The concept of Discovery is represented in both ideas and techniques throughout the texts **Go Back To Where You Came From** (GBTWYCF), Tennyson's **Ulysses**, Michael Shadyac's **I Am** and **To Dream Of Stars** by Peter M. Ball. Each text represents ideas of world discovery, self-discovery and discovery of place.

World discovery includes both the philosophical discovery of the world, and the physical act of discovering the world, or an alternate world. In the core text, **Go Back To Where You Came From** and the related text Ulysses, world discovery is a planned physical discovery. The purpose of the series GBTWYCF is framed in this context as participants are exposed to the journey, and world, of a refugee. The participants leave their ordinary worlds, and embark on an unknown “social experiment.” As they embark on each stage, the Voice-Over narration provides exposition to the viewers, explaining where the participants are headed, and some statistical information about the country they are visiting. World discovery is particularly highlighted when the participants visit Malaysia and the refugees who live in a metaphorical “shadow world...a limbo existence.”

The discovery of this transitory world is a significant experience for the Australian participants, and for Adam and Raquel especially. Both of these participants have vastly different responses to the world that they now find themselves a part of. Adam is a willing participant in the experiment and it is through comparative statements about his own world that he is able to respond with empathy “At home, guys laboring have got a place to go for the luxuries in life. These guys have nothing.” It is this revelation that is a catalyst for Adam's understanding and shifting perspective on the plight of a refugee, and the difficulties that are a part of their world. Raquel has a vastly different response, and is unwilling to open herself to the experiences that this world will provide. On arrival she makes derogatory cultural comments, and goes on to say “It’s not really clean. It’s pretty run down. It’s pretty uncomfortable.” It is comments such as these that limit Raquel's discoveries as she moves into a new and unfamiliar world. In **Ulysses** the traveler is a willing discoverer of their world and all that it has to offer. World discovery is presented through the use of exposition and metaphor throughout the poem. We are presented with the traveler's ordinary world, serving as exposition, which is ironically described in a tone of gloom and a foreseeable death, “Old age hath yet his honour and his toil; Death closes all.” It is the limitations of the traveler's ordinary world that encourage him to yearn to discover more of the world around him. Despite the recognition that this will not be an easy journey, as shown through the metaphor “We are not now that strength which in old days moved earth and heaven, that which we are, we are.”, the traveler is willing and excited about the world that awaits “'T not too late to seek a newer world.”, and it is this willingness that provides the impetus for world exploration and a change in perspective, much the same as Adam is able to shift his perspective in the core text.

The discovery of a new world is presented as a more positive and enlightening experience in both Ball's text **To Dream of Stars** and Shadyac’s documentary **I Am**. In both texts the possibility of entering a new world, and a new way of thinking is met with little apprehension and earnest joy. This response to world discovery is comparative with the way that participants Raye and Gleny approach the discovery of new worlds in GBTWYCF. In Ball’s text he uses simile and metaphor to effectively show the new world that John wishes to inhabit. It is a world removed from his own, and outside of what is expected of him, “The sight of it pulls at his heart, luring him as though he's been hooked on a silvery strand of
It is this cumulation of metaphor and simile that allow Ball to describe the inevitability, and innately personal need to discover new worlds. Ball also uses metaphor to show that one must be willing in order to discover a new world, and at the conclusion of the excerpt, when John has made the decision to pursue a new world, one that is removed from his ordinary and expected existence, Ball writes, “He will return here, one day, free from the shackles of his father’s assumptions.” It is this removal from the ordinary and the expected that act as a catalyst for Tom Shadyac’s world discovery in *I Am*. After a serious accident, Shadyac decides to remove himself from the world of Hollywood, fame and fortune and move into the world to discover “what is wrong with the world.” To discover the physical world, he travels to parts of the world outside of his comfort zone, although this is much more a philosophical world discovery. As a documentary, Shadyac uses the techniques of voice-over and direct interviews to examine the issue and explain his discoveries about the world in the process. Throughout the text, Shadyac’s voice over narration serves as an omniscient voice of reason, often asking rhetorical questions that directly engage the viewer in the thought, and therefore discovery, process. He seeks to find the connections in a world that seems to be disconnected, and to discover how we got to this position. “......”. Shadyac explores the connection between the natural world and the world that humans have created, and seeks to discover what can be learned from nature that will enable the human race to survive and prosper. At the end of the film, Shadyac has an epiphany that “I set out to find out what was wrong with the world, and instead discovered what was right about it.” However, this revelation is not the conclusion of his world discovery and he makes a direct emotional appeal to the audience to go out and discovery the world for themselves.

In *GBTWYCF* the emotional appeal for world discovery is shown through Gleny and Raye’s participant journeys. While Gleny enters the experiment already on the side of the refugees and asylum seekers, experiencing their worlds first hand is a confronting and emotional experience for her. Gleny makes many comparative statements to her ordinary world throughout the series, often in an attempt to garner an empathetic response from less willing participants, or the viewers. In Malaysia she comments on her experience with the Chin children “The more you have the less desire you have to learn, and the less they realize how lucky they are.” As she discovers this new world, she also learns about her ordinary world. Raye responds similarly to her experiences of discovering the world. When she reaches Kenya, a world vastly different from her own, she describes the world of the refugee camps through antithesis, “all they’re doing is surviving, because they’re certainly not living.” This revelation to the audience, through the technique of antithesis, helps to explain to the viewer the difficulties faced in this world, and again garners sympathy and empathy from the viewing public. The removal from the ordinary world, and discovery of a new world is effectively described in Gleny’s closing comments in Iraq, “I have a different perception of the world. Going on a journey like this, and seeing what we’ve seen, makes you realize what a lucky country we live in.” It is this revelation that defines the purpose of world discovery in all four texts. By demonstrating willingness to be removed from a world that is ordinary and comfortable, one is able to participate in a discovery of the world that is both physical and philosophical, and be forever changed in the process.