

In the road from coorain and an american

[Experience](#)



They wrote about the struggles of coming of age, sexist stereotypes, overcoming social boundaries, and the wonders of curiosity. In William Faulkner's Nobel Prize speech, he stated that all writers have a duty to fulfill. Faulkner wanted to get writers to see the importance of literature and re-learn why they started writing. Their writings should be filled with "universal truths" such as: love, pain, hardship, honor, sacrifice, and compassion. They should inspire their audience and give them the spirit to keep going (Faulkner). According to William Faulkner's interpretation, both Conway and Dillard fulfilled the writer's duty. Part of William Faulkner's writer's duty is to talk about prevailing over the struggles that one might face in life. In *The Road from Coorain* as Conway prepares to leave Sydney and head to Harvard University, she delves into the past and reminisces on when she and her mother first left Coorain fifteen years before. She uses a pathos appeal to draw on the sorrowful emotions of the audience by using phrases such as "expelled from Eden" and "released from Hell" (Conway 236). She alludes to the popular origin story of Adam and Eve in the book *Genesis*. Adam and Eve had their snake and in Conway's situation the snake represents the drought.

The drought was the reason that she had to leave her home, her safe haven, her Eden. By comparing Eden and Coorain she illustrates how impactful this was to the rest of her life, similar to how crucial Adam and Eve being cast out was to the rest of mankind, marking everyone born with original sin. In her own way, she was marked with an original sin: finding herself. She paints the image that leaving Coorain freed her but also made her feel lost. The rules of the world were changing around her. She grew up in an environment that

made her have to be tough only to be cast into a world that did not know what hard work and struggle looked like. Leaving Coorain causes her to have to look within herself and find who she truly is without it. Conway needed to find a new identity that was not Coorain but hers as a woman. Coorain was her home, the place that she felt safe. However, by describing leaving as being “ released from Hell” it shows that she also feels restricted by the duties and memories that encumbered Coorain. Those duties were not only chores but her emotional responsibilities. Conway often became emotional support for both her mother and father during her childhood (Conway 236). Conway inspired her audience by gaining the strength to leave the only place she knew to find where she belongs in the world and do what was right for her. In Jill Ker Conway’s “ The Points of Departure” she describes one of her purposes for her memoir was to write a book that gets away from the stereotype that women are only good at family and romantic life. She wanted to write about things “ she felt are important for women, like work and intellectual life” (Conway). Conway wrote “ I was leaving because I did not fit in” (Conway). Conway realizing the roots of her problems leads her on a path to gaining power. She found that the root of her problems is her staying with her mother in Sydney living a life that was not hers. In Annie Dillard’s “ To Fashion a Text” she informs her audience that her reasoning for writing *An American Childhood* was to talk about waking up or becoming self-aware when growing up. This is conveyed in *An American Childhood* when Annie Dillard recounts her struggles with puberty. She compared it to “...having my feet imperceptibly been set on a newpath, a fast path into a long tunnel” (Dillard 222).

In this scenario puberty takes on the persona of the turnpike tunnel. Being set on new path and into the “ tunnel” was the beginning of her physical development where she found her body changing and becoming unrecognizable. As she ventures “ witlessly” deeper into the tunnel the light starts to dim. The light dimming symbolizes her transitioning from childhood into adulthood. The use of the word witlessly indicates she does not understand what is going on with her body and emotions. Everything is changing so quickly inside of her that she could not grasp what was going on. Dillard then goes on to say that she was “ going to Hell on a handcart” (Dillard 222). The alliteration of the phrase puts emphasis on the meaning that she is in a situation that is headed for disaster and there is no way to stop it: growing up. Her emotions started to go wild and became uncontrollable. Dillard also wrote, “ It was like trying to beat back the ocean” (Dillard 223).

The ocean is her emotions and beating back the ocean is her trying to control them from getting out of hand. She realizes as she heads further into the tunnel that she could not do anything to stop it. This is her waking up in a sense and becoming self-conscious, which is a theme seen throughout the memoir. Annie Dillard and Jill Ker Conway effectively display their purpose for writing their memoirs. They talk about their own experiences with hardship, separation from family, puberty, pain, and staying true to one’s self. They do this while simultaneously fulfilling the writer’s duty which they achieve through the use of literary devices, figurative language, and careful diction. Without using the universal truths in their writings, what are authors truly writing about? Those universal truths are the basic essence of

everything in this world. Without struggle there is no triumph and without love there is no heartbreak.