

ENGLISH

Satire Essay:

In its critique of society, satire challenges audiences to confront the inherent flaws of humanity, providing an altruistic perspective into the world. In Rob Stutch's "The Hollowmen", Stutch highlights the distinction between public need and self interest. While Fat Chance exploits the numb attitudes of the Australian politics towards national policy, Rear Vision exposes the inconstancy of governmental objectives in policy making. Alternatively, the poem "the ad-man", Tessimond hyperbolically critiques the follies and vices of advertising through manipulating customers. Ultimately, satirists parody and ridicule the flaws of society, endeavoring to incite change within audiences through the critique of society in general.

In its first episode, the Hollowmen explore the misplaced use of urgency to ride a wave of popular support, resulting in the development of futile and ineffective policies. Rob Stutch in 'Fat Chance' focuses on developing 'a set of measures' towards the 'obesity issue'. Murph as a realist serves as a counterpoint to Tony's more cynical exploitative approach to policy making. This is evident through the exchange after the Prime Minister's office briefing:

Tony: "it's really important we tackle this one"

Murph: "Absolutely...obesity is a big issue"

Tony: "no...that we're all talk no action"

Central to this is the chasm that exists between the very interests of the Australian public and Tony's pursuit for political expediency. Tony remains fixated with "drip feeding" the due process of policy integrity, devaluing the issue. Stutch employs the mis-en-scene to convey a sense of professionalism towards the issue. However, this is juxtaposed against the fallacy of their perceived productivity drawing up a "6 point action plan" for the sake of a "can do" approach. Moreover, the 'offensive' falls victim to the cynical, near sighted values that Stutch reveals to be at the core of central policy making.

Rear vision further explores the shallow and hypocritical nature of government as it satirizes their attempts to capture support for their upcoming budget through developing a "long term" centerpiece that "has impact". This episode clearly exposes discrepancy against policy making as the "fiscally responsible" budget "lacks in vision", ironically creating a sense of panic within the unit. Philip and Warrens celebration of an "economically measured" budget is immediately juxtaposed against Murph's unit desperately trying to find a new angle. Indeed, the episode focuses on the susceptibility of management principles to the overriding concern for political expediency. Through the units 'bonding session', the outcomes of the retreat are predictably limited: "we're future proofing our blah". As the term "future proofing gathers momentum inside the unit, Stutch elasticity of political language is used as a deceptive tool, remaining central to the episode. The "future proving initiative" gains enormous favour, ironically, the public naivety embrace the centre piece without question. In the advertisement, Stutch targets the tendency to succumb to inflated figures and roll in future years by blowing the initiative to 100 billion. The warm inclusive images of Australian identity are bluntly interrupted by the appearance of "please state name here" which satirically alerts us to the futile nature of policies evoking government expenditure.

Alternatively, satirists seek to accentuate flaws within society in an attempt to challenge our perceptions of society and rectify our actions. In the poetic work The Ad-Man, Tessimond criticizes how the common man succumbs to the deceptions of advertising in pursuit of making a sale. The poem commences with a stereotype of the adman being "a trumpeter of nothingness", portraying that he proclaims frivolity in order to sell products. This is evident in the line "praising whatever he is paid to praise" portraying the values of advertising as being driven by money. Tessimond also comments on the law being "only bent" not broken which eludes us to the idea that advertising can verge on the point of being a criminal offense, forcing society to conform to its material needs.

Tessimond stereotypes the adman as a “mental prostitute” which conveys manipulation as a poorly looked upon occupation. This is juxtaposed against the art of intellectualising that is associated with the occupation. In the last stanza, Tessimond portrays that we do “succumb to his untiring voice” as he attacks where our “defense is weakest”. Society is then portrayed as a flock of sheep as we all conform to the “brand name” hence being sold.

Ultimately, through various approaches, satirists seek to challenge proposed conventions of modern society, instigating a shift in perception. In the Hollowmen, a Sitch satire the politics as policy making is driven by the dependence of political expediency. In The Ad-Man, Tessimonds criticism is trenchant as he points out the folly of man surrendering to the forces of manipulation. Through satire, composers expose the hypocrisy within subjects such as politics and media, resulting in audiences altering their approach to influential situations.