, Hammond insists that the success of this novel is due to two aspects: "First, its incomparable success as a beast fable and second, the extremely skilful manner in which language is deployed to achieve the effects the author is striving for" (163).

However, this novel best represents the desedimentation process that leads to a number of unexpected potentials, namely historical error, historical necessity, the invention of a new routinization system, and subjection, as mentioned earlier.

Before the revolution, the animals lived in the Manor Farm in a routine for decades, as Major, the wisest animal, clarifies:

What is the nature of this life of ours? Let us face it, our lives are miserable, laborious and short. We are born, we are given just so much food as will keep the breath in our bodies, and those of us who are capable of it are forced to work to the last atom of our strength; and the very instant that our usefulness has come to an end we are slaughtered with hideous cruelty... The life of an animal is misery and slavery: that is the plain truth. (*Animal Farm* 3).

In this part, Major, the theorist of the revolution, who dies only a few days after this speech, refers to the miserable condition of the animals. He refers to the routine of their life on the farm. His dialectics starts from the ground of oppression that all animals share. He presents his ideological indoctrination from the point upon which everyone agrees: that of harmful and unwanted routine.

Then, Major increases his agitating tone: "Is it not clear, then, comrades, that all the evils of this life of ours spring from the tyranny of human beings?" (5). He presents his ideology to the masses in a universalizing manner. He continues: "Only get rid of Man, and the produce of our labour would be our own. Almost overnight, we would become rich and free" (5). As mentioned earlier, a successful ideology functions in a way that presents itself as universalizing. It shows itself as not being bound to one specific group of people or nation: it is something natural that may be applied in all contexts, times, and places. Major seeks to legitimize his announcement of revolution and any possible violence that may occur during that process. He believes that rebellion requires faith in the cause. One must break the routine that was made by Man who "serves the interests of no creature except himself" (6).

In the previous words, Major tends to show the wrongdoing of Man and his routine that harms all animals. He intends to show the invalidity of the routine created by Man. The desedimentation process demands going through the elements of ideology proposed by Terry Eagleton.

Eagleton believes that any successful ideology requires six features to function properly. He proposes that any ideology and desedimentation in this context is "unifying, action-oriented, rationalizing, legitimating, universalizing, and naturalizing" (45). These six elements are obviously proposed by Major.

Major, in his speech, displays the theoretical ground for the desedimentation process through rebellion. He announces: "Whatever goes upon two legs is an enemy. Whatever goes upon four legs, or has wings, is a friend". (6) For the sake of change, he is calling for rebellion. In this regard, rebellions are the ultimate mode of crisis, leading to the formation of an alternative identity to the existing one. However, the problem may get further complicated because "every revolution must end up in a repression worse than that of the old overthrown social order." (Zizek, *Exception* 112). The theorists of the revolution called for a modifying crisis, yet they were unaware of the potentials that were later realized. The tyranny of the pigs overshadows the dictatorship of humans in the previous order.

Old Major plans for establishing a new social order with complete ideological factors. He also proposes a new anthem for the new state that will be established the day after the revolution: "Beasts of England, beasts of Ireland". This is a means of organizing the life of the citizens of the new republic. This strategy of desedimenting the previous order and proposing an alternative one is a way of imposing the new ideology over the citizens. "It is above all a set of structures that they impose on the vast majority of men, not via consciousness" (Althusser 233). In this regard, ideology must function unconsciously; otherwise, it would not function. Authoring a new anthem is an unconscious strategy for establishing a new order.

After the death of Major, the three pigs take the leadership of the revolution. They start to organize their thoughts and ideas within an organized ideology, *Animalism*: "These three had elaborated old Major's teachings into a complete system of thought, to which they gave the name of Animalism" (10). This is an insightful way to establish a new social order after succeeding in the desedimentation process. Organizing the thoughts of a specific movement or action demands quilting:

Ideological space is made of non-bound, non-tied elements, 'floating signifiers', whose very identity is 'open', overdetermined by their articulation in a chain with other elements- that is, their 'literal' signification depends on their metaphorical surplus-signification. (Zizek, *Sublime* 95).

Accordingly, Animalism is the ideology that shows the way to achieving the goals of the revolution. Otherwise, the animals would lose a sense of unity and enthusiasm. They need to quilt their ideas and revolutionary signifiers to recognize the ground upon which they stand.

The rise of any new ideology necessarily leads to a long and complex process of the creation of a new tradition. The pigs intended to distance themselves from the previous regime in a violent cut with all the previously dominant norms; they began proposing new cultural routines. "All animals should go naked" (13). Regardless of the functionality of their decisions, as part of the features of a successful ideology, they justify and rationalize their decisions. This nakedness is a distinct mark in Animalism, separating all that is animal from humans. They also proposed their own manifesto, made of seven commandments: "They would form an unalterable law by which all the animals on Animal Farm must live forever after" (15). This process of routinization is only a method to establish a new social and political norm, regardless of the logic behind it.

Subjection is another essential and inevitable feature of desedimentation. After the crisis of revolution, the animals lose their sense of reasoning and understanding as they were in the previous system. "The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which". Revolution blurred all the boundaries, and chaos replaced order due to the radical change the pigs imposed upon that society. The problem is further complicated when we realize that the animals have abandoned their previous identity without being able to acquire a new one. This totalitarian revolution deprived the farm's inhabitants of the emancipatory position they had already been looking for. The new routine, or ideology, blinded their vision.

"ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" (88) (in capital originally). This single quote best represents all four possible consequences of desedimentation. This commandment shows the historical error that led to the rise of the animal revolution. This impulsive act of uprising left a negative impact on all the subjects. This is a norm in the post-revolution or desedimentation era. The revolution's leaders justify their superiority in different ways, a factor that represents the historical error of this act. In other words, it is not the right time for such a change unless the negative aspects are solved and replaced with more democratic principles.

Nevertheless, as history shows, any occurrence of revolution is a historical necessity. There was no other option other than such an uprising. Desedimentation, in this context, represents the symptom of the system, as Marx puts it. This crisis shows that it is time for the previous system to die and be replaced with a new one. Therefore, historically, it is a necessary act.

As displayed in the above quote, the superiority of certain subjects reveals the fact that there is an invention of a new routinization system. Previously, all animals were subject to oppression and marginalization. After desedimentation, the leaders imposed a new routinization that preferred some animals to others. The consequence is an inevitable result that is a norm in history. Furthermore, all animals undergo the process of subjection that cannot be opposed.

5. Conclusion

The study makes the case that a key component of revolutionary movements is the idea of desedimentation, which refers to the destabilization and destruction of current social structures. The centerpiece of the examination is the George Orwell book "Animal Farm," which tells the story of a group of farm animals that rise up against humans and form their own civilization. According to the paper, because the animals' revolution involves overthrowing the former social order and establishing a new one, it constitutes a sort of desedimentation.

The application of a new ideology to the revolutionaries' ranks is one of the main aspects of desedimentation. In "Animal Farm," the philosophy of animalism, which is founded on the ideals of equality and freedom, unites the animals. This ideology was developed and made into a comprehensive school of thought by the pigs, who go on to lead the revolution. This is a key component of desedimentation since it aids in the creation of a new social structure and a sense of cohesion and purpose among the movement's participants.

Another important aspect of desedimentation is the process of subjection, which involves the loss of the previous identity and the acquisition of a new one. In the case of "Animal Farm", the animals lose their sense of reasoning and understanding as they were in the previous system, and the revolution blurs all the boundaries. The pigs impose a new routine or ideology on the animals, which leads to a loss of individuality and a sense of subjection. This is an inevitable consequence of desedimentation, as the members of the revolutionary movement must be willing to give up their previous identity in order to establish a new social order.

Desedimentation's historical necessity, a recurrent topic in revolutionary movements, is also highlighted in the study. There was no other way to change the terrible circumstances the animals were living under in "Animal Farm," and therefore animals' revolt was a necessary action. The essay warns that desedimentation can also have adverse effects, such as the concentration of power in the hands of a select few people, as seen by the pigs' ascent to leadership and subsequent abuse of that position.

The paper concludes by arguing that desedimentation, which entails the instability and destruction of current social institutions and the development of a new social order, is an essential component of revolutionary movements. The analysis of "Animal Farm" shows how crucial ideology, submission, and historical necessity are to the desedimentation process. The essay does, though, provide an indication that desedimentation may have unfavorable effects, such as the concentration of power and the loss of individuality.

5.1 Statements and Declarations

This study endeavors to elucidate the concept of desedimentation within the framework of revolutionary movements, employing George Orwell's *Animal Farm* as a focal point for analysis. By exploring historical, philosophical, and literary dimensions, the research seeks to contribute to the understanding of how societal structures undergo destabilization and reformation.

The significance of this study lies in its interdisciplinary approach, weaving together historical contexts, philosophical foundations, literary perspectives, and critical analyses. By delving into the complexities of desedimentation, the research sheds light on the intricacies of revolutionary processes and their enduring implications on society.

This paper relies on established theoretical frameworks, drawing on the works of scholars such as Karl Marx, Michel Foucault, Jacques Derrida, Slavoj Žižek, Terry Eagleton, and Homi Bhabha. This study embraces a synthesis of diverse theoretical perspectives to enrich the examination of desedimentation in the chosen literary context.

The literary relevance of this study is in its in-depth exploration of George Orwell's "Animal Farm" as an allegorical representation of desedimentation. By dissecting the pigs' rise to power and the unintended consequences of the animals' rebellion, the paper aims to showcase how literature reflects and critiques societal transformations.

This research is committed to a comprehensive exploration of ideology within desedimentation, incorporating Terry Eagleton's six key features of ideology – unifying, action-oriented, rationalizing, legitimating, universalizing, and naturalizing. This study endeavors to unravel how ideologies function in the revolutionary context portrayed in *Animal Farm*.

This paper intends to extend the analysis beyond literature to cultural and sociopolitical realms, drawing parallels between historical instances of desedimentation and contemporary movements. By examining the cultural implications of revolutionary change, this study aims to contribute to a broader understanding of societal shifts.

The postcolonial lens is necessary for exploring and recognizing the relevance of Homi Bhabha's concepts of the "third space" and the "unhomely." The study aims to unravel the psychological impact of desedimentation, particularly as portrayed in *Animal Farm*, and its resonance with postcolonial struggles for independence.

There is a global relevance in the study, especially in contemporary contexts marked by political upheavals and revolutionary movements. By drawing connections between historical desedimentation and modern-day challenges to established norms, the research aims to offer insights into the dynamics of societal transformation.

The paper emphasizes the multifaceted implications of desedimentation, encompassing psychological, cultural, and sociopolitical dimensions. The study recognizes that desedimentation is not a singular process but a complex interplay of forces that reshape the fabric of societies.

This paper is committed to contributing to interdisciplinary dialogue by synthesizing historical, philosophical, and literary perspectives. This study aspires to serve as a bridge between academic disciplines, fostering a holistic understanding of desedimentation and its enduring impact on human societies.

These statements and declarations encapsulate the purpose, significance, and methodologies of the study on desedimentation in revolutionary movements, providing a roadmap for exploration and analysis.

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