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The treatment of social manipulation in 1984 and Metropolis indeed reveals the texts similarities in responding to the ~~need~~^{concept} of freedom. ~~Meta~~ Fritz Lang's 1927 film Metropolis treats social manipulation as fundamentally harmful and wrong, as seen through the extreme differences between the elite society and the lower class and through the worker's rebellion. George Orwell's novel 1984 further reveals similarity through the ~~social~~^{concept} manipulation, as society is oppressed to the point where propaganda has infiltrated their psyche ~~and~~ ~~has~~ resulting in a loss of individuality. A comparison of these texts reinforces their distinctive qualities of the need for freedom from an oppressive higher class.

Social manipulation in Metropolis is revealed to be intrinsically

wrong and destructive in society. The elite upper class is portrayed in the beginning of the film, as the aesthetic landscape is characterised by fruitful abundance in the Eternal Garden. Symbolic of the Garden of Eden, the upper class citizens ~~to~~ frolic in this environment with pleasant facial expressions, excessive materialistic dresses for the women, whilst the freeder dances in white & shorts and pole clothing, synonymous with his aura ~~and~~ of youthfulness and naivety. One of the inequalities that was occurring in the depths below. This ~~a~~ fruitful environment is juxtaposed with the worker's environment, as the workers toil in a chaotic, frenzied environment as heard through the cinematic music. The 'heart machine' displayed in this setting is symbolic of the worker's struggle for power.

and equality, as the enduring image of the mermaid 'swallowing' the workers who are in chains is representative of capitalist greed. Made during the 'Golden Years' of Weimar Germany, Lang constructed this film to convey the extent of capitalist greed amongst the elite class whilst they exploited the lower class, which resonated where he saw the future of modern capitalism heading. The dogmatic working environment shows what is going on under the glossy surface of this cultural Expressionist movement, as inequality still prevailed. Therefore, the treatment of social morphology by restraining the workers to their interior environment reveals the similarity between both 'Metropolis' call for freedom and 1984's call for freedom.



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The social manipulation of the juxtaposition of upper and lower classes is seen as so destructive that it causes a worker's revolt, symbolic of both 1984 and Metropolis' message of the consequences of too much power restricted to the elite. The worker's revolt is evoked by the 'false Maria', who is symbolic of the 'evil nature' of the rebellion as seen through her heavy eye makeup and strange, angular poses and facial expression. The collapse of the morality in the worker's revolt is symbolic of the collapse of authority and the restrictive paradigms in which they were governed under. The image of the workers holding hands in union ~~but~~ upon the destruction of their working environment shows that overthrow of a powerful authority can be achieved by

working in unison. However,
the ending of Metropolis emphasises
that the only way for an end
to social manipulation can
be through peaceful reconciliation,
as he reveals that 'the mediator
between the heads and hands
must be the heart,' with the
'head' being Frederic and the
'hands' being the working class,
showing the ~~optimistic~~ optimism
that prevailed in Weimar
Germany of a better society,
as the emergence of trade unions
in the democratic society
symbolised hope for equality.
Therefore, the treatment of social
manipulation as being achievable
to end in Metropolis ~~symbolises~~
reveals its similarities with 1984
for hopes ~~for~~ for freedom, however
this hope in 1984 ~~it~~ crashed
amongst the crushing of Winston's
~~rebellion~~, rebellion, showing their
different distinctive qualities due
to context.

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Social manipulation in 1984
is shown as being all-encompassing and dominant, revealing that both 1984 and Metropolis explore the exploitation of power by the elite. In 1984, Orwell reflected his own society into Oceania, where the world was divided into spheres of influence upon the defeat of Nazi Germany and the bleak totalitarian state shows what it would be like to live in a society with the ideas wholly fashioned in the 1940s. The oxymoronic statement 'Freedom is Slavery, War is Peace, Ignorance is Strength' shows the conflicting ideologies ~~presented~~ presented designed to ~~convince~~ manipulate the social class to succumb blindly to the oppression. ^{Orwell emphasises this as} The party could thrust its hand into the past



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and say: "it never happened"
~~it~~ with 'happened' being italicised
in the novel to emphasise
its significance. This is symbolic
of how Trotsky and Stalin
disappeared from photographic
archives in Stalin's regimes,
and how 'The Burning of the
Books' in Nazi Germany sought
to extinguish any Jewish
history or culture in Germany,
as 'The Ministry of Truth'
where history was sought
to abolish ~~any~~^{any} objective truth
that might undermine their
power. Therefore, social manipulation
is seen through these satirical
exaggerations of the horrors
of Stalin and Hitler's regimes;

Social manipulation is further
seen through the loss of
individuality. Winston ~~is~~^{is} ~~one~~
~~hopeful~~ ~~rebellious~~ ^{propaganda} is portrayed
as moving well beyond physical
boundaries but into the flux of the

human psyche, as "rebellion
meant a look in the eyes,
an inflection in the voice; ~~and~~ at
the most, an occasional /whispered
voice!" In the end, Winston loves
this rebellion, as "he had won
victory over himself, he loved
Big Brother" - which is ironic
as we see this 'victory' as a
loss of Winston's rebellion.

This concept is synonymous with
the abolishment of opposition by
Hitler and Stalin in their totalitarian
regimes, and thus the extent
of social manipulation.

Therefore, in *Metropolis* social
manipulation is seen as possible
to end amongst the totalitarian
context of Weimar Germany,
 whilst in *1984* rebellion is
social manipulation is seen
as all-encompassing due to
the overarching totalitarian regimes.
Thus although freedom is
equally represented to

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for showing his similarity.

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