

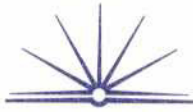
Ladies and Gentlemen of "Dictators Anonymous," it is with much pleasure I welcome you this evening to "Explorations of Power," an exhibition marking stage four of your rehabilitation process.

(WAIT FOR APPLAUSE).

This evening, we shall analyse how George Orwell's Nineteen Eighty-Four, Robert Browning's "Myrophia's Lover" and Rob Sitch's "The Cattle" has represented in the interplay between people and power, through the appropriate use of textual form, medium of production, perspective and choice of language.

(PAUSE)

You will notice, Ladies and Gentlemen, in order that you may gain full benefit from our program, ^{that} a range of different text types are



presented in our exhibition this evening, covering prose, poetry and film.

(WAIT FOR NODS OF ACKNOWLEDGEMENT AND ENTHUSIASM)

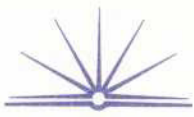
Ladies and Gentlemen, to your immediate right, you will see our exhibition of Nineteen Eighty-Four by George Orwell.

The inherent social effects of political perplexity are displayed by Orwell's vivid, ~~despic~~ descriptive imagery throughout the prose fiction text.

The "Victory-branded" pi-, cigarettes and coffee with the "black new tachio 'of face'" on the packet underlines the Inner Party's ^{commercial} ~~economic~~ monopoly on goods while simultaneously reinforcing the Party's ideologies.

(WAIT FOR NODS OF APPROVAL).

The conformity of the ^{masses} ~~people~~ and loss of



~~the~~ individual identity is also represented by Orwell's heavy description and increase of plot. The "blue overalls, the uniform of the Party" and Winston Smith's assignment of a number - 6079 - expose the individual's insignificance in the powerplay regime.

(PAUSE)

The freedom of individual and state's control over the mind is displaying this wall to your left. Orwell's particular use of perspective add a unique, subjective poignancy to his depiction of Winston Smith as victim. This is shown in the Winston's episode with the diary, where, in an attempt to conceal his act of "Thoughtcrime", he thinks: "The Thought Police would get him just the same." Furthermore, his reaction to the picture of Big Brother "whose contrived, the eyes followed you about when you move" demonstrates Orwell's effective use

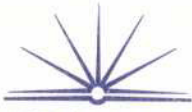


of the omniscient omniscient narrator is highlighting Winston's insecurities.

(PAUSE)

The Inner Party's control over history and ideology is, of which the Ministry of Truth is the epitome, is represented by Orwell's inclusion of an appendix. Entitled "The Principles of Newspeak", a copy which may be obtained ^{at} the back from Miss Price, at a nominal fee, of course, highlights the extent to which the Inner Party controls expression and the controls thought.

Language is a primary vehicle by which Orwell^m conveys the totalitarian actions of the Inner Party on the society of Oceania. Moreover, language is significant, not only in Orwell's depiction of the influence the Inner Party has on Oceania, but more significantly, the effect



Orwell has, as composer, on us that

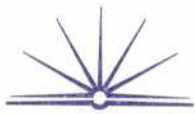
(WAIT FOR EXPRESSIONS OF SURPRISE AND DISMAY)

That's right, ladies and Gentlemen! You who were formerly dictators in your own right are having your ^{own} AF sympathies subverted to Orwell's point of view. In such a way, we support ^{similarly} Orwell in his allusions to a ~~some~~ oppressive Stalinist regime in Russia.

(PAUSE)

If you will follow me to the ~~so~~ East Wing, we have the second instalment of tonight's exhibition, depicting the relationship between people and power in "Porphyria's Lover" by Robert Browning.

(BELKON)-



His depiction of a deranged, neurotic killer in his attempt to immortalise an otherwise fleeting instant is enhanced by Browning's clever use of punctuation to augment his irregular metre. In the like ~~Porphyria~~;
"At last I found ~~Porphyria worshipped me~~,"
Browning's "When gided in Porphyria"; his use of the semi-colon provides an ominous hiatus for the execution of porphyria to follow. This is enhanced by the double repetition of the word "yellow hair" to give emphasis on the instrument the person employs to carry out his activity of power.

(POINT TO MR. SHEEN)

Over there, by Mr. Sheen, you will find the third and final instalment of our exhibition "Explorations of Power". The Castle, a film directed by Rob Sitch, explores the ~~role~~ interplay between people and power in the Australian



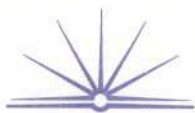
context. We have the honour of having
Mr. Sitch's presence at our exhibition today.

(POINT TO MR. SITCH. WAIT FOR APPLAUSE)

Power and its effect on people is not starkly
represented by the social imbalance depicted
by Sitch's use of language. Derryl Kerrigan's
social and economic separation is enhanced by
his remarks regarding the QC: "They're the
languis with people we love." This notion is
enhanced by the posture created when the
three appellants approach the High Court of
Australia. The towering building with their
three small heads in the fog foreground
aptly reflects the enormity against which
they find themselves.

(ANSWER).

Sitch's adoption of Dale Kerrigan as the



retrospective narrator achieves much in emphasising the Kerrigan's disadvantages. By his use of language of the colloquial and vulgate register, the social imbalance is enforced. The technique also lends a pungency to the vices of the Kerrigan Decision.

(Pause)

You will notice how a contrasting ~~not~~ conclusion towards powerplay is demonstrated in this third text. Hope is given to the individual in "The Castle" contrasting the ^{initially} ~~arrangement~~ ~~practised~~ by George Orwell.

And there you have it, Ladies and Gentlemen: "Explorations of Power". I hope you will find this exhibition as beneficial as those who have attended "Dictators Anonymous" before you.

Savoury crackers are available at the rear, and all the best in your completion of the program.
Thankyou.

W. B. MURPHY (P) APOLOUSE