

Satirical humor as a tool for political critique: Analyzing the role of MEET NITE LIVE in shaping public perceptions of government policies

Ulfah Rosyidah* & Wafirotul Masfuah

Universitas Jenderal Soedirman, Purwokerto, Indonesia

e-mail: ulfah.rosyidah@unsoed.ac.id

Received 28 March 2025

Revised 16 April 2025

Accepted 17 April 2025

ABSTRACT

In the digital era, media plays an essential role in shaping public opinion, with alternative media platforms emerging as key players in critiquing government policies. Among these, satirical content has gained significant traction as a method of social critique. This study investigates MEET NITE LIVE, an Indonesian satirical program, to understand how humor and framing techniques are employed to critique government policies and influence public perceptions. By utilizing a qualitative approach that combines Critical Discourse Analysis (CDA) and Content Analysis, the study explores how the host uses satirical humor—particularly irony, sarcasm, and parody—to frame government policies, highlighting inefficiencies, injustices, and contradictions, particularly within the economic and educational sectors. The research reveals that the humor in MEET NITE LIVE goes beyond mere entertainment. It serves as a tool for social critique, encouraging the audience to critically reflect on pressing socio-political issues. By using humor to expose the flaws in government actions, the show fosters a deeper public awareness, prompting meaningful discussions about the implications of these policies. This study contributes to a deeper understanding of how satirical media, specifically through programs like MEET NITE LIVE, functions as a tool for political discourse. By analyzing the specific humor techniques employed, such as irony, sarcasm, and parody, the research reveals how satirical content critically engages the public with government policies. It demonstrates the potential of satire not only to entertain but also to stimulate critical reflection on socio-political issues, thereby encouraging a more informed and active public engagement with the implications of government actions. The findings highlight the importance of alternative media in providing a space for open critique, allowing the public to engage with social and political issues that are often overlooked or constrained by mainstream media. These findings emphasize the role of alternative media in expanding the public discourse, which in turn can have a significant impact on shaping opinions and policies.

Keywords: Satirical Humor, Government Policy, Framing Theory, Critical Discourse Analysis, Public Perception, Alternative Media.

1. INTRODUCTION

In the current digital era, media has become an extremely powerful tool in shaping public opinion. One of the most evident forms of media influence is its ability to critique government policies (McCombs & Valenzuela, 2020). Media, in its various forms, has the capacity to voice perspectives that might otherwise be unheard in conventional public spaces, including offering constructive criticism of the policies implemented by the government (Rheingold, 2008). Among the various types of media, alternative media has emerged as a platform that provides broader space for narratives often neglected or even restricted by mainstream outlets (Kenix, 2011). These alternative media often present more critical viewpoints, and one of the rapidly growing forms of such media is satirical content, which uses humor as a means to convey critical messages, particularly concerning public policies and the existing power structures (Day, 2011).

One example of a satirical program that has garnered significant attention in Indonesia is MEET NITE LIVE, a show broadcast on the YouTube platform. This show utilizes satirical comedy as a tool to critique government policies and touch on socio-political issues that are often considered sensitive or even taboo by mainstream media. In this program, the delivery style of the host resembles stand-up comedy, where humor serves as a method of delivering sharp criticism toward policies perceived as controversial or not in favor of the people. While the comedic approach aims to entertain, it also subtly conveys deeper messages that often encourage the audience to critically engage with the socio-political issues unfolding in the country.

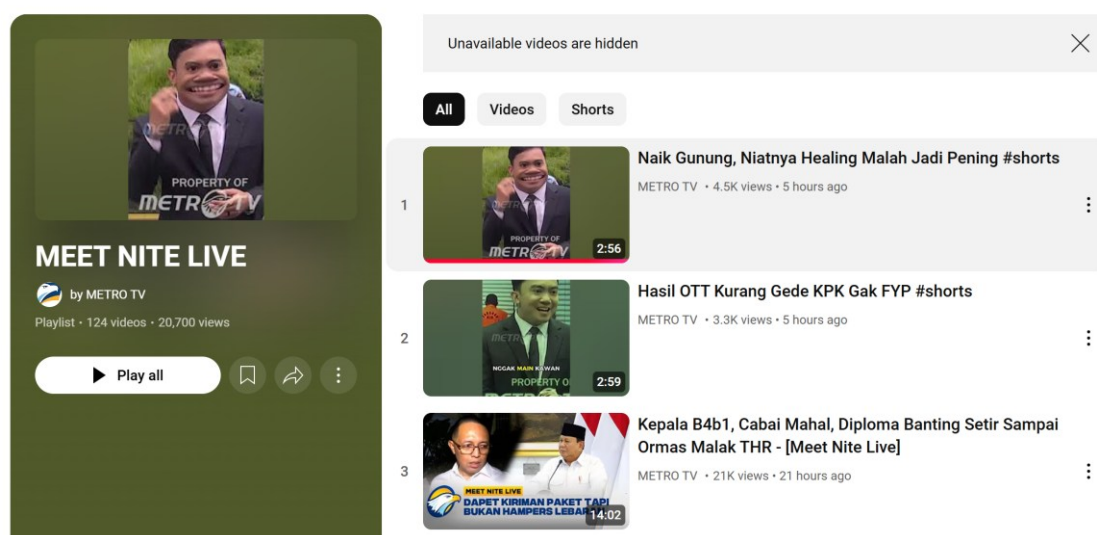


Figure 1. MEET NITE LIVE playlist on METRO TV Youtube Channel

Satirical humor, often perceived as light entertainment meant to make people laugh, possesses remarkable power in delivering profound social criticism (Billig, 2005). More than just entertainment, satirical humor functions as a tool to stimulate critical thinking and create a space for discussions about issues frequently ignored or concealed by mainstream media (Day, 2011). Through sharp and intelligent humor, satire allows the host to express critiques of government policies in a way that is more accessible to the audience, yet still effective in raising their awareness of the importance of social change (Young, 2019). In this context, humor is not just laughter; it can also serve as a subtle but meaningful form of protest against policies deemed unjust or harmful to society (Sorensen, 2008). An important aspect of shows like MEET NITE LIVE is how the host uses framing techniques to direct the audience's perspective on an issue. Framing theory refers to how media selects and organizes news, highlighting certain elements of an event to shape public perception of the issue (Tewksbury, & Scheufele, 2019). In this satirical context, framing is cleverly employed to package government policy issues and political decisions in a manner more palatable to the audience, even though the messages conveyed are critical (Reilly, 2012). Through this framing technique, the host successfully steers the audience's views toward

government policies or actions that are seen as controversial or not aligned with public interests, without resorting to harsh language or direct attacks (Potter, 2019).

Satirical shows like MEET NITE LIVE provide a space for both the host and the audience to openly critique government policies, something that might be difficult to achieve through mainstream media, which is often bound by certain norms or political pressures. In this regard, alternative media functions as a safe space for freedom of expression and the delivery of constructive social criticism (Lievrout, 2023). While the criticism delivered through satirical humor may sometimes appear lighthearted or even casual, the messages contained within it often have a much deeper impact, prompting the audience to critically examine the policies being implemented by the government.

Despite the significant role of satirical humor in critiquing government policies, there has been limited research that delves deeply into how satirical programs like MEET NITE LIVE use humor and framing to shape issues surrounding government policy and their impact on audience perceptions. Therefore, research are centered on the limited exploration of how satirical programs, specifically MEET NITE LIVE, utilize humor and framing techniques to critique government policies. Existing research has not deeply examined how these programs employ humor and framing to influence the audience's understanding of government policy issues. Additionally, there is a lack of detailed analysis regarding the impact of such satirical content on shaping public perceptions. This study aims to clarify these gaps by investigating how satirical humor is used strategically in MEET NITE LIVE to highlight and critique government policies, as well as how these techniques affect the audience's views and perceptions of the policies being addressed.

It is important to note that alternative media, especially satirical shows, play an increasingly significant role in shaping public opinion and voicing social criticism, particularly in societies that are becoming more critical of government policies (Day, 2011). As digital platforms continue to evolve, these satirical programs have a wider reach and are more easily accessible to the public, providing more people the opportunity to engage in a social discourse that is both inclusive and critical (Jones, 2010). Therefore, this analysis is expected to offer deeper insights into how satirical media, especially shows like MEET NITE LIVE, can serve as an effective tool in dismantling power hegemonies and creating space for more open, honest, and reflective social discourse.

To understand how these satirical programs achieve such impacts, framing theory provides a valuable lens. Developed by Erving Goffman in 1974 in his book *Frame Analysis: An Essay on the Organization of Experience*, Goffman argued that framing is a process by which individuals or groups organize the experiences and information they receive, shaping their worldview (Goffman, 1974). In the context of media, framing theory focuses on how media selects and organizes information, directing the audience's attention to specific aspects of an issue (Tewksbury & Scheufele, 2019). The function of framing in media is to guide how the audience understands an event or issue by highlighting certain elements of the narrative (Johnson-Cartee, 2005). According to Robert Entman (1993), framing can be defined as a process of selecting and emphasizing certain elements of an issue, influencing the audience to view it from a particular perspective (Entman et al., 2009). Entman (1993) outlined the process of framing in three stages: the selection of the issue to be reported, the emphasis of certain information, and the formation of the audience's understanding or interpretation of the event (Kitzinger, 2007). When examining of satirical shows like MEET NITE LIVE, framing becomes evident in how the host structures the story and guides the audience to understand government policies through a humorous and satirical lens. Framing plays a crucial role in shaping public opinion, as media, through framing, can influence how the audience perceives an event (Entman, 2009).

Satire is a form of expression that uses humor, irony, or sarcasm to criticize or mock individuals, groups, or institutions, including governments or public policies (Gray et al., 2009). Aristotle, in *Poetics*, described satire as an art form used to convey moral messages or critique social and political norms in an entertaining and engaging manner (Hutcheon, 2023). Mikhail Bakhtin (1984), in his work *Rabelais and His World*, argued that satire is a means of deconstructing dominant authority and norms by creating a gap between reality and its representation in society (Zekavat, 2017). Satire theory emphasizes the use of humor as a tool to express dissent or dissatisfaction with power structures or government policies (Gray,

2009). Satire serves as a form of resistance to power by exposing and ridiculing the absurdities or injustices within the socio-political system (Zekavat, 2017). In this sense, satire not only aims to entertain but also to provoke critical reflection on existing power structures (Gray, 2009). On MEET NITE LIVE, satirical humor is employed to portray government policies in a dramatic and exaggerated manner, making it easier for the audience to grasp the critical message being conveyed. This study will analyze how the host uses elements of humor and sarcasm to critique government policies in the show.

This study aims to explore how satirical shows like MEET NITE LIVE use humor and framing to critique government policies. It will address key questions such as how the show frames government policy issues, how humor is used to criticize these policies, and the impact of this satirical content on the audience's perception. The goal is to understand the role of satirical humor in fostering critical thinking about government actions and policies. Additionally, the research will examine how these satirical shows influence public opinion and shape audience perceptions of the policies being critiqued.

This research aims to contribute to the field of communication by offering a specific understanding of how satirical media critiques government policies. Theoretically, it will advance framing and satirical theory by applying them to the context of alternative media, demonstrating how satirical programs like MEET NITE LIVE use humor and framing techniques to influence public perception of political issues. Practically, the study will provide valuable insights for policymakers, media producers, and the public on how satire can effectively critique government policies and promote social change. By highlighting the role of alternative media in fostering inclusive and critical discourse, the research will underscore the importance of satire in advocating for public interests and addressing power imbalances in society.

2. METHODOLOGY

This study adopts a qualitative approach, aiming to explore in-depth and comprehensively how the satirical show MEET NITE LIVE frames government policy issues through satirical humor. A qualitative approach is chosen because this research focuses on discourse analysis and the interpretation of the meanings embedded within the satirical content (Simpson, 2003). This approach will allow the researcher to further explore how satirical humor is used to convey social and political criticism, as well as how the audience interprets the messages being conveyed (Johnson et al., 2010).

The research will employ two complementary methods: Critical Discourse Analysis (CDA) and Content Analysis. Critical Discourse Analysis will be guided by Fairclough's CDA framework, focusing on how language and discourse in satirical shows like MEET NITE LIVE construct social power, inequality, and political critique. The analysis will examine specific linguistic features, such as metaphors, rhetorical strategies, and framing techniques, to uncover the underlying ideologies in the discourse. For Content Analysis, thematic categorization will be conducted based on predefined codes that identify key themes, such as government policies, satire, humor, and public reactions. The coding process will involve systematically categorizing content related to these themes, allowing for an in-depth examination of how government policies are framed and critiqued. Both methods will work together to provide a comprehensive analysis of the satirical show's portrayal of government issues. These methods are chosen because they offer valuable insights into how satirical shows, such as MEET NITE LIVE, use language, discourse structures, and various elements to frame government policy issues. By combining both approaches, this study aims to uncover the ways in which language and humor are employed to present critical commentary on government actions, while also examining the frequency and categorization of these issues.

Critical Discourse Analysis (CDA) will be employed to analyze how language and discourse structures within MEET NITE LIVE frame government policy issues. CDA enables the researcher to explore how language is used to critique power dynamics and influence the audience's perception of the issues presented (Mogashoa, 2014). To apply CDA in this study, several steps will be followed. First, the researcher will identify the main themes addressed in the show, such as the government policies being critiqued, the social issues highlighted, and how the host utilizes humor and satire to frame these topics. Following this, the researcher will conduct a discourse structure analysis to examine how humor techniques, sarcasm, and

rhetoric are employed to present these issues. The final step in applying CDA will involve contextual analysis, where the researcher will consider the socio-political environment in Indonesia at the time the show aired, offering a deeper understanding of the meanings and potential impact these critiques may have on the audience.

In addition to CDA, Content Analysis will be used to identify the frequency and categories of topics discussed in MEET NITE LIVE. Content analysis allows for a more systematic evaluation of how often specific issues are mentioned, as well as the types of humor used to critique government policies (Drisko & Maschi, 2016). This method helps to reveal patterns that may not be immediately obvious through discourse analysis alone (Mayring, 2021). The first step in content analysis involves theme categorization, where the researcher will classify the issues that appear frequently in the show, such as specific policies related to the economy, healthcare, education, and other areas. Next, the researcher will assess the frequency of critiques against government policies, categorizing the forms of criticism used—whether it is direct criticism, sarcasm, or irony. By combining both CDA and content analysis, this research will provide a comprehensive view of how satire in MEET NITE LIVE serves as a tool for political critique and how it influences public discourse.

2.1. Research Design

This research will be conducted using a case study design, focusing on the MEET NITE LIVE show. A case study design is chosen because the study aims to explore in depth how the host uses humor and framing to critique government policies within a specific context. The research will analyze several episodes from the MEET NITE LIVE playlist that are relevant to government policy issues.

The unit of analysis in this study is each episode of MEET NITE LIVE that discusses government policies. The researcher will select five episodes based on specific criteria: each episode must focus on a distinct government policy or socio-political issue, clearly presenting these topics through the lens of satirical humor. The selection of five episodes is justified by the need to ensure a manageable yet diverse dataset that allows for a comprehensive analysis of how satirical humor critiques different government policies. Each episode will represent a unique thematic approach to policy critique, ensuring a variety of perspectives and political issues are covered while maintaining consistency in the use of satire as a critical tool.

Data for this research will be collected through several steps. First, the researcher will watch the selected episodes from the MEET NITE LIVE playlist, identifying the main themes and humor techniques used. The researcher will focus on categorizing the humor into specific types, such as irony, sarcasm, parody, and absurdity, based on established definitions within satirical theory. Each type of humor will be distinguished by the tone, context, and rhetorical strategies used by the host.

Following this, the researcher will transcribe the dialogues in the episodes using transcription software, NotebookLM by Google, ensuring that all spoken content is captured verbatim. The transcription process will adhere to standardized guidelines, with clear distinctions made between direct quotes, narrative elements, and humor techniques. The researcher will also annotate the transcriptions to highlight the words or phrases used by the host to deliver satirical criticism, paying particular attention to how these expressions serve to frame the government policies being critiqued.

Additionally, the researcher may monitor audience comments on YouTube to observe how the audience responds to the critiques presented in the show. While this will provide supplementary data, it will not be a primary focus of the analysis. Audience comments will be categorized according to their engagement with the satire (e.g., agreement, disagreement, or further critique), and relevant patterns will be noted to enrich the understanding of how the satire resonates with viewers.

In terms of data analysis, two methods will be used. First, Critical Discourse Analysis (CDA) will be applied to analyze the transcripts, focusing on how language is used to frame government policy issues. The researcher will identify how the host uses satirical humor and discourse structure to deliver the critique. Second, content analysis will be used to identify the frequency of critiques and the types of humor employed. After categorizing the types of criticism and humor, the researcher will calculate how often specific policies are critiqued and the nature of the humor used to express those critiques.

To ensure the validity and reliability of the research findings, several steps will be taken. Data triangulation will be employed by using both CDA and content analysis methods to verify the findings (Rheindorf, 2022). Additionally, expert review will be incorporated as part of the validation process. Specifically, the researcher will consult with peers or experts in the fields of media, communication, and satire to review the analysis and provide constructive feedback on the interpretations of the satirical humor and framing techniques used in the episodes. This feedback will be used to refine the coding process and ensure that the interpretations align with established theoretical frameworks. Experts will be asked to evaluate the consistency and validity of the findings, particularly regarding the categorization of humor types and the framing strategies identified in the Critical Discourse Analysis. To further ensure the validity and reliability of the research, data triangulation will be carried out by comparing the results from both the CDA and content analysis methods. This process will involve cross-checking findings from both approaches to verify consistency in the analysis, allowing for a more robust understanding of the data. The combination of these validation steps will ensure a comprehensive and rigorous analysis, minimizing bias and enhancing the credibility of the research findings. Finally, consistency testing will be conducted to ensure that the coding and data analysis process is applied consistently across all the episodes analyzed.

2.2. Limitations of the Study

This study has several limitations that should be considered when interpreting the scope and findings. One of the main limitations is that the research focuses solely on episodes of MEET NITE LIVE available on YouTube. As a result, the findings of this study may not be generalized to all other satirical shows. Each satirical program has unique characteristics in terms of delivery style, theme selection, and target audience. Therefore, while this research provides insights into how MEET NITE LIVE uses satirical humor to critique government policies, its findings are specifically relevant to this particular show and may not apply to other satirical content that employs different approaches.

Additionally, this study does not involve direct interviews with the audience or the creators of the show, which limits the ability to explore in-depth the reactions or interpretations of the audience towards the show. Audience responses to the satirical humor and critiques presented by the host in MEET NITE LIVE can vary greatly depending on individual social, cultural, and political backgrounds. Without direct feedback or interviews, this study can only rely on content analysis to understand how the messages are conveyed, but it cannot provide a comprehensive picture of how these messages are received or interpreted by the audience, both individually and collectively.

Despite these limitations in terms of sample scope and audience engagement, this study is still expected to offer valuable insights into how satirical shows, specifically MEET NITE LIVE, use humor as a tool for critiquing government policies. Thus, the findings of this research remain relevant and can serve as a reference for future studies that may involve direct audience interaction or expand the range of satirical shows analyzed.

3. RESULT AND DISCUSSION

This study analyzes episodes from the MEET NITE LIVE playlist on YouTube, focusing on how the show addresses government policy issues using satirical humor. The researcher selected five episodes that are considered to represent relevant and controversial policy topics, including social, political, and economic policies. These episodes were chosen because they feature substantial discussions on policies that have sparked public debate or are perceived as controversial. In each episode, the host employs humor as a powerful tool to critique government policies that are viewed as problematic, inadequate, or misaligned with public interests. The use of humor in these episodes is not just for entertainment, but serves as a vehicle for presenting sharp, critical commentary on the decisions made by the government. Through satire, the show is able to raise awareness about these policies and provoke thought about their implications, all while engaging the audience with humor that highlights the absurdities or flaws in the policy-making process. By analyzing these selected episodes, the study aims to understand how humor

functions as both a critique and a means of fostering critical thinking among the audience, encouraging them to reflect on the impact of these policies in a more engaging and accessible way.

Critical Discourse Analysis (CDA) is a method used to analyze how language functions in shaping social power dynamics, ideologies, and social practices (KhosraviNik, 2014). CDA focuses on how discourse—whether in media, political speeches, or everyday communication—can reflect and perpetuate inequalities in society. It examines the relationships between language, power, and society, often with the aim of uncovering hidden biases, ideologies, and inequalities embedded in language use (Milani & Johnson, 2008). By looking at the structure, choice of words, and metaphors in discourse, CDA aims to reveal how power relations are maintained and reinforced through language (Fairclough, 2013).

According to Fairclough (1995), CDA is not just about interpreting the content of a text but also about understanding the broader social and political context in which the discourse occurs. The goal is to show how language serves as a tool for social control and how it can be used to challenge or reinforce existing power structures (Fairclough, 2010). CDA has been widely used to analyze political speeches, media content, and institutional language, with a focus on how these discourses shape public perception and social norms (KhosraviNik, 2014). This approach helps bridge the gap between linguistic analysis and social theory by providing a framework that explicitly links language to power relations, ideologies, and policy criticism. Through Critical Discourse Analysis, the study examines how language—whether through word choice, metaphors, or discourse structures—reinforces or challenges existing power dynamics. In the context of satirical media, such as MEET NITE LIVE, language becomes a tool not only for reflecting but also for constructing the ideological underpinnings of government policies. By analyzing how humor and framing are used, CDA reveals how satirical discourse critiques policies that perpetuate social inequalities, reflect dominant power structures, or fail to align with public interests. This theoretical approach allows the research to connect language use directly to the critique of political ideologies and the questioning of authority, enhancing our understanding of how satire functions as a form of social and political critique. (Milani & Johnson, 2008).

3.1. Framing of Government Policy Issues

Based on critical discourse analysis, the MEET NITE LIVE show illustrates how the host frames government policies by highlighting injustices or deficiencies within these policies. In an episode discussing economic policy, for instance, the host uses humor to mock the government's inability to design policies that benefit the lower classes. The host emphasizes the ironic and contradictory aspects of government policies, using phrases that ridicule government actions perceived as unrealistic or ineffective.

An example of framing identified is the use of metaphors, such as "Let our cabinet be obese, as long as they work within their capacity. For the people, they should work hard, and when pursuing a PhD, the dissertation must be completed" is a metaphor used by the host to critique the perceived failures of government policies. The socio-political context behind this humor relates to the "Kabinet Merah Putih" under President Prabowo, which was widely criticized for its large size, despite the ongoing emphasis on efficiency in various sectors. The metaphor draws attention to the contradictions inherent in having a large cabinet while simultaneously pushing for efficiency, thus highlighting the inefficacy of the government's approach. Furthermore, the humor alludes to the controversial case of Bahlil Lahadalia, the Minister of Energy and Mineral Resources, who completed his PhD at the University of Indonesia in less than two years—an achievement that sparked debate given that the average time to complete such a degree is typically three years or more. Through this satire, the host underscores the perceived uncertainty and failures in the implementation of policies, using humor to challenge these contradictions and draw attention to the inadequacies of the government's approach to governance and efficiency.



Figure 2. One of the episodes that criticize government policy

3.2. Satirical Humor Techniques

In terms of humor techniques, the MEET NITE LIVE host frequently employs irony, sarcasm, and absurdity to criticize government policies. One common technique is the use of exaggerated dialogue or hyperbole to highlight the gap between government promises and the reality on the ground. For instance, in an episode discussing educational policy, the host remarks, "Welcome to the Indonesian Corruption League, where officials and businesspeople compete not to prosper the people but to steal from the public's money," is a sharp example of the host's use of irony and sarcasm to criticize the unequal access to education in Indonesia. This humor technique is particularly effective in this context because it highlights the stark contrast between the government's promises of prosperity and the reality of widespread corruption that diverts resources away from public welfare. The host's comment draws attention to significant corruption scandals, such as the Pertamina corruption case, which is estimated to have cost the country Rp 968.5 trillion, and the tin corruption case, which resulted in a loss of Rp 271 trillion. These cases exemplify how those in power, including stakeholders and public officials, often enrich themselves and their circles at the expense of the public. In a country where the government is supposed to serve the people, such corruption undermines the mission to improve access to essential services, like education. By using irony and sarcasm, the host critiques the hypocrisy of the political system, calling attention to the exploitation of public funds that should instead be used to uplift the people. This technique is consistent with the literature on satirical humor, which emphasizes its role in exposing societal contradictions and encouraging reflection on political realities (Gray et al., 2009).

Furthermore, satirical humor is also used to expose weaknesses in the political system and to highlight the irony in government policies perceived to be unsupportive of the common people. In several episodes, the host utilizes parodies of political figures or government officials, adding a sharp comedic element to the delivery of their critique.



Figure 3. One of the episodes that pokes fun at government policy

3.3. Types of Humor Used

The content analysis revealed that the government policy most frequently criticized in MEET NITE LIVE was public policy, economic policy, education policy and social policy. The content analysis revealed that the most frequently criticized government policies on MEET NITE LIVE were public policy, economic policy, education policy, and social policy. The humor types used to critique these policies include sarcasm (40%) and irony (35%) as the most dominant, followed by parody (15%) and absurdity (10%). These percentages were calculated by systematically counting the instances where each humor type was used across the selected episodes. The coding process involved categorizing humor types based on the rhetorical techniques employed by the host to critique government policies. Sarcasm was most prevalent in the form of sharp and biting remarks, while irony was used to highlight contradictions in government actions. Parody and absurdity were used in fewer instances but still contributed to the overall critique by exaggerating or mocking government figures and policies., though less frequently. An example of sarcastic humor used by the host to illustrate the government's inability to address public issues is when host say: "Not even cooked, the pig's head, and once again, the editorial office of Tempo receives another shipment of six rat carcasses. I guess the media office is being treated like a trash bin. Don't just have the courage to send rat packages to the media, when will you send the well-dressed rats to prison?" This sarcastic remark refers to an earlier incident where the editorial office of Tempo received rat carcasses and, previously, a pig's head with its ears cut off. This act of intimidation was a direct threat to journalistic freedom, highlighting the government's failure to protect the media and allowing corruption to thrive unchecked. The host uses this incident to underscore the disparity between the treatment of the media and the impunity enjoyed by corrupt individuals in power. The sarcastic humor also critiques the government's slow response in holding corrupt officials accountable, drawing attention to the absurdity of prioritizing minor issues while allowing major crimes to go unpunished.

3.4. Impact of Satirical Content on Audience Perception

Although no direct interview data from the audience is available, an analysis of audience comments on YouTube indicates that the majority of viewers respond positively to the critiques presented in the show. Many comments express support for the social and political criticism voiced by the host, with statements such as " The media should be like this... not just reporting, but also educating citizens.!" or "

There should be a World Olympics in the Corruption category. Hopefully, Pertamina ranks second in the world. Waiting for the first place winner, let's hope Indonesia progresses in global corruption." However, some viewers also expressed that they view the humor as an escape from a harsher reality, although they still appreciate the underlying message conveyed.

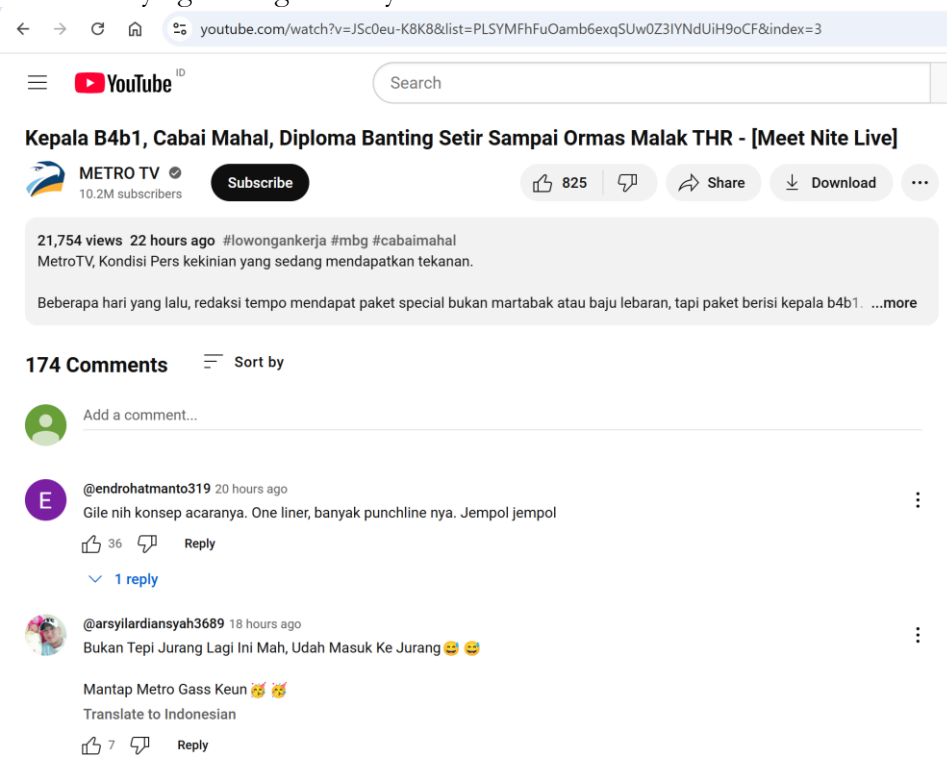


Figure 4. Screenshot one of episode's comment box

4. CONCLUSIONS

Based on the analysis conducted, it can be concluded that MEET NITE LIVE functions as an effective satirical medium for critiquing government policies. The host employs satirical humor, particularly irony, sarcasm, and parody, to frame government policy issues through humor, providing sharp critiques of policies perceived as unjust or ineffective. By using exaggerated and absurd humor techniques, the host successfully highlights injustices, inequalities, and inefficiencies in government policies, aligning with Gray et al.'s (2009) notion of satire as a tool for resistance and social critique.

The findings from both Critical Discourse Analysis (CDA) and content analysis confirm that MEET NITE LIVE utilizes framing strategies to influence public perception. Specifically, the use of framing, as outlined by Entman (1993), emphasizes the selection and highlighting of certain issues to shape how the audience perceives government policies. The show frames policies, particularly in the economic and educational sectors, as being ineffective or misaligned with public interests, thus supporting the framing theory's assertion that media plays a key role in influencing how issues are perceived by the public (Tewksbury & Scheufele, 2019). This research extends Entman's framework by showing how satire—through humor and framing—can challenge dominant power structures and contribute to a critical discourse surrounding governmental decision-making.

Furthermore, the study also affirms Gray et al.'s (2009) argument that satirical humor can serve as a meaningful form of protest. The humor in MEET NITE LIVE not only entertains but also encourages the audience to reflect critically on government actions, demonstrating the potential of satire to engage viewers in deeper discussions about social and political issues.

Creators of satirical content can continue to leverage humor as a powerful tool for delivering social and political critiques. However, it is essential that these critiques are not only entertaining but also provoke thoughtful reflections on existing policies, thus fulfilling the dual role of satire: to entertain and to critique.

Further research could explore the impact of satirical content on political perception shifts by incorporating audience interviews. This would allow for a deeper understanding of how satirical humor influences viewers' political views and their responses to the critiques presented. Additionally, comparative studies of satirical shows in different cultural contexts, particularly in other countries, could provide valuable insights into whether there are differences in the use of humor for political critique, further expanding our understanding of the global influence of satirical media.

REFERENCES

- Billig, M. (2005). *Laughter and ridicule: Towards a social critique of humour*. <https://doi.org/10.4135/9781446211779>
- Day, A. (2011). *Satire and dissent: Interventions in contemporary political debate*. Indiana University Press. <https://tinyurl.com/cb63mhfm>
- Drisko, J. W., & Maschi, T. (2016). *Content analysis*. Oxford university press. <https://doi.org/10.1093/acprof:oso/9780190215491.001.0001>
- Entman, R. M., Matthes, J., & Pellicano, L. (2009). Nature, sources, and effects of news framing. In *The handbook of journalism studies* (pp. 195-210). Routledge. <https://doi.org/10.4324/9780203877685>
- Entman, R. M. (2009). *Projections of power: Framing news, public opinion, and US foreign policy*. University of Chicago Press. <https://doi.org/10.7208/9780226210735>
- Fairclough, N. (2010). *Critical Discourse Analysis: The Critical Study of Language* 2nd edition. London: Routledge. (pp. 10-21)
- Fairclough, N. (2013). *Language and power* 2nd edition. London: Routledge. <https://doi.org/10.4324/9781315838250>
- Goffman, E. (1974). *Frame analysis: An essay on the organization of experience*. Harvard University Press.
- Gray, J., Jones, J. P., & Thompson, E. (2009). The state of satire, the satire of state. *Satire TV: Politics and comedy in the post-network era*, 3-36. <https://doi.org/10.18574/nyu/9780814733097.003.0004>
- Hutcheon, L. (2023). *A theory of parody: The teachings of twentieth-century art forms*. University of Illinois press. <https://shorturl.at/1kfj>
- Johnson, A., Del Rio, E., & Kemmitt, A. (2010). Missing the joke: A reception analysis of satirical texts. *Communication, Culture & Critique*, 3(3), 396-415. <https://doi.org/10.1111/j.1753-9137.2010.01077.x>
- Johnson-Cartee, K. S. (2005). *News narratives and news framing: Constructing political reality*. Rowman & Littlefield. <https://shorturl.at/Wtft6>
- Jones, J. P. (2010). *Entertaining politics: Satiric television and political engagement*. Rowman & Littlefield. <https://shorturl.at/gmMpp>
- Kenix, L. J. (2011). *Alternative and mainstream media: The converging spectrum* (p. 224). Bloomsbury Academic. doi.org/10.5040/9781849665421
- KhosraviNik, M. (2014). Critical discourse analysis, power, and new media (digital) discourse. *Why discourse matters: Negotiating identity in the mediatized world*, 283-301. <https://rb.gy/cfif25>
- Kitzinger, J. (2007). Framing and frame analysis. *Media studies: Key issues and debates*, 134-161. <http://digital.casalini.it/9781446204498>
- Lievrouw, L. A. (2023). *Alternative and activist new media*. John Wiley & Sons. <https://shorturl.at/ojEdI>
- Mayring, P. (2021). *Qualitative content analysis: A step-by-step guide*. London: Sage Publication. <http://digital.casalini.it/9781529766738>
- McCombs, M., & Valenzuela, S. (2020). *Setting the agenda: Mass media and public opinion*. John Wiley & Sons. <https://doi.org/10.4000/lectures.54058>

- Milani, T. M., & Johnson, S. (2008). CDA and language ideology: Towards a reflexive approach to discourse data. *Methoden der Diskurslinguistik: Sprachwissenschaftliche Zugänge zur transtextuellen Ebene*. Berlin: Mouton de Gruyter, 361-384. <https://doi.org/10.1515/9783110209372.5.361>
- Mogashoa, T. (2014). Understanding critical discourse analysis in qualitative research. *International Journal of Humanities Social Sciences and Education*, 1(7), 104-113. <https://www.arcjournals.org/pdfs/ijhsse/v1-i7/12.pdf>
- Potter, R. A. (2019). *Bending the rules: Procedural politicking in the bureaucracy*. University of Chicago Press. <https://doi.org/10.1111/padm.12816>
- Rheingold, H. (2008). Using participatory media and public voice to encourage civic engagement (pp. 97-118). MacArthur Foundation Digital Media and Learning Initiative. <https://doi.org/10.7551/mitpress/7893.003.0006>
- Rheindorf, M. (2022). The discourse-historical approach: Methodological innovation and triangulation. *Identity Politics Past and Present*, 45-75. doi.org/10.47788.RNLW3226
- Reilly, I. (2012). Satirical Fake News and/as American Political Discourse. *Journal of American Culture*, 35(3). [doi.org/ 10.1111/j.1542-734X.2012.00812.x](https://doi.org/10.1111/j.1542-734X.2012.00812.x)
- Simpson, P. (2003). On the discourse of satire. <https://doi.org/10.1075/lal.2.08way>
- Sorensen, M. J. (2008). Humor as a serious strategy of nonviolent resistance to oppression. *Peace & change*, 33(2), 167-190. <https://doi.org/10.1111/j.1468-0130.2008.00488.x>
- Tewksbury, D., & Scheufele, D. A. (2019). News framing theory and research. In *Media effects* (pp. 51-68). Routledge. [doi.org/ 10.4324/9780429491146-4](https://doi.org/10.4324/9780429491146-4)
- Young, D. G. (2019). *Irony and outrage: The polarized landscape of rage, fear, and laughter in the United States*. Oxford University Press. <https://doi.org/10.1093/oso/9780190913083.001.0001>
- Zekavat, M. (2017). *Satire, humor and the construction of identities*. <https://doi.org/10.1075/thr.6>