

Indonesia After Covid-19: In The Shadow of Tiktok

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Abstract: This article was born from social conditions as well as a long analysis to see how the new habits of society, especially teenagers after Covid-19, have now been contaminated by an application called 'TikTok.' This study uses a qualitative literature method, with data obtained through books, articles, and YouTube social media. The result of this research is the blurring of social reality that occurs among teenagers on the issue of existence. Existence in this case is a paradigm shift regarding success in achieving something, today's teenagers think that they can be successful instantly by going 'viral' on TikTok. This application is like a field to spill the expression of its users, for the sake of content, many TikTok users seem to throw away shame and break the boundaries of social norms such as pornography, hate speech, and so on, all of which are menus that are presented and can be found easily on the TikTok application.

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Introduction

Along with the times, technology is getting more sophisticated with various variants, we used to know it as Facebook, where humans are united in one social networking application around the world, like Facebook. Twitter comes with a more private design than his old friends, so it is not too much in demand because there are terms that are not as easy as Facebook, WhatsApp, Skype, Instagram, and Path also enliven the social media pages of the universe, similar applications that are constantly changing all the time. The goal is the same, to provide a forum for the public to exchange information, post photos, status to new commodification, namely consumerism and pornography culture. (Zahid, 2019:1-15).

App Annie's data, in 2019 the Tiktok application had been downloaded by as many as 625 million active users worldwide, until the emergence of Covid-19 it had increased to 2 billion users. In several studies, the application of Tiktok had an impact at a certain point during the pandemic, for example in Atrik Kusuma Rahardaya's research (Rahadaya, 2021), There is a massive dissemination of information hoaxes displayed in Tiktok content, which is due to the lack of control in the dissemination of information. Research Gabriella Prima Gratia (Gratia, 2022), There has been an increase in the culture of consumerism among students during the pandemic. Even though there are many studies related to TikTok that look positive, users cannot control all of its content.

Like the application above, now similar applications such as TikTok were born in the womb of increasingly sophisticated technology, indicating that the commodification of social media is increasingly massive, to be precise in September 2016, the initial release of its users reached 100 million and 1 billion video views every day, making this application worthy of attention, what's with the TikTok application so that it can attract people's attention (Wu, 2021). TikTok, which was originally a social-based 15-second short video platform accompanied by music, has become increasingly popular among fans. Owing to the skyrocketing popularity of TikTok, Douyin-as the initiator-expansion outside China with a new, more eye-catching name, namely TikTok.

TikTok users have the opportunity to become content creators in every work that will be uploaded so that creativity is tested. In addition to being free of expression, this application is judged by its users for its ease of use, simply install the TikTok application by pressing a button and the application will record what activities the user is doing, from dancing, dabbing, and imitating expressions that are viral on every TikTok

homepage (Mahetaji, 2022). On the other hand, the mockup concept of this application has attracted attention because it does not take long; therefore, both users and viewers do not have to take too long to create and watch it.

Before the +62 community recognized the TikTok application and went viral in 2018, Japan and Thailand became fertile ground for this application, besides being free and can be downloaded via the App Store and iOS (Azhar, 2021). Before TikTok spread on all fronts, we were familiar with a creator named Bowo Appealable, who had gone viral with his rocking and "good looks," but whatever the power of the social world only provides a world that is hyper-realistic, Bowo's creators have to be bullied in the real world. From fans - although not a few who like it - to the Ministry of Communication and Informatics (kominfo) had time to block the TikTok application, because it was considered uneducational—and now, the reality is that during the covid-19 pandemic which encourages people to work at home, TikTok is an alternative to eliminate boredom during a pandemic. Currently TikTok is again popular in Indonesia with a variety of creators such as artists, ordinary people, religious people who use religious accessories and symbols, even the elites are not spared from the TikTok circle (Dahlana, 2022).

The impact of the covid-19 pandemic which requires staying at home is not kidding, the impact, from the economic sector for example, we have to be creative in marketing our economic results with the help of online shop applications, our learning methods are known as google class room, zoom, meet and others. Thus, it is true that Marcus said that society already looks like irrational robotic work even though we are rational, meaning that today's society considers technology a primary need in their lives.

TikTok has good commercialization space, content distribution, and data acquisition to build a video encyclopedia that can be traded, branded, and stored. Interestingly, TikTok is transforming in all aspects of life, through TikTok content creators creating varied videos, such as in the fields of da'wah, tourism, and city branding. The freedom of content creators with all their interests, TikTok legitimizes various platforms with various goals (Zhang, 2020). In the end, TikTok has various impacts, ranging from positive impacts to negative impacts.

It doesn't stop there, TikTok is also having a tremendous impact. As in Toga Prima Hasiholan's research, TikTok has become a campaign media for the handwashing

movement in Indonesia to prevent the transmission of Covid-19. The video was designed to educate the public by providing information on how to wash hands properly and correctly. It is quite ideal and has an impact because this movement shows various public figures such as artists by using the hashtag #safehands challenge (Hasiholan, 2020:70-80). Apart from being educational, TikTok is also a product promotion event carried out in China, the success of this promotion is due to various motivations including entertainment motivation (EM), User-Friendly (UF), Customer-Build (CB), Reliability and Authenticity (RA), and User Interaction (UI) (Han, 2020:11). But the question is who sees content like this?

However, the question remains whether teenagers use TikTok. This is the focus of the present study. Several things are now happening. Using YouTube data, researchers have conducted social experiments with YouTubers using TikTok music, such as YouTubers with accounts ViFreand, ItopCupaw, Wakjon, Rio Pandia, Ramadany Eka, and many more YouTubers using TikTok music experiments. The result is that when the music is played, teenagers spontaneously follow the song that is going viral on TikTok, and almost all the various kinds of music can be imitated exactly as in TikTok. Therefore, the researchers saw that there were several initial hypotheses regarding the new virus variant after Covid-19, namely, TikTok.

Variants of this new virus have been observed in several glasses. First, the real reality of teenagers shifts to a hyper reality, so that real reality in social life is the virtual world. Second, the commodification of TikTok users, whose purpose is to store precious moments, has changed to fake reputation and popularity, so that the paradigm of teenagers is obsessed with being famous through the TikTok page. These two things are interesting to study with a sociological theory approach using Jean Baudrillard's hyperreality analysis.

Method

This article is a literature review that analyzes the challenges faced by millennial society after Covid-19, which has a real impact on social activity restrictions. Tik-Tok is one of the many applications that are widely used during a pandemic to entertain yourself from boredom. However, this application has a serious impact on teenagers, such as forming constructivism for what is displayed in the application, so that many social patterns of this millennial community make content that has gone viral as one of the references in their lives. The data obtained from this literature review include: 1)

YouTube, in this case there are some content that is the focus of data collection such as YouTube accounts, ViFreand, ItopCupaw, Wakjon, Rio Pandia, Ramadany which contains TikTok experiments. 2) From several sources, such as journals, books, mass media and research results related to the issues raised.

The data obtained were then analyzed using the following stages; 1) Identification of library sources: Identifying library sources that are relevant to topics related to Tiktok, either in the form of books or articles (Christopher, 2022). Apart from that, the researcher also took from some of the Tiktok content listed above as a form of social experimentation on Tiktok. 2) Reading and understanding: Read and understand the content of each library source that the researcher has obtained above from several studies and identify key information, findings, arguments, theories, and methods used in each source (Wildemuth, 2016).

3) Organization and grouping: After reading through all the literature, the researcher begins to group the information that has been collected by themes, concepts, or topics that naturally arise. 4) Analysis and synthesis: Then by analysing the library data that has been grouped. Identify patterns, differences, or similarities between the sources studied by looking at repeated arguments, findings that support each other, or conflicting perspectives. So after these stages, the researcher concludes by synthesizing these findings by summarizing key information and making a more comprehensive understanding of the research topic. 5) Evaluation of quality and relevance: During the analysis of the literature data, the researcher evaluates the quality and relevance of each source used. This pays attention to the principle of the author's credibility, the research method used the novelty of the information, and consistency with the research objectives (Wildemuth, 2026).

Result and Discussion

Getting to Know TikTok

TikTok is an application that is currently favored by the global community, including Indonesia. The application is said to be quite easy to operate with a short duration, so it hypnotizes many users and audiences (Aji, 2018: 431). This application is a kind of social networking application which was produced in China in September 2016 (AJI, 2020:147-157). Four years ago, we could enjoy the effects of this application during the current Covid-19 Pandemic, from entertainment, education, and various

content. TikTok is in great demand because applications with videos that are supported by music are so popular with people in various circles.

This application converts users into content creators so that the creations they make are according to themselves, but if they do not have ideas, users can also imitate different videos that are currently viral or music that is often used by TikTok users, such as Yummy from Justin Bieber, Lalal from Y2K Feat bbno\$, Who's Right Who's Wrong from Heppy Asmarah, and several other songs. Music that is used with a mix of swaying, beautiful words, and various da'wah can be entered into the TikTok application; no wonder users and connoisseurs feel more comfortable.

In 2018, TikTok has established itself as an application that has been downloaded 45.8 million times, so it is not surprising that in 2018 TikTok was able to replace the YouTube, WhatsApp, Facebook Messenger, and Instagram applications. Interestingly, users of the TikTok application in Indonesia are mostly Generation Z. Although TikTok has a red history in Indonesia on July 3, 2018 the Minister of Communication and Information has blocked it, because various reports as many as TikTok indicate things that are less educative.

According to a quote from Fatimah Kartini Bohang, in 2018 this number outperformed other popular applications such as YouTube, WhatsApp, Facebook Messenger, and Instagram. The majority of TikTok users in Indonesia are millennials, school-aged, or commonly known as Generation Z. This application was blocked on July 3, 2018. The Minister of Communication and Information has been monitoring this application for a month and found a lot of input as many as 2,853 reports submitted. complained about this application, as of date (Aji, 2018:431). However, TikTok currently has a variant that can be called simalakama, because it has two impacts at once, a positive impact because TikTok has opportunities for educational and proselytizing materials, while the negative impact is that there is a lot of content that is "less" worthy to be watched by millennial teenagers and the public.

As a social media platform, TikTok's current condition continues to develop and change over time. At that time, TikTok was one of the most popular social media platforms worldwide, especially among teenagers and young people. TikTok allows users to create and share short videos with various creative effects, music, and viral challenges. TikTok has gained significant popularity and a large number of active users. This platform has become a place for content creators to share talent, creativity, and entertainment with a wide audience. Much of the content on TikTok includes dance, lip-

sync, comedy, tutorials, lifestyle, etc.. However, similar to other social media platforms, TikTok faces certain challenges and problems. Some of the issues associated with TikTok include the privacy and security of user data, potential for the spread of inappropriate or harmful content, and government oversight and regulation in several countries. Recent developments in TikTok, including feature changes, new policies, and related legal and regulatory developments, may have occurred since September 2021.

The development of TikTok has had a significant impact in several ways, for example; TikTok has become an influential platform for creating trends and influencing popular culture. Through challenges, dances, lip-syncs, and other creative videos, TikTok has created trends that spread quickly among users and have even influenced the worlds of music, fashion, and consumer behavior. Creative Expression Platform: TikTok provides users with a means to express themselves creatively through short videos. This has provided an opportunity for many people to showcase their talents in fields such as dance, art, and comedy. Following TikTok, many content creators have gained huge popularity.

Influence on the Music and Entertainment Industry: TikTok has a strong influence on popularizing songs and musicians. Many songs have gone viral through dance or lip-sync challenges on TikTok and gained wider popularity off the platform. This has influenced the music industry and music marketing methods. Psychological Impact and Mental Health: TikTok also has a complex impact on the mental health and psychological lives of users. Several studies have shown that overuse or negative experiences with TikTok can contribute to problems such as anxiety, depression, and negative body perception. In addition, social comparisons and pressure to meet beauty standards displayed on TikTok can also affect users' self-perception and self-esteem.

Data Privacy and Security: TikTok has faced concerns and criticism regarding the privacy and security of user data. Several countries, including the US, have investigated and enforced data privacy and security regulations related to TikTok. These include issues of personal data collection, access by third parties, and concerns about control by the Chinese government, where TikTok has a parent company. The impact of the development of TikTok is highly dependent on context and individual perspectives. Several factors must be considered when evaluating the overall impact. It is important to

carry out a balanced analysis that considers the positive and negative impacts that may occur in different social, cultural, and individual contexts.

Social and Emotional Impact, The use of TikTok also has a social and emotional impact on Indonesian youth. Similar to other social media platforms, interactions with TikTok can influence teenagers' self-perception, self-esteem, and body image. There are also risks of overuse or negativity, such as misuse of time, sleep disturbances, or imbalances in direct social interactions. It is important for Indonesian youth to use TikTok wisely and be aware of its risks and possible impacts. It is also important for parents and educators to provide a proper understanding and supervision regarding the use of TikTok.

New Disruption After Covid-19

Basically, the term disruption appears in investment and finance terms and is also explained by Rhenald Kasali in the book *disruption* (Kasali, 2018). However, this is increasingly widespread in various fields of politics, government entertainment, social and until now the term disruption is used as an era of changing the old order to a new level. disruption in the book *The Innovator's Dilemma* written by Clayton M. Christensen is famous for the Christensen theory (Christen, 1997:141-151). Not long ago, Francis Fukuyama published *The Great Disruption: Human Nature and the Reconstitution of Social Order*. (Fukuyama, 2017:04). Disruption in Fukuyama's approach is more of a social science approach by using the object of society in the 20th century.

Disruption in Fukuyama's view is lexically a disturbance or chaos, Fukuyama emphasizes that informal power is valued as the highest value on issues of democracy, freedom and fame. Freedom is high in matters of religion, politics, government and others, an advantage in disruption in the era of technological change in the form of an information society or information society. But the question is whether all technological developments will have a positive impact, of course the answer is no. Because, the birth of the information society is caused by strong friction in social life.

Welfare is chaotic that creates a new consensus to integrate, inequality between rural and urban areas, as well as in the personal field, the power of social interaction between families is shaken. From here, Fukuyama underlined the problem of disruption to the two indicators. Weak social ties and the fading of shared values that form the foundation of social capital. Two indicators have an impact on technological changes

that result in *creative destruction* social reactions that disrupt social relations (Fukuyama, 2017).

Disruption in the sense of disruption to the order of social values has the risk of "decline of civilization", this is what will be the benchmark for disruption in seeing the problem of TikTok that was born in the womb of technology. We can see that the direction of human civilization has come out of *the kbittab* as humans, meaning that society is marked by "*bellum omnium contra omnes*". If we look at previous human history, that civil society as a civilized society cannot exist without close social ties as social capital (Ohoitumur, 2018:143-166). In the end, Fukuyama underlined that as long as science and technology continue to develop, during that time disruption will occur and continue to innovate to give birth to new disruptions.

From the two views above, when applied to current conditions, disruption is a change in the old pattern to a new pattern, either quickly or slowly. This can be felt in the current condition of the millennial community during a pandemic, the demands to stay at home and social restrictions on TikTok are one of the platforms that provide entertainment for the millennial community. The presence of TikTok was originally a form of expression from its users, so that they unconsciously formed a new habitus that was adapted to the acquisition of the habitus they saw in TikTok, such as songs and dances that are currently viral. Without realizing it, because it is repeated, the spontaneous expression when listening to the song, the body reflexively follows the movements like what is in TikTok.

The habituation expressions caused by TikTok to its users, such as ecstasy which is able to make the body unconscious, resulting in a loss of consciousness whether they are in a public space, in a formal place or otherwise, instantly move the body according to the music that is played. If this happens, after the pandemic is over, TikTok will become one of the viruses that need to be "watched out" by the public. It could be that this symptom resembles the explosion of Mount Merapi which is able to destroy the old ecosystem and replace it with a new ecosystem.

Not only at the level of music and dance, the logic of thinking of the millennial community will be disrupted by the same thing. Fame is measured by viral content on the TikTok page, so a lot of content that smells of sexuality, showing off, and dangerous scenes is shown to become viral content. Although this is an old logic that some artists,

Youtubers, content creators use to get the public's attention. Call it Ferdinand's content with basic necessities, Dennis with the reality of his life, and some satire from various artists, which have become a spectacle that has gone viral and is discussed. So that the grassroots millennial community creates content that is in line with viral goals. After all, even though there are many good creators, useful YouTubers and educative content on Tik-Tok, it will eventually be drowned out by people who don't have creativity in the internet world, this is dangerous.

Piaget explained that the tendency to imitate it tends to build user knowledge obtained in the media, friends and the surrounding social reality (Piget, 1964:176186). That is, someone is able to collect the knowledge they get to form a knowledge so that new knowledge is formed on him. It's the same with the world of knowledge provided by TikTok users, where knowledge of their creations as content creators tends to imitate what's viral in the TikTok content, so that the second party collaborates, or even fully complies with what is displayed in the hope of what they do. can be the same as the first user.

Commodification of Social Media in a Pandemic Period

Commodification is not only a commodity, but something that has an exchange value, so commodification is not only a matter of producing commodity goods and services but also the distribution and consumption of goods (Fairclough, 2013:16-17). In contrast to Marx, commodification as a process where things that do not have economic value are given value because economic value can replace other social values, as a commodity, Marx said not only in terms of usability, but also selling value (Evans, 2004).

In reality, media is a social instruction as well as a business institution, giving birth to the concepts of commodification, specialization, and structuration. The commodification of social media refers to the process of transforming the use value into the perceived value of the ability to meet an exchange rate demanded for the benefit of the market (Mosco, 1996). Commodification written by Marx is a key word in the form of ideology that is tucked away in the media, so that commodification can be an effort to prioritize interests over other goals (Burton, 2012). In Marx's political economy, commodification is a way of looking at the previous market expansion to treat commodities to be traded.

Another view of commodification intersects with the process of transforming goods and services and their value into a commodity in the market so that it has value, but when commodification enters the media space, the commodification of information retransforms into a conventional economic commodification of exchange rates. The media is involved in the production of commercialized value so that it becomes public consumption by the public through television, newspapers, radio and others. This is the commodity value of the media, namely the transformation of information into material power (Tahmaini, 2020:34-47).

The commodification benchmark in seeing the reality of TikTok consists of three commodification components, namely. First, commodification content (Labas, 2017:104-119), commodification in social media, one of which is the commodification of content, begins when agents change information through technology to a system of interpretation of meaning so that it becomes a marketable message. Second, commodification of the audience, this commodification is important because the mass media has advertising and marketing, the media creates social conditions by making the audience interested. Concretely, the media usually sells audiences in the form of ratings to advertisers to get air time (Budiono, 2018), this is where everything can be done to get ratings .

Third, the commodification labour, not only the commodification *of* content and marketable media, also pays attention to the commodification of labour. This commodification is more about optimal utilization of labour by constructing the mind of how workers have a strong commitment in carrying out their work. In the commodification of this workforce there are two processes, first. Using communication systems and technology for coordination with the workforce (Ramhmaini, 2019:111-133). Second, through political economy (Enga, 2017:177-186). In the end, commodification in social media can be seen from changes in the pattern of codifying information which has an impact on material issues, so that the purpose of media commodification is nothing but changing the form of value, from having no value to having value.

In addition to the disruption in the development of social media, TikTok has also transformed into a form of marketing that is quite effective in the economic field, such as brands , toys, technology, cars and others. In addition, the commodity that occurs in

this application is the accumulation of viewing into points that can be disbursed in the form of money. This is a form of commodification of capitalism wrapped in the TikTok game. That is, the current pattern of modernist society is turning away from traditional Marxist thinking that focuses on production, while Baudrillard focuses on consumption (Sarup, 2011:253).

Like TikTok users, they see patterns in the reality of social media life such as signs as a meeting between form (which is imaged in one's cognition) and meaning (content, which is understood by humans who use signs). He uses the term significant (signifier: marker) for the form of a sign, and (signified: signified) for its meaning (Benny, 2008:03). As a result, TikTok users view consumer object systems and communication systems on the basis of advertising as forming "a code of significance", which controls objects and individuals in society. That means the object becomes a sign (*sign*) and its value is determined by a code rule (Ritzer, 2009:136). So that everything that is displayed in TikTok becomes a structured form or process of linkage between the signifier and the signified and there is a process in it according to what is imaged in human cognition.

As a result of the strong acceptance of the sign received by TikTok users which is based on the truth of hyperreality, so that people do not realize they will be trapped in the pattern of consumerism in the social world. This means that the sign in the advertisement on TikTok will form the object of consumption and the classification system, that the object has an effect on the formation of behavior (Madan, 2011:254). Like the incident on TikTok, which is going viral, one of them is content to show off wealth. This can be seen, one of which contains content, when a sultan's son wants to buy eggs. Incidentally the mother asked him to buy an egg. Because he felt that he was lazy to walk, he then used a luxury vehicle. The video shows that there are so many cars with various brands parked so neatly in his garage. "*Jadi gue disuruh ema gw beli telur,*" wrote the account @haidarazis88. "*Ya udah gue ke mall tapi males turun jalan kaki,*" he continued. From his various uploads, it is known that this man has a house right next to the mall. Then with his luxury vehicle he seemed to break into the mall through a special lane (padangkita.com).



In a social context like this, the logic of symbols is stronger than real objects of reality (Baudrillard, 2010:85). Ownership *pushup* on social media as a place for popularity. The disease of "showing off" has become something that is no longer avoided, a lot of content like this sells better than content that smells like education. Social media, which is essentially a source of information, has been transformed into a single house to show each other the strength of their respective economies.

The object of consumption in the current condition is no longer a form of fulfilling needs that has benefits and use values, besides that consumerism forms an unlimited commodification of signs so that it gives birth "*desire*". For example, buying eggs should be able to walk and buy at a regular store, change to driving a luxury car and have to buy it to mall that has a long distance, for example. Or the dishes we usually eat are mixed with gold slices, or buying things just "likes" without the benefits of the item. This is what people mean after Covid-19 is over, they will be habituated by what they see in their daily lives, so that what they get is only a sign object, not a real reality.

Moreover, millennials are not aware of the slippage of media constructivism, which actually all leads to further capitalization. One form is that general models - food, drink, goods, etc. - follow the code they attach to actions that actually have an impact on that value (Baudrillard, 2010: 107). What distinguishes food, drink, or goods from commodification on social media? yes. The brand they show is a symbol of the advanced commodification of capitalism today. Through signs and markers, objects determine the circle of each group, thus giving birth to an unbalanced social stratification so that society is stratified so that everyone continues in a certain place according to the existing order (Ritzer, 2009:137-138), in the language of Marx, humans will eventually be alienated by their production and social reality. If this happens, after

Covid-19, society and the state have new homework to fix the character of the millennial community as the nation's next generation.

If you look more deeply, the current trend of teenagers leads to blur in social life, not infrequently in a group it feels lonely because they are engrossed in smartphones their respective. In everyday life, the impact caused by TikTok users is the decline in productivity levels among teenagers. How could it not be, during the Covid-19 emergency with various social restrictions, teenagers depended on their daily activities in front of their smartphone. As reported by *kompas.com*, there are 6 applications that are massively used during the pandemic, one of which is TikTok (*tekno.kompas.com*). No less important, this application also contains a lot of pornographic content, because there is no social control and videos can be enjoyed freely.

In addition to the above, in this application also has a vulnerability to Hoax, deteriorating adolescent behaviour. In this case, as explained above, there is a shift in social behaviour to psychological behaviour caused by the content on TikTok. From various studies that are felt by parents are pornographic content in Him, as well as the lack of content restrictions in Him (Damayanti, 2019:1-15), not infrequently the TikTok application also contains hate speech and racism (Madhani, 2021). : 604-624). In line with conditions that suppress freedom in social movements, TikTok contributes to social problems during the Covid-19 emergency, especially in Indonesia.

Of the many incidents caused by this application, social media has been transformed into a form of constructive tool, one of which is the TikTok application. This constructivism can be felt today, especially among teenagers. Viral in cyberspace as a symbol that seems real, even though everything is a pseudo-truth that will end quickly. The instant popularity of TikTok users is carried over to the condition of hyperreality, which is the fruit of circumstances that go beyond the actual reality, TikTok offers its users to be able to exist and be famous in a short time. That's what makes users get satisfaction. In this condition, a user who was originally a nobody can suddenly become famous, this is the hyperreality that exists in the TikTok application. It's true, the phenomenon of fame often occurs on internet social media, not only TikTok but other social media can too, but not a few of these applications have gained popularity with TikTok, thus, drawing conclusions about success is measured by how viral the uploaded videos are.

In this position, after covid-19 ends there will be a new variant of the virus that enters teenagers, namely the result of the internalization process of knowledge gained by

TikTok users with accepted reality (externalization), an objectification of character from teenagers will be formed during the pandemic. Covid-19. So, after Covid-19 is over, TikTok will be a shadow that the Indonesian people need to watch out for. Because the reality of everything that TikTok brings up is to facilitate the existence of users who are displayed through video content on TikTok, basically that reality is a *hyper* or pseudo reality.

Yasraf Amir Piliang (2012), that falsehood mingles with real reality (*real*), past conditions combined with current conditions, while facts are confused with engineering, signs merge into reality which in the end lies or untruth will become a guideline. This is the world of hyperreality as an engineered reality through a game of signs which in this case can be seen in TikTok content that goes beyond the actual reality (Pressreader.com). TikTok obscures reality itself, thus giving birth to pseudo-engineering for its audience and users. This is because TikTok users and connoisseurs are in a utopian state so that they bring out the reality they want for themselves.

Awareness for TikTok users that this is a hyperreality that actually causes serious problems later when Covid-19 begins to slowly disappear, the remnants of "unconsciousness" of reality will become a new habituation for teenagers in Indonesia, if not alerted so that people will live in a pretentious situation. This condition is dangerous, especially for teenagers who are still not in a stable psychological condition. Because they enjoy the fame and popularity that is pseudo.

To describe a situation in which reality and representation are difficult to distinguish at this time, especially when technological developments are increasingly massive. In the context of TikTok, hyperreality can be seen in several problems that arise. One of them can be seen in the form of filters and visual effects, which offer various filters and visual effects that can beautify or change the user's appearance. Users can apply filters that make their faces appear smoother, add special effects, or even completely change their facial features. This can create a distorted image of reality, in which the appearance produced through the filter becomes a more ideal or even unrealistic picture of oneself. The impact that occurs on TikTok users is on the construction of digital identities, where TikTok allows users to build digital identities through the content they create and share. This can create hyperreality in which the user creates a version of themselves built around the image they wish to project to the world.

Identity on TikTok can get twisted with roles, personalities, or images that don't fully reflect the realities of users' everyday lives.

Much of the content on TikTok is organized, curated, and edited to create engaging or entertaining narratives. As a result, users can create representations of their lives that can feel more dramatic, fleshed out, or interesting than reality actually is. Users can choose the best moments, edit video clips, and use music or sound effects to enhance the user experience, making it seem as if life is editable. Perfection and Beauty Standards are starting to have a big impact in the TikTok circle which has trends and challenges focused on physical appearance and beauty standards. This can create hyperreality where the user tries to achieve the expected image on the platform. Trends like "beauty filters", weight loss challenges, or content that promotes "ideal" bodies can reinforce unrealistic beauty standards and create feelings of dissatisfaction with the way you look.

In some cases, TikTok may become a place where videos or content are intentionally recorded or produced for the purpose of gaining attention and popularity. This can create hyperreality where the situations shown in the video are not fully authentic or true to reality. Some users may create fake situations, dangerous challenges, or content created for exploitation or provocation purposes. Cyberbullying, TikTok can be used as a platform for cyberbullying. Irresponsible users can insult, intimidate, or spread content that demeans others. This can have serious repercussions for the mental health and emotional well-being of victims of cyberbullying. Spread of Harmful or Illegal Content Some TikTok users may take advantage of the platform to spread harmful or illegal content, such as child pornography, violence, or solicitation of harmful activities. The spread of this kind of content violates TikTok policies and can adversely affect affected users.

Overuse and Real-Life Disturbance: Excessive use of TikTok can interfere with real life, including study or work time, live social interactions, and physical and mental health. Reliance on these platforms can upset the balance in daily life and interfere with individual productivity and well-being. It is important to use TikTok responsibly and ethically. Users must respect the privacy and rights of others, avoid spreading harmful or illegal content, and check the veracity of information before sharing it. This platform also has a reporting policy and mechanism to report violations and inappropriate content.

Conclusion

From the results of the analysis of the social realities that occurred during the Covid-19 Pandemic, at least it can be found that the current state of social reality among teenagers undergoes an instantaneous change and tends to be vague or absurd, especially on the issue of existence. Existence in this case is a paradigm shift regarding success in achieving something, today's teenagers think that they can achieve instant success through instant methods, such as viral on TikTok. This field of expression like TikTok makes users not mind and even happy to do anything under the pretext of channelling talent, *passion*, and expression. The lack of content restrictions makes its users more free to achieve the desired virality, even if content restrictions are applied more stringently then it is possible that 'resistance' from TikTok lovers will emerge, of course, arguing that content restrictions are tantamount to injuring the right to freedom of expression. It doesn't matter if the freedom he wants is against the norms of religion, social, culture, society, maybe even against the rules of positive law that apply in Indonesia.

Hyper reality in social media, especially TikTok goes hand in hand with various social restrictions during the pandemic, so that alternative consumerism for TikTok users becomes a natural thing. However, the problem is that after social conditions have started to improve, the Covid-19 balance has started to sag, so habituation during the pandemic is still left as knowledge of the form of existence of teenagers who think that success can be achieved by only armed with viral and content skills on TikTok, so that automatically will impact on various forms of social practice, such as laziness, wasting time, and the danger is that the constructivism of reality is sometimes blurred so that users are more comfortable in *hyper* conditions than in *real* in their social life.

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