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The treatment of social manipulation in George Orwell's novel *Nineteen Eighty-Four* and Fritz Lang's movie *Metropolis* reveals that both the texts have ~~are~~ similarities and are composed in the same style.

Both of the working classes in both prescribed texts are manipulated to do exactly what the upper class tell them to. In Fritz Lang's movie, *Metropolis* the working class are portrayed to be like robots, broken in by their long hours of work, they move stiffly and if injured or killed, are replaced quickly and easily.

Likewise in George Orwell's novel *Nineteen Eighty-Four* where the ~~low~~ working and middle-class people are brainwashed to all be the same, watched over by 'big brother' if they slip up or rebel they are tortured into living and breathing for big ~~again~~ brother again.

Both texts also have their own saviour or mediator. In George Orwell's novel *Nineteen Eighty-Four* it is O'Brien who claims he is with a group called the Brotherhood, similarly in ~~the~~ Lang's movie *Metropolis* it is the big boss's son, Freder, who travels underground in search of a girl, ~~but instead~~ and comes back up with the entire working class in

An attempt to achieve fairness and equality.

As there are no words in Langs movie Metropolis he uses close up facial shots to express emotion and ~~and~~ ~~bold~~ and dramatic music and quick, brisk actions to express a feel of ~~urgency~~ urgency or panic. One of the main quotes throughout ~~the entire book~~ ~~Crucells~~ ~~to~~ Nineteen eighty-four is **war is peace, freedom is slavery, ignorance is strength.** Shows a backwards, corrupt society.

Out of time -

- Go into the betrayal of Obrian and Freder to his father
- ~~Officer~~ Both have love in their plots.
- ?

Additional writing space on back page.