SATIRE NEWS AND GENERATION Z RECEPTION ON MEET NITE LIVE METRO TV

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ABSTRACT

This study examines how satirical discourse is constructed in television news and how Generation Z interprets it, focusing on Meet Nite Live, a MetroTV program that combines journalism with comedy. The program adopts a casual yet sharp style, embedding socio-political critique within humorous conversations to capture younger audiences. Using Fairclough's Critical Discourse Analysis and Stuart Hall's Reception Analysis, this research examines the relationship between the satire production and audience interpretation. Data were collected through program text analysis and in-depth interviews with Generation Z respondents. Findings reveal that Meet Nite Live employs informal language and satire to present critique in a non-confrontational manner, making sensitive issues more accessible and relatable. All respondents occupy a negotiated position: they acknowledge the substance of the critique but critically assess its delivery and entertainment value. This confirms that Generation Z functions as an active and discerning audience. Moreover, platform and algorithmic gatekeeping significantly shape the program's reach, as short-form content on YouTube Shorts and TikTok often serves as the entry point for young viewers. The study concludes that satire sustains media relevance, fosters critical literacy, and strengthens democratic engagement. Meet Nite Live exemplifies how mainstream media can adapt to digital logics while maintaining socio-political issues.

INTRODUCTION

The development of information and communication technology has brought significant changes to society in the way it consumes information. Generation Z, classified by the Indonesian Central Bureau of Statistics as individuals born between 1997 and 2012, is an age group that grew up in the midst of advances in digital technology (Rainer, 2023). This generation utilizes technology as a tool to fulfil various needs, including information needs. The large population of Generation Z in recent years has contributed to the use of digital journalism and tends to be highly selective in consuming information (Riyanto & Handari, 2024).

In Indonesia, Generation Z is currently the largest generation group, making up 27.94% of the total population, or 74.93 million people. Their significance might even

be bigger than that of the millennials, which makes up the second largest generation in Indonesia, with 25.87% of the total population or 69.38 million people. As digital natives, Generation Z uses the internet for almost everything, from socializing, getting information and entertainment, working, and studying. Their digital consumption shapes their identity (Devina Heriyanto, 2024). According to research by the Reuters Institute for the Study of Journalism, Generation Z tends to consume news from digital platforms and even social media. Social media sites such as WhatsApp, YouTube, Facebook, and Instagram are extremely popular in Indonesia, and 57% of Indonesians report getting their news from these platforms (Newman et al., 2025).

The dominance of digital media presents significant challenges for traditional media in attracting and retaining audiences, especially Generation Z. This generation actually still trusts mass media (Habibah, 2023) and watches television (Nurulia, 2022). Television is one of the most powerful media to influence society, among other things, as an information centre for most people. But the invention of information technology and communication that allows all forms of information to be digital is creating a major impact on the media. A variety of digital platforms, such as online media, give new colour to the press and news readers, fast, accessible, and cheap. The media that cannot keep up with the latest technological developments will shut down a lot (Ardhoyo, 2022). Television must produce programs that are acceptable to Generation Z (MSD, 2024).

Among the current television news programs in Indonesia that have drawn public attention is Meet Nite Live on Metro TV. This program seeks to remain relevant to Generation Z by combining information and entertainment through the use of satirical comedy (Aulia, 2025a). Premiering on February 20, 2025, Meet Nite Live combines live interviews with on-site reports, offering sharp yet entertaining discussions on current issues and public behaviour trends. Presented casually, the program adopts a digital content-inspired format that is fresh and relatable to young audiences (Aulia, 2025b). Meet Nite Live airs every Tuesday and Thursday at 10.30 PM and is also available on the Metro tv news YouTube channel and website.

Previous studies on satirical news have predominantly focused on politically themed content on social media, such as TikTok, Twitter, and YouTube. Research by Muntaha & Arianto (Muntaha & Arianto, 2024) explored various techniques for crafting and delivering political satire through visual and audiovisual media to gain a deeper understanding of the interaction between humour and political discourse in the digital age, especially within the Indonesian context. Another research by Fajar (Fajar, 2022) focused on satire used in making memes on social media. Memes in social media are not silent and passive, but they are dynamic and strategic. Research by Nugraha (Nugraha, 2022) focused on political humour depicted in Indonesian cartoons and published in Indonesia's online media. Research examining satirical content on television or multiplatform media remains limited.

Existing studies generally target a general audience and do not specifically focus on Generation Z. A study by Doona (Doona, 2021) explored news satire engagement and civic motivation. Another research by Ridwan (Ridwan et al., 2023) analysed the audience's perception of satirical comedy elements towards the government. Most studies on satirical news and Generation Z have concentrated on digital media contexts. Such as a research by Boukes et al. (Boukes et al., 2022) that analysed a comparison of whether the satire genre is more likely to evoke user-content interactivity than regular news and partisan news shows. Also, research by Hassoun et al. (Hassoun et al., 2023) focused on how Generation Z engages with online information. There has been no comprehensive research that examines Generation Z's reception of satirical television news, both in terms of satirical content representation and audience interpretation.

This study aims to analyse the representation of satirical news and to explore how Generation Z interprets satirical

discourse within the Meet Nite Live program. The findings are expected to provide new insights for the academic community in understanding media dynamics, especially the relevance of media for Generation Z. This study is also aimed to be useful for media practitioners, to understand the behaviour and preferences of Generation Z towards news programs and how the interpretation of news messages so that it helps in planning and producing content.

Satirical news messages are often complex and not immediately understood by all audiences. An in-depth analysis of the representation of satirical news and audience interpretation is interesting to explore to understand the construction and delivery of satirical messages and their reception by audiences. Based on this background, the research question is: How is the satirical discourse strategy in Metro TV's Meet Nite Live program constructed and interpreted by Generation Z audiences?

METHOD

This study employs a descriptive qualitative approach, utilizing a case study. The qualitative approach is chosen because it allows for an in-depth exploration of how satirical elements are constructed in news programs, as well as an examination of how audiences interpret the meanings embedded in the content (Nasution, 2023). While the case study design was selected due to the study's specific focus on a single television news program, Meet Nite Live on Metro TV, and its Generation Z audience. Case studies are used to gain a deep understanding of an event or phenomenon, providing detailed and rich information (Iswadi et al., 2023).

Fairclough's Critical Discourse Analysis (CDA) is used to analyse the representation of satire elements within Meet Nite Live program by examining textual structures, discourse reproduction, and social practices. Fairclough's Critical Discourses Analysis employed because it offers a more detailed and clear analysis technique for examining texts in both micro and macro terms (text analysis, analysis of text production and reproduction, and social practices), of which are dialectical processes (Yasa, 2021).

This approach integrates discourse analysis with social analysis, highlighting the relationship between language, power, and ideology within a societal context (Purba et al., 2024). Fairclough's analytical framework consists of three dimensions: (1) text analysis (microstructural), (2) discourse practice analysis, including text production and consumption (mesostructural), and (3) socio-cultural practice analysis (macrostructural). The text is the object in this study, which shows that linguistic aspects are displayed through representation, relationship, and identity. Discursive practices are carried out to determine how texts are produced and consumed, and socio-cultural practices are contexts related to society or certain cultures and politics that influence the text (Sasmitha, 2023). Discourse analysis is one of the constructionist approaches, which emphasizes meaning based on interpretation (Sobur, 2018).

Faiclough's CDA is applied to the satirical components forming each episode of the program. Satirical journalism is a genre of mass communication that combines humour, information, opinion, and satire to critique and convey messages on social or political issues. Previous studies have shown that this genre is effective in eliciting positive affective responses, enhancing learning, and persuading audiences (Burgers & Brugman, 2022).

To explore how Generation Z interprets satirical news content, Stuart Hall's Reception Analysis was employed (Toni & Fajariko, 2017). This model categorizes audience interpretations into three positions (Meilasari & Wahid, 2020): (1) Dominant/Hegemonic: where audiences accept the encoded message as intended by the producer, with no significant resistance in interpretation; (2) Negotiated: where audiences accept parts of the message but adapt it based on personal values, experiences, or social conditions; (3) Oppositional: where audiences critically reject the intended

meaning and generate alternative interpretations based on their ideological frameworks. Reception analysis views audiences as active agents who construct meaning, rather than passive recipients of media messages (Azis & Ginting, 2024).

The object of this study was the seventh episode of the Meet Nite Live program, aired on March 13, 2025, on Metro TV and fully uploaded on Metro TV's official YouTube channel on March 14, 2025. This episode was selected due to its high viewership, 363.060 views, making it the most-watched among all episodes. The subjects of this study were members of Generation Z, who actively watched the program. Data collection was conducted through observation of elements constituting satirical news content, with the following steps: (1) Identifying units of analysis based on the Meet Nite Live transcript (examining episode segmentation, language style and word choice, use of figurative language, sentence structure, intertextuality, visuals, and the host's delivery); (2) Categorizing types of satire (Horatian or Juvenalian).

Data was also collected through interviews with six Generation Z respondents to explore their reception of the satire content. The respondent profile is as follows:

Table 1. Respondent Profile

NO	RESPONDENT	YEAR OF BIRTH	OCCUPATION
1	R1	1998	Journalist
2	R2	1997	Journalist
3	R3	2003	Student
4	R4	2004	Student
5	R5	2001	Student
6	R6	2004	Student

Table 1 shows that all respondents were born between 1997 and 2004, a birth year range that falls within the Generation Z category, according to the Indonesian Central Bureau of Statistics. The differences in occupations among respondents are intended to provide varied data that aligns with the respondents' backgrounds and experiences.

Data analysis followed the Miles and Huberman interactive model, consisting of three stages: data reduction, data display, and conclusion drawing (Sa'diyah, 2024). To ensure the validity and reliability of the findings, source triangulation was applied by using multiple data sources, television program content and audience interviews, to gain a more comprehensive understanding. In addition, methodological triangulation was employed by using different data collection techniques, including content analysis and in-depth interviews, to cross-verify findings.

RESULT AND DISCUSSION

Meet Nite Live is a news program that combines entertainment and social criticism by relying on satire as the main medium. This can be seen from the findings of the three-dimensional analysis using Fairclough's Critical Discourse Analysis framework, which was divided into the following categories:

Microstructural Analysis (Textual Dimension)

The microstructural analysis of Meet Nite Live reveals a combination of journalistic language, satirical comedic style, and informal, popular, and contemporary expressions characteristic of Generation Z in delivering news and information. Examples include expressions such as "boncos" (bankrupt), "punah tuh ayam" (the chicken is extinct), "check out pakai pinjol" (checking out with online loans), and "digoyang mulu anggarannya" (the budget is constantly shaken), found in Segment 1. Various types of majas are also used to deliver messages on serious issues, such as: (1) Metaphor: "APBN boncos" (state budget is bankrupt), "jembatan goyang" (shaky bridge), "beban dosa melebihi kapasitas" (sins exceeding capacity), "duitnya nggak kelihatan tapi utangnya kelihatan" (money is invisible, but the debt is visible), and Ahok's statement in Segment 5, "Saya tahu cuma sekaki, dia (kejaksaan) tahu sekepala" (illustrating limited access to information in the Pertamina corruption case); (2) Hyperbole: "bisa bikin dua disertasi kayak Pak Bahlil" (can make two dissertations like Mr.

Bahlil), "THR masih terbang melayang" (lebaran bonuses is still flying around); (3) Sarcasm: "strategi pemasaran atau strategi perampasan?" (marketing strategy or looting strategy?), "koruptornya chill aja" (the corruptors are chill); (4) Irony: "Jalan bebas hambatan? Bukan, jalan bebas bersyarat" (toll road? No, parole road); (5) Personification: "Uang tidak dibawa mati tapi bisa membatalkan hukuman mati" (money can't be taken to the grave, but it can cancel the death penalty); (6) Simile: "Jalannya lambat kayak pengangkatan CASN" (as slow as civil servant appointments).

The sentence structure commonly follows a repetitive pattern: fact – humorous analogy – critical punchline that is easy to understand. Intertextuality is also employed, referencing other texts or popular culture to build relatability and entertainment value. For instance, "Baby Shark 5 jam" (5 hours of Baby Shark, referring to a children's song and satirizing the leniency punishment of corruptors); "We are family" (containing criticism of togetherness symbol in the work environment); "push rank", "COD", "promo gratis ongkir" (Cash on Delivery, free shipping promo, which represents the Generation Z's digital realities); and truck quotes like "Kalau aku nakal lagi, aku janji lagi" (If I misbehave again, I promise again, reflecting public cynicism and moral disillusionment). Intertextuality also employs references of previous era (such as SBY – former president Susilo Bambang Yudhoyono, Orde Baru, and infrastructure development in Jokowi's era) that appear in Segment 2.

Horatian satire (light, humorous critique) dominates the episode, although elements of Juvenalian satire (sharper and more biting) are also present, particularly in Segment 2's discussion of corruption and legal injustice, such as "Korupsinya 510 miliar, hukumannya 4 tahun" (the corruption is 510 billion, the sentence is 4 years), "Uang tidak dibawa mati, tapi bisa membatalkan hukuman mati" (money can't be taken to the grave but can cancel the death penalty).

Mesostructural Analysis (Discourse Practice Dimension)

Within Fairclough's critical discourse analysis framework, the mesostructural level examines text production, distribution, and consumption, as well as how power relations are represented. Metro TV's *Meet Nite Live*, which combines entertainment, information, and satire, serves as a medium that demonstrates these dynamics.

Segment 1 discusses everyday issues such as rising basic needs and post-Idul Fitri conditions. The production team uses light, humorous language that blends socio-economic criticism with comedy. Broadcast nationally and supported by digital channels, this segment appeals to urban, digital-native audiences. Audiences receive both entertainment and information, consuming it as a relaxing spectacle or social reflection. Segment 2 presents substantive content with an analyst but retains humour through the host's role as discourse director. Metro TV leverages its mainstream authority to simplify complex economic issues, allowing audiences to learn about the state budget (APBN) in an entertaining way.

Segment 3 focuses on lifestyle themes, such as extreme travel. Distributed with an infotainment approach, it resonates with global lifestyle journalism trends. Generation Z consumes it for entertainment and inspiration, while subtle satire contrasts luxurious travel with harsh socio-economic realities. Power relations emerge between host and guest in shaping meaning for both entertainment and reflection. Segment 4 highlights the night sports community in Makassar, emphasizing urban modernity and healthy living. Broadcast nationally and digitally, it legitimizes local communities and promotes positive post-work and Ramadan activities.

Segment 5 focuses on news parody and sketches on fuel corruption and BJB bank ads. Humor lowers legal risks while maintaining critical intent. Distribution via television and digital media encourages virality through clip-based sharing. Audiences may interpret this as a serious critique or

simply as entertainment, reflecting diverse consumption modes.

Overall, the mesostructural analysis shows a consistent pattern: serious information combined with satire. Metro TV frames Meet Nite Live as an innovation in mainstream news, adapting to audience behavior and multi-platform ecosystems. Content serves dual purposes: casual entertainment and social criticism, while balancing power relations between media, public, and political elites through satire that is light yet critical.

Macrostructural Analysis (Socio-Cultural Dimension)

The macrostructural analysis reveals that the program delivers current and relevant information aligned with Indonesia's complex sociopolitical context, particularly through critiques of power structures. The content is pro-public, voicing concern amid rampant corruption, social inequality, and public distrust of institutions. Segment 1 constructs a social reality regarding economic conditions ahead of Idul Fitri 2025, especially the THR issue, inflation, and government policy. The discourse critiques the gap between government promises and the reality experienced by the people. Ideologically, this segment positions the media as a public voice skeptical of the state narrative. Satire lightly critiques policies, so the public is not only informed but also encouraged to question the legitimacy of economic management.

Segment 2 highlights the problematic nature of the state budget, considered "unprofitable," through the presence of an expert. At the macro level, the discourse delegitimizes fiscal management. By expert authority, the program reinforces its ideological stance as a medium for rational criticism of state policies. This demonstrates that economics is not only technical but also bound to power and resource distribution. The satire underlines the message that government policies often neglect social justice.

Segment 3 explores the popular culture theme of extreme travel with a travel journalist. At the macrostructural level, this reflects shifting urban lifestyles and a younger generation seeking authentic experiences and freedom. Traveling is framed not only as entertainment but also as an identity amidst socio-economic pressures. Satire emerges subtly, for example, in irony about "seeking danger for content," which critiques the trend of prioritizing social media visibility.

Segment 4 constructs a social reality of urban communities adapting to modern life and religious practices during Ramadan. Night sports can be practised by people who are fasting all day and working long hours. The macro discourse here is that health is a fundamental need, not to be sacrificed despite constraints. Exercising at night shows how communities negotiate religious values with physical needs. Culturally, it highlights the flexibility of urban communities in creating alternative spaces to strengthen solidarity after fasting and tarawih.

Segment 5 presents parody as political satire, constructing systemic corruption in governance. Parody exposes the absurdity of budget misuse while showing how elites often remain untouched by law. The discourse delegitimizes corrupt elites and critiques the lack of transparency. Ideologically, this segment positions the media as a critical voice, framing corruption as structural rather than individual.

Overall, the program expresses resistance to opaque political and economic domination while keeping a tone acceptable to the public. Anti-corruption, transparency, and accountability are delivered in humour, making them accessible without being confrontational. The dominant use of Horatian satire maintains harmony between media and authority while still fulfilling journalistic functions. Alongside hard news content, the program includes soft news segments that enrich its appeal.

Generation Z Reception

According to Stuart Hall, media meanings are not fixed or singular, but are actively interpreted by the audience. Messages and meanings embedded in media texts are

encoded by the Meet Nite Live production team and decoded by audiences in different ways, influenced by their social positions, experiences, and ideological backgrounds. Data gathered from respondents reveal the following audience positions:

Table 2. Reception of Respondents

R1

Viewing Experience	"I saw it mostly from YouTube Shorts; it often popped up on my FYP. At first, it was just funny, but eventually I became curious about the actual show."
Interpretation of Satirical Message	"There are subtle jabs, but it's a form of criticism. For me, it's more digestible than traditional news."
Responses to Presentation Style	"I agree. I enjoy it. It's not boring, but still informative and meaningful."
Evaluation & Feedback	"It would be better not to joke too much; add more solid information."
Stuart Hall's Reception Position	Negotiated

R2

Viewing Experience	"I first saw it through YouTube Shorts. It was funny and different, then I realized it was from Metro TV."
Interpretation of Satirical Message	"The jabs feel like satire—funny, but effective. It's like watching stand-up, but with critique."
Responses to Presentation Style	"The satire is light, so it doesn't feel offensive. I like that kind of approach, not too serious."
Evaluation & Feedback	"More substantial content is needed—not just gimmicks."
Stuart Hall's Reception Position	Negotiated

R3

Viewing Experience	"I once watched a short clip on TikTok, then searched for the full version on YouTube. At first, I thought it was made by an independent creator, not a TV channel."
Interpretation of Satirical Message	"The remarks were satirical but still humorous. Like the segment on fuel prices—it was a critique, but not too direct."
Responses to Presentation Style	"I completely agree. It's a creative way to convey criticism—it makes you think while laughing."
Evaluation & Feedback	"Humour is good, but the substance matters too. Don't turn everything into a joke."

Stuart Hall's Reception Position	Negotiated

R4

Viewing Experience	"I've only seen it via YouTube Shorts. I prefer short videos."
Interpretation of Satirical Message	"The presenters' jabs may seem like simple punchlines, but they reflect ongoing societal issues."
Responses to Presentation Style	"I'm fine with it, as long as the jokes aren't overdone. Sometimes it feels too forced to make the audience laugh."
Evaluation & Feedback	"Humour is good, but should be used in moderation so it doesn't feel too shallow."
Stuart Hall's Reception Position	Negotiated

R5

Viewing Experience	"I once saw a clip on TikTok—the jellyfish and catfish part went viral."
Interpretation of Satirical Message	"I think it's meant to criticize the government or certain figures—it's not just for laughs."
Responses to Presentation Style	"I agree with the satire, but some of the jokes are overused and feel overly scripted."
Evaluation & Feedback	"Too many punchlines make it less funny. A 30-minute duration would be enough."
Stuart Hall's Reception Position	Negotiated

R6

Viewing Experience	"I saw it on my TikTok FYP once—I just scrolled past it at the time."
Interpretation of Satirical Message	"Those satirical messages are relatable and not just empty talk. There are implicit meanings we need to decipher."
Responses to Presentation Style	"That's what adds value to the program. The punchlines draw us in, and the underlying meanings are engaging."
Evaluation & Feedback	"Too many gimmicks. Try more creative editing instead."
Stuart Hall's Reception Position	Negotiated

Based on Table 2, it can be concluded that the majority of respondents first knew about the Meet Nite Live program from digital platforms (YouTube Shorts, TikTok, FYP), rather than from live television broadcasts. This indicates a shift in media consumption patterns, where audiences primarily access

content in the form of clips or excerpts before watching the full version. This phenomenon undoubtedly also influences how satirical messages are consumed and interpreted.

Respondents interpreted satire as a relatively subtle socio-political critique, with implied meanings that point to criticism of the government and public issues, but presented entertainingly. R1 considered satire more "received", R2 associated satire with the style of stand-up comedy, R3 emphasized that satire is not frontal, but remains critical, R4 sees satire as a punchline related to actual issues, R5 recognized a specific intent, namely to satirize the government, and R6 emphasized the relatable side of satire that provokes reflection. These describe that audiences grasp the ideological context conveyed by the media, even though they still appreciate the humorous packaging.

All respondents generally agreed with and enjoyed the humour-satirical style of delivery, but offered critical comments: humour shouldn't be excessive (R1, R4, R5), there needs to be a balance with substance (R2, R3, R6), and editing or technical creativity should be strengthened, not just gimmicks (R6). This demonstrates audience negotiation with media texts: they accept humour as an effective strategy, but don't completely submit to the broadcaster's preferences. Audiences also provided feedback that programs need more substance, avoid excessive gimmicks, and that duration should be proportionate. This means they are actively decoding media messages, not just consuming entertainment but also demanding credible information.

The results of this study confirm that the audience cannot be understood as a homogeneous entity. From the audience reception, it can be concluded that all respondents are in a negotiated position. However, their argumentation patterns show varying levels of criticality. Some emphasize substance (R2, R3, R6), while others focus more on technical aspects and style of presentation (R4, R5). These demonstrate that negotiated positions are not static, but dynamic, with varying degrees of acceptance and resistance. These indicate that Generation

Z respondents actively accepted most of the meanings encoded by the Meet Nite Live program, rather than passively consuming them. They interpreted the media content based on their values, personal preferences, and sociocultural contexts.

Gen Z audiences generally accept media messages that satire is an engaging and effective strategy for conveying criticism. However, they also provide input for improving the content, humour balance, and technical quality of programs. The absence of a dominant position indicates that the Generation Z audience is relatively critical and reflective in their media consumption. Furthermore, the lack of an oppositional stance implies that, although there are criticisms and suggestions, respondents did not entirely reject the program's messages. Instead, they appreciated the content while offering constructive feedback for improvement.

Discussion

This study reveals that Metro TV's Meet Nite Live employs satirical discourse as a medium for socio-political criticism, presented in a light, casual, yet substantive entertainment format. Through Fairclough's Critical Discourse Analysis, it is evident that linguistic structures, lexical choices, and rhetorical strategies are used to deliver critique in a non-frontal way, making messages more accessible to Generation Z. Complementing this, Stuart Hall's Reception Analysis shows that Generation Z occupies a negotiated position: they accept certain messages but critically evaluate both substance and style. This suggests that Gen Z is not a passive recipient but active interpreters who selectively negotiate meaning.

These findings reflect a broader paradigm shift in digital journalism, where production and consumption are increasingly shaped by platform logic (Poell et al., 2021). Meet Nite Live is not confined to television but extends to YouTube Shorts and TikTok, exemplifying platformization. For Gen Z, short-form content on social media often

becomes the main entry point, highlighting that the sustainability of satirical news depends on adapting to an ecosystem defined by rapid attention cycles, algorithmic recommendations, and visually engaging formats. The study also aligns with van Dalen's concept of algorithmic gatekeeping (Van Dalen, 2023), where algorithms influence exposure alongside editorial decisions. Respondents often discovered Meet Nite Live via platform algorithms, confirming that satire is mediated by digital curation. Thus, producers must design algorithm-friendly content, using strong hooks, captions, and concise storytelling, without sacrificing depth.

From an audience perspective, negotiated reception demonstrates interpretive engagement. Generation Z does not reject substance but prefers its integration with humour and a relatable presentation. They demand news that is credible, concise, and entertaining.

The findings also emphasize the link between satire and critical literacy. Satire requires audiences to decode implicit meanings, connect humour to public issues, and critique power structures. In conclusion, the study contributes three insights: satire sustains media relevance in youth consumption patterns; Gen Z functions as an active, critical audience; and critical literacy embedded in satire ensures socio-political critique endures in the attention economy. Practically, a "hook → deepen → engage" strategy can help producers balance commercial sustainability with democratic responsibility.

CONCLUSION

The combination of Fairclough's Critical Discourse Analysis and Stuart Hall's Reception Analysis provides a comprehensive framework for understanding the relationship between media content production and audience interpretation. This dual approach is crucial for examining how effectively media engages audiences, particularly Generation Z. The findings of this study show that satire has strong relevance for this demographic. By presenting socio-political critique through humour and casual discourse, satire offers a safer and more appealing way to communicate sensitive issues. For Generation Z, satire aligns with their digital preferences, short, light, yet substantive content. However, its effectiveness depends heavily on the sharpness of the critique, the creativity of the presentation, and the ability to sustain attention from a selective and easily distracted audience.

Programs such as Meet Nite Live illustrate the potential of satirical media to combine information, entertainment, and political education. Audience reception demonstrates that Generation Z values intelligent and critical content, but only when delivered in an engaging and entertaining style. To remain effective, producers must focus on format consistency, depth of content, clear segmentation, and visually compelling delivery. Satirical programs succeed when humour is integrated with substantive insights rather than replacing them.

The findings also extend to broader implications in media sustainability, democratic participation, and critical literacy. Media sustainability cannot be reduced to financial or technological survival; it also depends on producing content that resonates with audiences. In this regard, Meet Nite Live represents a sustainability model where socio-political critique is delivered in a humorous, light style that connects with everyday experiences. This approach shows how mainstream media adapts to Generation Z's consumption patterns, dominated by digital platforms and short-form content.

From Hall's reception perspective, Generation Z occupies a negotiated position. They accept many of the program's messages but critically evaluate both content and style. This position indicates an active and selective audience, not passive consumers. Such engagement is vital for democratic participation, as it suggests that young people can use media as a starting point for critical reflection on political and social issues. Meet Nite Live thus offers an alternative channel to strengthen political awareness among a generation often labelled apathetic.

Critical literacy also emerges as a key implication of the study. The negotiated reception of Generation Z demonstrates their ability to decode implicit meanings, link satire to broader socio-political contexts, and distinguish entertainment from substance. In this sense, Meet Nite Live becomes more than entertainment; it functions as an informal learning space for strengthening critical literacy. When audiences possess these skills, they are not only consumers but also active participants in media ecosystems, contributing to the validation and circulation of meaningful content.

Ultimately, media sustainability, democratic participation, and critical literacy form a mutually reinforcing triad. Sustainable media must innovate content relevant to young audiences, democratic participation ensures content contributes to the public sphere, and critical literacy empowers audiences to reflectively engage with democratic practices. Meet Nite Live exemplifies how satire can sustain television in the digital era while enhancing political engagement and critical literacy among Generation Z.

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