

No Limits

In the *Letters of Langston Hughes*, the poet observes, “In all my life, I have never been free. I have never been able to do anything with freedom, except in the field of my writing”. Freedom is defined as ‘the power of self-determination ... independent of restraint from others’ (Webster’s Dictionary). With pen and paper, George Orwell and Richard Bach wrote freely, unchained by others’ judgement. With pen and paper, Orwell and Bach effectively used fables, highlighting their exigence of freedom. With pen and paper, the authors supported their exigence through diction, and asyndeton, and imagery. (**anaphora, polysyndeton**)

Through the voices of animals, Orwell emphasized the need for freedom in *Animal Farm*. Tired of tortuous treatment, Old Major testified his thoughts. (**alliteration**) “No animal in England is free. The life of an animal is misery and slavery: that is the plain truth” (1.7.6-8). Acting upon pathos, the harsh, negative connotations of ‘misery’ and ‘slavery’ gave the animals a harsh realization. The call for freedom was clear, and the animals, inspired by Major’s speech, began to fulfill it. Diction was successfully used, to evoke emotion in the reader, and the characters. Old Major was Orwell’s voice, becoming the embodiment of his exigence, a push for freedom.

Inspired by Major’s words, the animals fought for freedom. Their efforts are underlined by asyndeton. “The harness room was broken open; the bits, the nose-rings, the dog-chains, the cruel knives, were all flung down the well” (2.20-21.23-26). The tone is gleeful, as the animals are trashing human tools: literal symbols of their pain, torture, oppression. (**asyndeton**) The skilled usage of asyndeton hastened the tempo, and excited the readers. The skilled usage of asyndeton supports Orwell’s exigence, illustrating the path to freedom. The skilled usage of asyndeton marked a major plot shift: the animals were free, from humans. (**anaphora**)

Richard Bach’s *Jonathan Livingston Seagull* stresses the ideals of existentialism, and true freedom. Banished by his flock, with unrecognized talent, and left alone in the world, Jonathan Seagull persisted with his passion. (**periodic syntax**) “The two gulls that appeared at his wings were pure as starlight, and the glow from them was gentle and friendly in the high night air” (Part 1). The dreamlike, positive connotations of ‘pure’, ‘starlight’, and ‘gentle’ shine through, creating a beautiful image for the reader to imagine. The image of transcending into the night sky is magnificent, a perfect image for Bach’s

vision of freedom. Jonathan realized he was free to fly, without the negative judgement that had been holding him back.

As an existentialist, Richard Bach faced extreme criticism, regarding his philosophy. As Sartre remarks in *Existentialism is Humanism*, “The existentialist does not expect to be understood”. Bach found his freedom through writing, fabricating fables based on his personal experiences, using rhetoric to support his claim. He had unlimited possibility in the realm of writing, where he could be free, where he could fly to new heights.

Fables are seen as a simple genre of literature; however, they are so much more. With the help of rhetoric, fables are effective mediums, able to portray the author’s emotions, motif, exigence. **(asyndeton)** There is freedom to what can be accomplished: there are no limits.