

handing over too much power to one individual, allowing audiences to understand how Orwell felt about his own personal context. ~~The~~ Creating a society so closely linked to his own, Orwell successfully gives audiences a clear demonstration of the consequences of a totalitarianism society.

Similarly, Fritz Lang allows for audiences a clear insight to his own personal context through ~~the~~ his own demonstration of an overtly controlled society. Understandable when taking into account the drastic fall of Germany during the time of composing of this text. Although Orwell's text can act as a warning, Lang's Metropolis can not only achieve this also, but can additionally serve as a form of simple example of Lang's own society with the 'workers' representing Germany as a whole being controlled by the rest of the economy, represented as the 'thinkers' within the text. This distinction is achieved by simple filmic techniques such as lighting and shade, constantly showing the workers ~~a~~ in low lighting and dark shading in comparison to showing the thinkers in bright lighting and light shading. Having the depiction of classes and clear control of the higher class, Lang shows an audience an insightful demonstration into his own personal context

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Although both composers allow us to see into their own personal contexts in which we can see many similarities, Orwell decides ~~to~~ to conclude his text in a very negative way. To fully convince an audience of the complete power of a government, Orwell represents this through the use of his protagonist's ~~entire~~^{other} disintegration to the point where he too states "I love Big Brother." As we follow Winston's whole journey of rebelling against Big Brother, this distinct and surprising outcome leaves the audience with full understanding not only of Orwell's fear, but of the possibility of what extent power can brain wash someone to. Orwell's ending is without a doubt a depressing and negative one, highlighting his idea there is no way of standing up to a power with such immense control.

In comparison, Lang concludes his own text in a more positive and happy ending, representing his hope for Germany to regain a stand in the economy. Completely different to Orwell's take on the conclusion of a text, we see the

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two classes in Metropolis coming together to reconcile, a positive outcome for all involved. Lang's different kind of ending allows for audiences to hope along with him for a happy ending towards their own society.

Although George Orwell's Nineteen Eighty-Four and Fritz Lang's Metropolis both represent each composer's personal contexts and similar societies, it is the conclusion to both texts that allow us to see differences not only between texts, but within each composer also. Social manipulation is seen to cause the similarities between both texts however different endings.