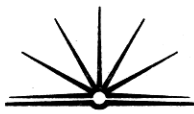
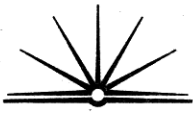


My understanding of the 'events', 'situations' and 'personalities' related to powerplay has been shaped by the portrayal of its many aspects by the composers of the texts. George Orwell in his text 'Nineteen Eighty Four' (henceforth 1984) depicts the consequences of political and psychological powerplay on individuality through the medium of novel. The newspaper article 'China Grows at Taiwan Call for Independence Referendum' in the Guardian Weekly August 2000 2002 shows the effects of linguistic powerplay in manipulating support for a political 'situation'. The film *Lesford Park*, directed by Robert Altman, explores the ~~social~~ social powerplay humiliating 'personalities' and individuals to maintain social position. Euripides' ~~for~~ ~~str~~ tragedy 'Eteck Elektra' shows moral powerplay



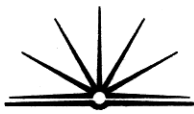
Justifying an immoral 'event' massacre.  
Hence, by ~~portraying~~ depicting the objectives and consequences of the many aspects of power play, the composers of the texts have 'shaped' my understanding of the destructive and self-serving nature of powerplay.

Orwell in 1984 uses ~~the~~ description to convey the 'image of the leader', showing the obsessive aspect of powerplay. Minute descriptions of Big Brother's face, such as his 'heavy black moustache,' and his repetitive inclusion throughout the book creates a sense of his omnipresence ~~which~~ ~~is~~ ~~so~~ that 'Big Brother is watching you!' This ~~the~~ image becomes the focal point for fanaticism and fanaticism ~~and~~ ~~shows~~ ~~how~~ ~~the~~ ~~manipulation~~ ~~of~~ ~~emotion~~.  
Furthermore, the character of Goldstein is crafted into the antagonist to 'Big Brother,' who inspires hate in the population.



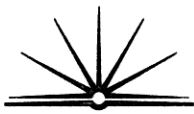
These two 'images' of 'personolikes' show how representation manipulates emotion in the individual, ~~which~~ which is an frightening aspect of powerplay.

Through Winston's ~~internal~~ internal monologue, Orwell shows the 'machinery of war' to show how logic is undermined in the 'situation' ~~crafted~~ created by psychological powerplay. This is manifest in the conflict between Winston's thoughts and 'Doublethink'. The ability to accommodate two conflicting ideas at once undermines logic from our perspective. The party slogans 'War is Peace, Freedom is Slavery, Ignorance is Strength' are paradoxical examples of party propaganda which transform the negative conditions imposed by the Party into positive ideals. This 'situation', where the human capacity for logic is undermined by psychological powerplay which upholds the power of the Party, shows the dangerous



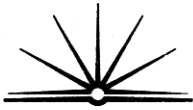
effects of powerplay on the human mind.

The use of irony to show how the public is misled ~~that~~ in its relationship with the State reveals how political powerplay masks reality in the social 'situation' imposed by the Party. There is an incongruity between the social illusion created by the ~~the~~ Party and the ~~real~~ actual condition of society. The names of the four ministers, 'Love', 'Truth', 'Plenty' and 'Peace' imply the existence of a Utopian society that is publically 'improving'. This is evident in the 'increases' of pig iron production and chocolate ration to 'twenty grammes per week'. The 'Victory Branding of commodities' is a form of triumph such as gin and cigarettes is a form of triumphant rhetoric equating ~~self~~ ~~as~~ ~~self~~ self-narcosis with 'Victory'. The dilapidated state of Winston's residence contrasts with its ~~Victory~~ name 'Victory Mansions'.



Orwell uses ~~description~~ olfactory description  
it 'the smell of ~~de~~boiled cabbage and old  
rag mats' to ~~repulse~~ <sup>revolt</sup> the reader. Therefore,  
~~the~~ irony in '1984' ~~shows~~ ~~how~~ reveals the  
distortion of reality ~~and~~ ~~entailing~~ political  
powerplay, shaping my understanding of  
its ~~its~~ 'masking' nature role in 'masking' a  
real 'situation'.

Orwell uses the motif of the ~~the~~ 'chess  
game' to show the defence strategies  
embarked upon by 'personalities' to  
preserve their individuality. Defence techniques  
are manifest in ~~the~~ incidents such as  
Julia adopting a 'disguise' with the  
red sash of the 'Anti-Sex League' to  
~~present~~ ~~a~~ present a ~~con~~ conformist  
image. ~~Charrington~~ ~~of~~ Winston and  
Julia are suddenly 'checkmated'  
with the jolting words 'you are  
the dead'. The entrance of the thought  
police into Mr Charrington's room, which



is developed as a ~~refuge~~ refuge from the totalitarian regime, makes transparent the execution of terror in a society where the individual is constantly but covertly monitored. Hence, this chess motif which organises the 'events' and 'situations' in ~~the~~ Part Two of '1984' ~~exposes~~ <sup>is</sup> ~~consequence~~ <sup>wish to</sup> 'personalities' of defeat and retribution when engaging in political and psychological powerplay.

The news article 'China Crowds at Taiwan Independence Referendum' ~~shows~~ how a 'situation' may be transformed with linguistic powerplay. The word 'Crowd' evokes the political characterisation of the 'Chinese Tiger'. A Chinese ~~so~~ spokesman is quoted, ~~as~~ presenting the Taiwanese yearning for independence as 'dissidents'. The negative connotations of this word influences public opinion against Taiwan. The article then presents the Taiwanese perspective, ~~stating~~ using the language



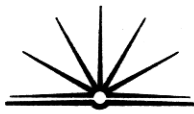
of ~~word~~ moral justice to describe independence as a 'basic human right'. ~~The way~~ ~~in~~ which this is linguistic powerplay is also manifest in 'Yasyl' with 'Newspaper', which aims to narrow the range of thought' so that dissent's faction with the regime cannot be expressed.

The way in which linguistics is used in both texts to shape 'situations' and 'events' shows the capacity of powerplay to manipulate the truth.

Altman, <sup>with</sup> ~~in~~ 'Cosford Park', shows conflict between ~~individuals~~ 'personalities' through so powerplay in a class-based context. He creates an upstairs/downstairs divide, using cuts to juxtapose the lavish drawing room environment with the gritty conditions of the servants below.

The scene where the Countess assigns her servant to wash ~~his~~ shirt in the middle of the night, and the close shot of the





Servant's ~~face~~ downcast face, shows how rank is used to ~~get~~ control other individuals and creates empathy for the ~~to~~ workers. Cutting dialogue 'upstairs' reveals misery and jealousy in the artificial mood. Therefore, Altman depicts social powerplay between 'personnel' to expose ~~the social p~~ it ~~is~~ as a mask for insecurity.

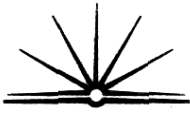
Euripides in his drama ~~Elekt~~ Elektra depicts moral powerplay in the 'situation' of a dynastic conflict. The agon between Elektra and Clytemnestra is structured with long speeches interspersed with short stichomythic exchanges:

'Was it not right then for him  
the killer of my daughter, to die'

~~The ethical issues raised are~~ This reflects the Greek concern for balance.

~~The~~ The moral issues raised show how ethical powerplay justifies unethical acts.





~~The The depiction of social socials,  
1) psychological, political and et~~

The depiction of the varied aspects of powerplay in the texts, whether they be social, political, or linguistic, show its consequences and its egoistic nature. Through the experience of the texts the responder is indoctrinated against powerplay and its ideologies such as totalitarianism in 1984.

Therefore the experience of the texts has 'shaped' my understanding of the representation of 'events', personalities and situations' by portraying the 'evils' of powerplay.