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George Orwell's novel ~~is~~ 'Nineteen Eighty-Four' and Fritz Lang's film 'Metropolis' both explore the control of power over the citizens through social manipulation. The forms of propaganda, totalitarianism, and social hierarchy to convey these forms.

In George Orwell's ^{dystopian} novel '1984' the protagonist 'Winston' is aware of the his ~~totalitarian~~ government controlling the population however ~~is~~ he is unable to change this as his fear of the leader 'Big Brother' is greater. The historical alludes of 'Big Brother' being Adolf Hitler with 'black moustache, ruddy handsome...' alludes the figure to be Hitler. The power is controlled by this figure head 'Big Brother' who the citizens respect and admire him at the same time is in fear of him. By reinforcing his image of being a saviour, he directs the anger to the ~~the~~ ^{william} 'Emmeral Goodleyer'. The consist use of propaganda through posters of Big Brother saying "Big Brother is watching you" as well as the two way televisions which broadcast propaganda but can also watch what you do, "it's safest with my back to the screen... ~~even~~ ^{even} though my back is too revealing. The limited knowledge the citizens have of words to use is evited with 'Newspeak' their new ^{language.} ~~language~~ Winston is aware of the never ending limit on the words to use "we can't have a way to say or think that". The totalitarian government is ~~controlling~~ ^{suppressing} the citizens knowledge with the reducing of words. The use of omission of the parties slogan "War is freedom. Ignorance is strength." only ~~possible~~ ^{possesses} a little bit of the

truth as ~~yes~~ having constant war does unite the people, and having uneducated citizens ~~is~~ is easier to manipulate and control. Orwell conveys the danger of having a totalitarian government and the dangers of them fully controlling our minds through social ~~manipulation~~ manipulation.

Fritz Lang's film 'Metropolis' is a dystopian society which is ~~governed~~ ^{by an oligarchical government} governed through social manipulation of its citizens. In the opening scene, the 'workers' are seen marching together, heads down, with rigid movements expresses their are a collective identity who are exposable. The use of the long shot expresses their endless amount of workers, though the heads down highlights their collective identity. The haunting ominous music tone creates the depressing mood of the workers. This is juxtaposed against the ~~the~~ 'elite' class who are dancing and running around in the 'Garden of Playful sons'. The music is ~~contrast~~ ^{contrast} against the workers with fast, upbeat music expressing their playful moods. The use of mid shots and close ups of their faces ~~exp~~ conveys their disoriented ~~or~~ identities of being different. Its opposed against the 'workers'. The use of clothing for the 'elite' ~~exp~~ portrays them with light colours, all different clothing outfits ~~just~~ juxtaposed against the workers. The workers who are dressed in all dark shades ~~at~~ in jumpsuits uniforms with no difference ~~as they~~ highlighting their collective identity. The protagonist 'Winston' experiences both classes and witness the differences between

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each other. The Marxism of the class social class hierarchy of the labour (workers) and the ~~the~~ lifestyle (elites). Lang highlights the use of social hierarchy to convey the entwining social classes are benefited while the others are always working and struggling. ~~for~~ The protagonist is made aware of the struggles, he finds out what social manipulation is going on in Metropolis.

In 1984, Orwell uses the social hierarchy to control the totalitarian government over the citizens. By having 'Big Brother' as a central figure head, then having the citizens divided into 'The Ministry of Love, hate and Plenty,' working class and the proles there is ~~not~~ little to no ~~&~~ information coming out of each class. The use of foreshadowing of 'we will meet in the place of no darkness' Winston believes the 'Ministry of Love' is the place to meet O'Brien. However this really foreshadows the torture that Winston will face. The ending of '1984' Orwell conveys the message of being aware of what the government is doing as we can fall under their control. The protagonist 'Winston' is captured after his rebelling and is broken down through torture to fully commit to 'Big Brother Brother'.

In 'Metropolis' the use of 'Maria' as a portrayed as pure angelic saviour' with children grabbing her at the skirts and her constant use of the motif 'the head and the heart must connect with the hands', ~~& She is portrayed as~~ Fredson the protagonist helps Maria

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with the rebellion though she is then portrayed with 'Robert Meria' who is wearing dark clothes, wearing makeup and doing exotic dancing towards men as they grab her skirts. This portrays the Weimar Republic's view on women. Lang use of Meria as a catalyst for the workers rebellion against the 'élites'. The ending of Metropolis the classes are united with the recurring motif of the 'hands' though the workers return to the social hierarchy at the start of the film. Lang showcases the social hierarchy will stay as they ~~the~~ lower class as no united power to overthrow the 'élites'.

Both Orwell's book '1984' and Lang's film 'Metropolis' highlights the similarities of social manipulation by their governments. ^{Through} the use of propaganda, submission, and social hierarchy. That however both texts ^{end} ~~and~~ differently they have the same message of being aware of the control of the government, ^{and} ~~and~~ the power the lower class has to overthrow the government.