THE DANGER OF A SINGLE STORY, CHIMAMANDA NGOZI ADICHIE

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SYNOPSIS

Adichie, a successful novelist, delivered this speech at a TED conference. She speaks about the power of storytelling and the danger of a single view.

EXTRACT

I'm a storyteller. And I would like to tell you a few personal stories about what I like to call 'the danger of the single story.' I grew up on a university campus in eastern Nigeria. My mother says that I started reading at the age of two, although I think four is probably close to the truth. So I was an early reader, and what I read were British and American children's books.

I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read, I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather, how lovely it was that the sun had come out.

Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to. ... What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children. Because all I had read were books in which characters were foreign, I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify.

Now, things changed when I discovered African books. There weren't many of them available, and they weren't quite as easy to find as the foreign books. But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realised that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature. I started to write about things I recognised.

Now, I loved those American and British books I read. They stirred my imagination. They opened up new worlds for me. But the unintended consequence was that I did not know that people like me could exist in literature. So what the discovery of African writers did for me was this: It saved me from having a single story of what books are.

I come from a conventional, middle-class Nigerian family. My father was a professor. My mother was an administrator. And so we had, as was the norm, live-in domestic help, who would often come from nearby rural villages. So, the year I turned eight, we got a new house boy. His name was Fide. The only thing my mother told us about him was that his family was very poor. My mother sent yams and rice, and our old clothes, to his family. And when I didn't finish my dinner, my mother would say, 'Finish your food! Don't you know? People like Fide's family have nothing.' So I felt enormous pity for Fide's family.

Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made. I was startled. It had not occurred to me that anybody in his family could actually make something. All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my 'tribal music', and was consequently very disappointed when I produced my tape of Mariah Carey.

She assumed that I did not know how to use a stove. What struck me was this: She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronising, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals. ...

So, after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's family. ...

But I must quickly add that I too am just as guilty in the question of the single story. A few years ago, I visited Mexico from the U.S. The political climate in the U.S. at the time was tense, and there were debates going on about immigration. And, as often happens in America, immigration became synonymous with Mexicans. There were endless stories of Mexicans as people who were fleecing the healthcare system, sneaking across the border, being arrested at the border, that sort of thing.

I remember walking around on my first day in Guadalajara, watching the people going to work, rolling up tortillas in the marketplace, smoking, laughing. I remember first feeling slight surprise. And then, I was overwhelmed with shame. I realised that I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant. I had bought into the single story of Mexicans and I could not have been more ashamed of myself.

So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become. ... Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanise. Stories can break the dignity of a people, but stories can also repair that broken dignity.

The American writer Alice Walker wrote this about her Southern relatives who had moved to the North. She introduced them to a book about the Southern life that they had left behind. 'They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained.'

I would like to end with this thought: That when we reject the single story, when we realise that there is never a single story about any place, we regain a kind of paradise.

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THEMES

- Power of storytelling:
  - Adichie starts by emphasising her identity as a storyteller and demonstrates the impact of stories on shaping perceptions: 'I think, is how impressionable and vulnerable we are in the face of a story, particularly as children.'

- Danger of the single story:
  - Adichie shares her experiences with single stories, such as her early belief that literature could only contain foreign characters and her limited view of Fide's family. She warns against the consequences of a single story: 'So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.'

- Cultural misconceptions:
  - Adichie's American roommate's assumptions about Africa and Africans exemplify the misunderstandings that can arise from single stories: 'Her default position toward me, as an African, was a kind of patronising, well-meaning pity.'

- Importance of diverse representation:
  - Adichie emphasises the need for multiple narratives in literature, as demonstrated by her discovery of African writers, which changed her perception of what stories could be: 'It saved me from having a single story of what books are.'

- Self-reflection and personal growth:
  - Adichie acknowledges her own guilt in buying into the single story of Mexicans, which led her to feel ashamed and recognise the importance of challenging such narratives: 'I had bought into the single story of Mexicans and I could not have been more ashamed of myself.'

- Empowerment through stories:
  - Adichie concludes by emphasising the potential of stories to empower, humanise, and repair broken dignity: 'Stories can break the dignity of a people, but stories can also repair that broken dignity.'

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TONE: DEFINITION

In literature, tone refers to the author's attitude or feelings towards the subject matter and the audience, as conveyed through their choice of words, style, and the overall mood they create in the text. Tone helps to establish the emotional context of a piece of writing, allowing readers to better understand the author's intentions, perspective, and the emotions they want to evoke. Tone can be formal or informal, serious or humorous, sarcastic or sincere, and so on. It plays a significant role in shaping the reader's perception and interpretation of the text.

ADICHIE'S TONE

Reflective:

- Adichie shares personal experiences and anecdotes, contemplating her own growth and understanding of the world through stories. This introspective tone allows her to convey her message effectively while encouraging readers to consider their own experiences with single stories.
    - 'What this demonstrates, I think, is how impressionable and vulnerable we are in the face of a story, particularly as children.'
    - 'Years later, I thought about this when I left Nigeria to go to university in the United States.'

Engaging:

- Adichie uses relatable anecdotes and a conversational style to draw readers in and make them feel connected to her experiences. Her storytelling is vivid and compelling, which holds the reader's attention and strengthens her argument.
    - 'I was also an early writer, and when I began to write, at about the age of seven, stories in pencil with crayon illustrations that my poor mother was obligated to read...'
    - 'Then one Saturday, we went to his village to visit, and his mother showed us a beautifully patterned basket made of dyed raffia that his brother had made.'

Persuasive:

- Throughout the piece, Adichie makes a strong case against the danger of single stories, using her own experiences and insights to demonstrate the importance of embracing diverse narratives. She encourages readers to reject the single story, conveying her message with conviction and urgency.
    - 'So that is how to create a single story, show a people as one thing, as only one thing, over and over again, and that is what they become.'
    - 'I would like to end with this thought: That when we reject the single story, when we realise that there is never a single story about any place, we regain a kind of paradise.'

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MOOD: DEFINITION

In literature, 'mood' refers to the emotional atmosphere or ambiance that a writer creates within a work, which evokes certain feelings or emotions in the reader. Mood is established through various elements, such as setting, descriptions, dialogue, tone, and word choice. It can range from joyful, peaceful, or nostalgic to tense, eerie, or melancholic, depending on the author's intentions for the piece. The mood of a literary work contributes to the overall experience of the reader, shaping their emotional response and interpretation of the story or text.

THE MOOD IN 'THE DANGER OF A SINGLE STORY'

Chimamanda Ngozi Adichie creates a mood of reflection, self-awareness, and a call for understanding. She shares personal anecdotes and experiences to emphasise the dangers of the 'single story' and its impact on perception.

Adichie sets a reflective mood when she shares her childhood experience of reading and writing: 'I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples, and they talked a lot about the weather.' This reflection highlights the limitations she faced in her early literary exposure.

The mood shifts to self-awareness when she discusses her discovery of African literature, which altered her perception: 'I realised that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature.' This moment of realisation leads to a deeper understanding of the importance of diverse representation.

Adichie also creates a mood of empathy and understanding by sharing her experiences in the United States and Mexico. She describes feeling overwhelmed with shame after realising her own single story of Mexicans: 'I had been so immersed in the media coverage of Mexicans that they had become one thing in my mind, the abject immigrant.' This self-reflection emphasises the need for individuals to recognise their own biases and assumptions.

The extract ends with a hopeful and uplifting mood, as Adichie stresses the importance of rejecting single stories and embracing the complexity of human experiences: 'That when we reject the single story, when we realise that there is never a single story about any place, we regain a kind of paradise.' This statement leaves the reader with a sense of hope and motivation to challenge their own perspectives and strive for a more inclusive and compassionate worldview.

EMOTIONS IN THE READER

The extract from Chimamanda Ngozi Adichie's 'The Danger of a Single Story' can evoke various emotions in the reader, including empathy, surprise, and reflection.

- Empathy:
  - Adichie shares her own experiences as a young writer and reader, recounting how she initially wrote stories featuring characters and situations that did not reflect her own reality. Readers can empathise with her feelings of confusion and disconnect, as illustrated by the quote: 'I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify.'
- Surprise:
  - The extract contains several moments that may provoke surprise in readers, particularly when Adichie highlights misconceptions or stereotypes held by others. For instance, when she mentions her American roommate's assumptions about her background and abilities: 'She assumed that I did not know how to use a stove.'
- Reflection:
  - Adichie's experiences and insights invite the reader to reflect on the dangers of holding onto single stories about others. This is evident when she talks about her own assumptions about Fide's family: 'All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.' Additionally, her experience in Mexico encourages self-examination, as she admits to having been influenced by a single story about Mexicans: 'I had bought into the single story of Mexicans and I could not have been more ashamed of myself.'

Overall, the extract offers a compelling exploration of the power of stories and the importance of challenging our assumptions, prompting readers to engage emotionally and intellectually with the text.

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ADICHIE'S TECHNIQUES

Anecdotes:

- Adichie shares personal stories to make her message relatable, such as 'I wrote exactly the kinds of stories I was reading: all my characters were white and blue-eyed, they played in the snow, they ate apples.' This allows her to engage the audience and demonstrate the power of stories in shaping our perceptions.

Repetition:

- Adichie repeats the phrase 'single story' throughout the extract, emphasising the concept and helping the audience understand its implications. For example, 'Their poverty was my single story of them.'

Contrast:

- Adichie uses contrast to show the difference between her own experiences and those of others. She juxtaposes her childhood in Nigeria with her exposure to foreign books and the stories they contained: 'Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes.'

Imagery:

- Adichie uses descriptive language to create vivid images in the reader's mind, such as 'girls with skin the colour of chocolate, whose kinky hair could not form ponytails.' This helps the audience visualise the experiences she is describing.

Rhetorical questions:

- Adichie uses rhetorical questions to provoke thought and encourage the audience to reflect on their own beliefs, such as 'If I had not grown up in Nigeria, and if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner.'

Overall, Adichie effectively uses language and structure techniques to convey the importance of challenging single stories and embracing diverse perspectives in order to foster understanding and empathy.

ANALYSIS OF ADICHIE'S TECHNIQUES

In the first paragraph, Adichie establishes her credibility as a storyteller, stating, 'I'm a storyteller. And I would like to tell you a few personal stories about what I like to call 'the danger of the single story.'' Through this straightforward introduction, Adichie sets the stage for sharing her own experiences with the reader, and her purpose of warning against the dangers of relying on a single narrative to define a person, a culture, or a place. The use of personal anecdotes throughout the text creates an engaging and relatable tone, allowing the audience to connect with her experiences on an emotional level.

Subsequently, Adichie recounts her childhood reading experiences and how she initially wrote stories that mirrored the British and American children's books she read. She states, 'Now, this despite the fact that I lived in Nigeria. I had never been outside Nigeria. We didn't have snow, we ate mangoes, and we never talked about the weather, because there was no need to.' By juxtaposing her real-life experiences in Nigeria with the stories she wrote, Adichie highlights the influence of the single narrative she was exposed to as a child, thus demonstrating the power of stories in shaping our perspectives.

Adichie's discovery of African literature serves as a turning point in the text: 'But because of writers like Chinua Achebe and Camara Laye, I went through a mental shift in my perception of literature. I realised that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature.' This revelation is crucial in emphasising the significance of diverse representation in literature, and how it can help challenge and dismantle the single story. The inclusion of specific African authors and their impact on her provides contextual depth to her argument.

Through the story of Fide, Adichie illustrates the consequences of having a single story about someone: 'All I had heard about them was how poor they were, so that it had become impossible for me to see them as anything else but poor. Their poverty was my single story of them.' By sharing this anecdote, she demonstrates that even she, as a Nigerian, was susceptible to the trap of the single story, which emphasises the universality of this issue. The author's purpose here is to show that anyone can fall prey to the single story, regardless of their background.

In her experiences with her American roommate, Adichie further underscores the damaging effects of the single story: 'She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronising, well-meaning pity.' By narrating this encounter, Adichie not only highlights the power of stereotypes and preconceived notions, but also the importance of challenging those assumptions by sharing diverse stories.

Towards the conclusion of the text, Adichie discusses her visit to Mexico and her own realisation of buying into the single story of Mexicans. This honest confession is a testament to her self-awareness and reinforces the idea that even well-informed individuals can be influenced by the single story. Adichie's purpose here is to acknowledge her own vulnerability to the single story, encouraging the reader to reflect on their own beliefs and assumptions.

Finally, Adichie underscores the power of stories in shaping our understanding of the world and each other: 'Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanise.' By offering a balanced view of the potential of stories, Adichie emphasises the responsibility that comes with storytelling and the importance of promoting diverse narratives. The mention of American writer Alice Walker provides additional support for the idea of literature's ability to help regain a lost sense of identity and connection to one's roots: 'They sat around, reading the book themselves, listening to me read the book, and a kind of paradise was regained.'

Adichie concludes her extract with a call to action: 'That when we reject the single story, when we realise that there is never a single story about any place, we regain a kind of paradise.' This statement encourages the reader to actively seek out diverse perspectives and to challenge their own assumptions, as a means to foster understanding, empathy, and connection. By using the metaphor of 'regaining a kind of paradise,' Adichie effectively emphasises the transformative power of embracing multiple narratives, as it allows us to see the richness and complexity of the world and its inhabitants.

Throughout the extract from 'The Danger of a Single Story,' Chimamanda Ngozi Adichie masterfully utilises language and structure to present her ideas and perspectives. By sharing personal anecdotes, providing relevant contextual links, and highlighting the emotional and psychological impact of the single story, Adichie invites the reader to critically examine their own beliefs and assumptions, as well as the power of stories in shaping our understanding of the world around us.

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EXAMPLE COMPARISON 1: 'THE DANGER OF A SINGLE STORY' BY CHIMAMANDA NGOZI ADICHIE AND 'A PASSAGE TO AFRICA' BY GEORGE ALAGIAH

In "The Danger of a Single Story" by Chimamanda Ngozi Adichie and "From A Passage to Africa" by George Alagiah, both authors present the power of stories and the importance of breaking away from single narratives in understanding the complexity of human experiences. Through their use of language and structure, they effectively convey the limitations and dangers of a single perspective.

Adichie employs vivid anecdotes to illustrate the impact of a single story on our perceptions, such as her childhood experience of writing characters with blue eyes and playing in the snow, despite living in Nigeria. By using phrases like "impressionable and vulnerable" and "dispossess and malign," she highlights the consequences of limited representation and the emotions of exclusion and invisibility that ensue. In a similar vein, Alagiah describes the faces he encountered in Somalia, evoking a sense of pity and revulsion through his detailed descriptions of "the smell of decaying flesh" and "the putrid air she recycled with every struggling breath she took." Both authors, through these vivid accounts, draw the reader's attention to the words and features that evoke strong emotions.

The audiences of both texts may feel a range of emotions as a result of reading these accounts, including empathy, frustration, and a sense of responsibility to question and challenge single narratives. Adichie's revelation of discovering African literature and realising "that people like me, girls with skin the colour of chocolate, whose kinky hair could not form ponytails, could also exist in literature" demonstrates the profound impact of representation. Similarly, Alagiah's encounter with the nameless man who smiled in embarrassment evokes a sense of shared humanity that transcends the preconceived notions about famine-stricken countries.

Specific language and structural techniques used by the authors, such as anecdotes and rhetorical questions, affect the audience's thoughts by creating a sense of intimacy and urgency. Adichie's use of personal stories, like the experience with her American roommate, underscores the importance of diverse narratives in fostering understanding between people from different backgrounds. Alagiah's candid depiction of his own role as a journalist, admitting the "search for the shocking" and the "craving for a drug," prompts the audience to reflect on the role of the media in perpetuating single stories and their own complicity in consuming these narratives.

Both authors aim to challenge their audiences to confront the limitations of single stories and strive for a more nuanced understanding of the world. Adichie's call to "reject the single story" and "regain a kind of paradise" serves as an invitation to embrace the multiplicity of human experiences, while Alagiah's resolution to write the story of Gufgaduud "with all the power and purpose" he could muster demonstrates his commitment to giving voice to the voiceless. Ultimately, their works serve as a powerful reminder of the necessity to seek out diverse narratives and the transformative potential of empathy and understanding.

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EXAMPLE COMPARISON 2: 'THE DANGER OF A SINGLE STORY' BY CHIMAMANDA NGOZI ADICHIE AND 'THE EXPLORER'S DAUGHTER' BY KARI HERBERT

In this detailed, perceptive, and sophisticated analytical comparison, we explore the themes and emotions evoked in two distinct texts: "The Danger of a Single Story" by Chimamanda Ngozi Adichie and "From The Explorer's Daughter" by Kari Herbert. The authors use language and structure to present their ideas and perspectives, drawing the reader's attention to specific words and features to create an emotional impact on the audience.

Adichie's speech revolves around the concept of a single story, which refers to the limited and often stereotypical perspective of a particular group or place. Through her personal experiences and anecdotes, Adichie demonstrates the consequences of such narrow-minded perspectives. For instance, she recounts her childhood, when she initially wrote stories featuring white, blue-eyed characters, due to her exposure to only British and American children's books. This reflection highlights the impressionable nature of children and the significance of representation in literature. Adichie also shares her encounters with people who have a single story of Africa, which results in patronising pity and misconceptions about the continent and its inhabitants.

Herbert's excerpt, on the other hand, provides a vivid account of narwhal hunting in Greenland. She delves into the cultural significance of the hunt, emphasising the necessity of such practices for the survival of the Inuit people. Simultaneously, she acknowledges the emotional conflict that arises from witnessing the hunt, as she finds herself empathising with both the hunter and the narwhal.

Both authors use emotive language and striking imagery to evoke feelings in the reader. Adichie's phrases, such as "girls with skin the colour of chocolate" and "a single story of catastrophe," draw attention to the power of storytelling in shaping perceptions. Similarly, Herbert's descriptions of the "glittering kingdom" and the "spectral play of colour" as narwhals swim in the fjord transport the reader to the Arctic, allowing them to experience the majestic beauty of the landscape and its inhabitants.

The authors' choice of words and structure influences the audience's thoughts and emotions. Adichie employs personal anecdotes to humanise her arguments, while Herbert uses detailed descriptions to immerse the reader in the Arctic environment. Both techniques allow the reader to connect with the narratives on a deeper level, fostering empathy and understanding.

The emotional and behavioral effects created by these texts serve the authors' purposes. Adichie aims to demonstrate the dangers of a single story and advocate for a more diverse and inclusive representation in literature and media. Herbert seeks to provide insight into the Inuit way of life, highlighting the importance of respecting and understanding different cultures and traditions.

In conclusion, Chimamanda Ngozi Adichie's "The Danger of a Single Story" and Kari Herbert's "From The Explorer's Daughter" showcase the authors' skillful use of language and structure to present their ideas and perspectives. By drawing attention to specific words and features, evoking a range of emotions, and affecting the audience's thoughts, both texts fulfill their respective purposes, ultimately encouraging the reader to reject the single story and embrace a more nuanced understanding of the world and its inhabitants.

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EXAMPLE COMPARISON 3: 'THE DANGER OF A SINGLE STORY' BY CHIMAMANDA NGOZI ADICHIE AND 'EXPLORERS OR BOYS MESSING ABOUT? EITHER WAY, TAXPAYER GETS RESCUE BILL' BY STEVEN MORRIS

In this analytical comparison, we explore two vastly different texts: Chimamanda Ngozi Adichie's "The Danger of a Single Story," a thought-provoking reflection on the power of stories and their potential to shape our perceptions of the world, and Steven Morris's journalistic account of a costly rescue mission, "Explorers or boys messing about? Either way, taxpayer gets rescue bill." Both texts convey distinct messages, with Adichie urging the rejection of a single story to regain a sense of paradise, while Morris's article focuses on the consequences of reckless adventuring.

Adichie's piece is characterised by personal anecdotes and a conversational tone, drawing readers into her experiences and making them question their own preconceptions. She states, "I had become convinced that books by their very nature had to have foreigners in them and had to be about things with which I could not personally identify." By sharing her journey from consuming foreign literature to discovering African authors, Adichie demonstrates the transformative power of diverse narratives. In contrast, Morris's journalistic style presents facts and expert opinions, employing phrases such as "there was resentment in some quarters" and "The wisdom of the team's latest adventure was questioned," to convey a sense of detachment and objectivity.

Through language and structure, Adichie evokes empathy and introspection in her audience. She candidly discusses her own single stories of Fide's family and Mexicans, eliciting an emotional response from the reader. This is further emphasised by her use of inclusive language, such as "we" and "our," which encourages the audience to reflect on their own single stories. On the other hand, Morris relies on the contrasting depictions of the explorers' recklessness and the costly rescue mission to provoke frustration and incredulity in the reader. The article's structure, with alternating paragraphs focused on the adventure and the rescue efforts, underscores the absurdity of the situation.

Adichie's purpose is to inspire her audience to recognise and challenge their own single stories, promoting understanding and empathy. She achieves this by highlighting the emotional impact of her personal experiences and the universality of human connections. Conversely, Morris aims to inform and possibly provoke outrage in readers about the costly implications of the explorers' actions. By incorporating expert opinions, such as Günter Endres questioning the use of a single-engine helicopter, Morris adds credibility to his critique of the explorers' decisions.

In conclusion, both Adichie's reflective essay and Morris's news article utilise language and structure to convey their distinct messages. Adichie's emotional storytelling and introspective approach invite readers to examine their own biases, fostering empathy and understanding. Meanwhile, Morris's objective, fact-based reporting highlights the consequences of the explorers' actions, eliciting frustration and disbelief. By comparing these texts, we gain insight into the power of language and the diverse ways authors can engage and affect their audiences.

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LINGUISTIC, STRUCTURAL & RHETORICAL DEVICES

Memorise the MAD FATHERS CROPS mnemonic.

- METAPHOR
  - A method of describing something in a way that is not literally true but that helps explain an idea.
    - EFFECTS
      - Helps us see the world through the eyes of the speaker.
      - Gives us a new perspective of something.
      - Helps us visualise and understand an idea.

- ALLITERATION
  - Repetition of similar SOUNDS (not letters) close to each other, especially at the beginning of words
    - EFFECTS
      - Draws our attention to the meanings of the words used.
      - Reflects the sound of the scene.
      - Creates a sense of rhythm.

- DIRECT ADDRESS
  - Any occasion where the speaker addresses the reader directly, especially through the use of second-person pronouns, such as you and your
    - EFFECTS
      - Grabs the reader's attention.
      - Makes the text feel personlised.
      - Invites the reader to consider their own position on a topic.

- FACTS*
  - The use of some information that is known or widely believed to be true.
    - EFFECTS
      - Strengthens an argument by basing it in reality.
      - Can make a speaker or writer more credible.

- FORESHADOWING*
  - a literary device that writers utilise as a means to indicate or hint to readers something that is to follow or appear later in a story
    - EFFECTS
      - Creates suspense and dramatic tension.
      - Sets up emtoional expectaions for the reader/audience.
      - Helps the reader/audience make connections between different parts of the text/ story

- ASSONANCE
  - The repetition of similar vowel sounds close to each other.
    - EFFECTS
      - Creates rhythm.

- Ties words together.
- Draws our attention to the meanings of the words used.
- Can reflect ideas and emotions of the scene, characters, etc

- TRIADIC STRUCTURE
  - a series of three parallel words, phrases, or clause
    - EFFECTS
      - Creates a sense of completion.
      - Highlights/foregrounds topics, issues, ideas, etc for consideration.
      - Strengthens an argument.

- HYERBOLE
  - An overexaggerated claim or statement
    - EFFECTS
      - Emphasises an idea.
      - Emphasises the magnitude of something through exaggerated comparison.
      - Forces the reader/audience to consider an idea deeply

- EMOTIVE LANGUAGE
  - Specific words chosen to evoke emotions from the reader
    - EFFECTS
      - Manipulates the reader into seeing ideas from a negative, neutral or positive perspective.
      - Can cause the reader/audience to take action or argue against or for an idea.
      - Used to stir up particular emotions in the reader/audience.

- RHETORICAL QUESTION
  - A question with an obvious answer.
    - EFFECTS
      - Emphasises a point.
      - Draws the audience's attention to a point.
      - Forces the reader to think deeply about a point.

- SIMILE
  - A device in which compares two dissimilar objects or concepts using 'like' or 'as'.
    - EFFECTS
      - HIghlights similar qualities between two different things.
      - Helps clarify an idea.
      - Helps us see the world through the eyes of the speaker

- CONTRAST
  - Putting opposites close together
    - EFFECTS
      - Highlights the differences between two things/people.
      - Highlights sources of conflict

- REPETITION
  - Intentionally using a word, phrase, symbol etc more than once for a specific effect.
    - EFFECTS
      - Makes words and, therefore, ideas more noticeable and memorable.
      - Creates rhythm.

- ONOMATOPOEIA
  - Using words which sound like the thing or action being described.
    - EFFECTS
      - Draws the reader to the sound of the scene.
      - Can characterise something in a particular way.
      - Creates a more 3-dimensional scene by triggering our sense of hearing.

- PERSONIFICATION
  - a common form of metaphor where human characteristics are attributed to nonhuman things
    - EFFECTS
      - Helps to clarify an idea.
      - Can bring the setting alive, as if it is character itself or has a mind of its own
      - Helps us see the world through the eyes of the speaker.

- SIBILANCE
  - A type of alliteration which focuses on repetiting soft sounds, such as ‘s‘, ‘sh‘, and ‘s‘, also includes ‘ch‘, ‘th‘, ‘x‘, ‘f‘ and soft ‘c‘.
    - EFFECTS
      - Often used to create a sinister atmosphere, like the hissing of a snake
      - Often also used to create a pleasant atmosphere like that of a beach, echoeing the sound of the wind, sea and waves
      - Often used to reflect the sound of storms and nature