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Critical Comedy: Satire, Absurdity and Ireland's Economic Crash


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Notes

This sketch and all others discussed herein are available on 'YouTube': Late Late Show, Après Match Bailout Sketch, 3 December 2010, <http://www.youtube.com/watch?v=1E5eg6cwo4U>; Nineteenth Minute DAA Parody, 15 February 2011, <http://www.youtube.com/watch?v=8JPT3feipJ8>; and The Savage Eye - 'Politicians', 6 December 2010, <http://www.youtube.com/watch?v=b-23L4NMKjM>

My thanks to an anonymous reviewer for highlighting this point, and later concerning Ross O'Carroll-Kelly and Constantin Gurdgiev.

Although Heath and Potter's work is a good analysis of the self-defeating and consumerist logics of what they term 'counter-cultural critique', they also tend to reduce most of the phenomena they discuss to the working of cultural capital, which verges on a critique of critique, unmasking a plethora of different cultural phenomena as status-seeking strategies.

A genealogy of modern satire would be beyond the bounds of this paper. However,

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The social and cultural transformations of the 'Celtic Tiger' era are characterised by both an idealisation of a new cosmopolitan Irish identity and anxiety about immigration and globalisation (Keohane & Kuhling, [2007](#)).

The argument here is that critical discourse can produce critical subjects and by extension satire can produce satirists. It is through the constitution of the critic that others – real and imaginary – become figured as pawns or dupes, and through the constitution of the satirist these others appear as absurd and gullible (see Boland, [2007](#)).

An earlier version of this paper was presented at the conference of the Sociological Association of Ireland; after screening the parody of the DAA ad, I presented these comments, which produced knowing laughter from the audience. The intended meaning of the comments cannot be ascertained, but their ironic resonances demonstrate my point about satirical subjectivity.

http://www.youtube.com/all_comments?v=8JPT3feipJ8

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