The Interplay of Self-Actualization, Habitus, and Capital in the Interpretation of Tiktok Video Content and the Appeal of Gen-Z

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Abstract

Individuals born between 1995 and 2012 are known as Gen-Z. A significant portion of this generation has ventured into TikTok to self-actualize as content creators. Among these Gen-Z Tik Tokers, some have amassed a substantial following of hundreds of thousands to millions. Notable accounts include dddkembar, nayyarafeeza09, hanamileniaa, and keykoaurlia. Their large followings have led to endorsements from various brands, particularly in the cosmetics and food industries. This research aims to provide insights into the phenomenon of Gen-Z individuals who have successfully self-actualized and achieved financial success through TikTok. A mixed-methods approach (both qualitative and quantitative) was employed to explore this phenomenon. Qualitatively, the study utilized Pierre Bourdieu's concepts of habitus and capital as a unified framework. Additionally, Maslow's hierarchy of needs, specifically the need for self-actualization, was incorporated. To uncover the meaning of TikTok video content, semiotic analysis was applied. Quantitatively, the study employed Melvin Defleur's theory of social categories. This research focuses on the interplay between self-actualization, habitus, and capital, and the allure of Gen-Z in TikTok video content, as perceived by audiences based on social categories (age, gender, education, religion, and residence). The findings reveal a reciprocal relationship between self-actualization, habitus, and capital in the interpretation of TikTok video content, and the appeal of Tik Tokers to audiences based on their social categories.

Keywords: Gen-Z, Self-Actualization, Habitus-Capital, Semiotics of TikTok Videos, Social Categories

Introduction

The advent of digital technology and network technology has given rise to a variety of innovations in media formats. From email, e-paper, and e-books to social media and Artificial Intelligence (AI). Specifically for social media, the number of users has been increasing significantly. TikTok, in particular, has experienced rapid user growth. This can be seen in data compiled by We Are Social as follows based on the data above, a detailed breakdown of social media users in Indonesia in 2023 can be described as bellow.
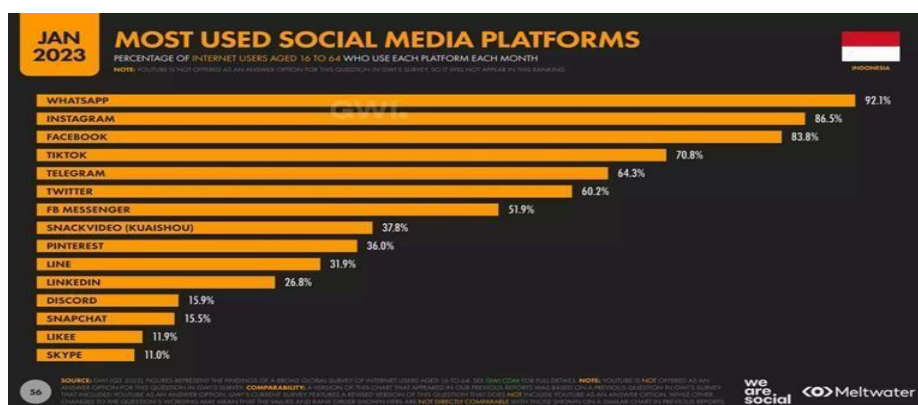

Figure.1 Most Uses Social Media Platforms in Indonesia (2023)

Based on the data above, a detailed breakdown of social media users in Indonesia in 2023 can be described as follows:

1) WhatsApp users account for 92.1% of the population, compared to 88.7% the previous year, indicating an increase.

2) Instagram users were recorded at 86.5% of the population, compared to 84.8% the previous year (up).

3) Facebook users account for 83.8% of the population, compared to 81.3% the previous year, also showing

an increase.

4) TikTok users account for 70.8% of the population, compared to 63.1% the previous year, showing a significant increase.

Since 2021, post-COVID-19 pandemic, Gen-Z – particularly dominated by women – have become increasingly fond of using the TikTok social media platform as a means of self-actualization, created in the format of short videos, and subsequently attracting the attention of the audience. This can be seen in the number of followers and viewers, which can reach hundreds of thousands or even millions.

This fondness is processed through the habits (habitus) of each individual in utilizing the TikTok social media, which ultimately results in financial gain when the short video content displayed gains a large number of followers and viewers – hundreds of thousands or millions of viewers, including likes and comments – resulting in endorsements from several producers of cosmetic, food, beverage, and other products. Regarding the very large number of followers and viewers, the researcher also uses a communication theory approach from Melvin DeFleur, namely the theory of Social Categories, which consists of age, sex, education, income, residence, and religion categories (Mukorom, 2021: 217).The term Gen-Z or i-Gen refers to the book titled "i-Gen: Why Today's Super-Connected Kids Are Growing Up Less Rebellious, More Tolerant, Less Happy - and Completely Unprepared for Adulthood" by Jean M. Twenge (2017). Gen-Z are individuals born between 1995 and 2012.

In principle, this research focuses on the phenomenon of Gen-Z or i-Gen regarding the reciprocal relationship or interplay between self-actualization, habitus (habits), and capital with the allure of Gen-Z in video content on the TikTok social media, which is also analysis using semiotic theory, and described and measured using the dimension of audience social categories (viewers). The term habitus was coined by French anthropologist and sociologist Pierre Felix Bourdieu, which is conceptualized "mathematically" as; (Habitus x Capital) + Field = Practice (Harker, Mahar, Wilkes, 2009: 9). In the context of a field or arena, ideally Gen-Z as an agent or content creator cannot be separated from the capital they possess (Muridan, 2003: 41-44).

Furthermore, the author also combines this research by using Maslow's hierarchy of needs theory on self-actualization, and quantitatively uses Melvin DeFleur's theory of Social Categories, as well as semiotic analysis conceptualized by Roland Barthes to reveal the meaning of the text in TikTok video content. According to Hoed (2011: 71), text is spoken language, written language, images, sounds, architecture, food systems, fashion systems, and various manifestations of culture. Meanwhile, according to McKee in Ida (2014: 62), text is everything that is written, images, films, videos, photos, graphic design, lyrics, and so on that produce meaning. Referring to the statement above, TikTok video content is also a text.

Literature Review

Generally, research or academic studies focused on social media have been conducted quite extensively in the academic literature, both quantitatively and qualitatively. Therefore, several previous studies on social media related to its users, viewed from various perspectives of social and humanities disciplines, can be elaborated here.

A journal entitled "Self-Actualization of Generation Y on Instagram" by Lenny Setyowati B. in 2017, published in the Journal of Communication Science Interaction, Diponegoro University, Semarang, examines the phenomenon of Generation Y in self-actualizing through Instagram social media using a qualitative method by utilizing the Hierarchy of Needs Theory initiated by Abraham Maslow and the Dramaturgy theory by Erving Goffman. This journal article concludes that: 1) Generation Y uses Instagram as a means of self-actualization to meet psychological and social needs; 2) The self-actualization of Generation Y on Instagram is influenced by the need for recognition, uniqueness, and existence; 3) Instagram social media becomes a space to express identity and increase self-confidence.

The journal titled "The Relationship between Self-Actualization and the Utilization of Social Networks through Social Media in Employees at Login Megastore Bandung" was written by Eko Prasetianto and Yuce Sariningsih, published in the Journal of Social Rehabilitation Science (Rehsos), Vol. 4 No. 1, 2022, published by the Bandung Social Welfare Polytechnic. This paper presents the following main findings: 1) There is a positive relationship between self-actualization and the use of social media; 2) Employees with high self-actualization tend to use social media to increase self-confidence and self-expression; 3) Social media facilitates self-actualization through sharing experiences, social interaction, and information seeking.

The use of the concept of Habitus by Cahyaningrum Dewojati and Nadhilah Nurtalia, entitled "Bourdieu's Habitus Concept and the Dynamics of the Chinese Community in Jang Kliroe Education and Victims of Peroentoengan," published in the Journal of Literature and Local Wisdom (Arif) edition Vol. 3, No. 1, 2023, Universitas Gajah

Mada, Yogyakarta. This article explains Pierre Bourdieu's concept of habitus with the main findings as follows: 1) Habitus shapes the identity and behaviour of the Chinese community; 2) Traditional Chinese education strengthens habitus. 3) The interaction between habitus and the social environment influences the dynamics of society; 4) Habitus maintains social structure and power.

Furthermore, the author Anak Agung Ngurah Agung Suryadipta Wardhana in the Journal of Animation and Games Studies (Vol. 9, No. 1, April 2023), Faculty of Social and Political Sciences, Department of Communication Science, University of Indonesia, entitled "Habitus, Capital, and distinction: Strategies for Mastering Capital through Microtransaction Practices of Virtual Commodities in Online Games." Through his study, the author aims to understand how strategies for mastering capital are carried out by players in online video games through the practice of microtransactions of virtual commodities. The research was conducted using a qualitative approach and literature study as a method to present the reality related to social interaction in online video games and microtransaction practices. The reality found through the literature study process was then analysis based on Pierre Bourdieu's postmodern perspective on habitus, economic capital, social capital, symbolic capital, and distinction. The results of the study show that online video game players practice [1] microtransactions of virtual commodities as a strategy for mastering capital. Players also convert forms of capital according to their tastes and desires.

A journal article entitled "The Behaviour of Generation Z towards the Use of TikTok Social Media: TikTok as an Educational and Activist Media" was written by Fadhlizha Izzati Rinanda Firamadhina and Hetty Krisnani, published in the Social Work Journal, Vol 10, No, 2, Department of Social Welfare, Padjadjaran University, Bandung, researching the behaviour of Generation Z in utilizing TikTok social media as an educational and activist media. The research found that TikTok can be used as a form of informal education and digital activism. In informal education, learning models and policies are found that can influence activities.

The journal article titled "The Use of the TikTok Application as a Creative Media among Gen Z Teenagers," written by Dewi Kinanti and Yuli Zulaikha in the Journal Communication Specialist, Vol. X, July 2022, Universitas Dr. Soetomo, Surabaya – Indonesia, aims to find out the use of the TikTok application as a creative media and its positive and negative impacts among Gen Z teenagers. The research method used in this study is a qualitative method with a narrative approach and uses a data collection method through interviews, observations, and documentation. In this study, interviews were conducted with three informants, one main informant and two supporting informants. The results of the study conclude that the use of TikTok social media has an influence on the development of creativity in Gen Z teenagers.

Referring to the explanation and description above, the author determines and decides on research or studies - which have not been carried out by previous researchers - to combine Maslow's Hierarchy of Needs theory on Self-Actualization, Pierre Bourdieu's theory of Habitus and Capital, Roland Barthes' Semiotics in Denotation, Connotation, and Myth, and the utilization of Melvin deFluer's Social Category theory using a combination method (mix methods). Although the author does not deny that research involving the phenomenon of Gen-Z as TikTokers has been carried out extensively, both using quantitative and qualitative methods through the framework of social sciences, communication science, humanities, and cultural studies.

The author observes the motivation and attitude of Gen-Z (1997 – 2012) as content creators on TikTok videos - using a qualitative approach - using Maslow's hierarchy of needs on self-actualization has a significant difference compared to previous generations. Whether it's the Baby Boomers generation (1946 – 1964), Gen-X (1965 – 1980), or Gen-Y or Millennials (1981 – 1996). According to Baresfod Research, the characteristics of Gen Z are ambitious, digital-native, and confident. Gen-Z is very dependent on digital devices; mobile phones/gadgets and laptops. Therefore, they actualize themselves, one of which is as a TikToker. To complement, David Stillman and Jonah Stillman state in Gen Z Understanding the Character of the New Generation That Will Change the World of Work (2018: xvii), "Gen Z is the first generation to be born into a world where all physical aspects (humans and places) have digital equivalents. For Gen Z, the real world and the virtual world overlap."

As TikTokers, Gen Z creates short-duration video content that is uploaded to TikTok social media. The video content can vary. However, on average, TikTok content creators present video content while dancing or lipsyncing – just for entertainment content but full of creativity that tends to trigger imitation practices – accompanied by music or songs that are currently viral, as well as dance movement guides or dances.

Of course, the imitation practices carried out by TikTokers cannot be separated from the facilities available on TikTok. Related to imitation practices - in the concept of memetics theory - Richard Dawkins and Richard Brodie have also studied it conceptually. Richard Dawkins - an expert in neo-Darwinian biology - the originator of the term meme in The Selfish Gene (1989), the biological meaning of a meme is a fundamental entity of cultural

spread or imitation. Unlike Richard Brodie's statement in Virus of the Mind, a meme is defined as the basic element of information in the mind whose existence has an impact on various events as they are, thus triggering more copies of the meme in the minds of other people. For that reason, Wijayanto explains (2013: 17), "When we duplicate someone's behavior, there is something that shifts and then continuously moves from one person to another." This "something" is what Dawkins calls a meme.

Although it is an imitation, the visual display of TikTok video content, on average, often presents the attractiveness of the content creator so that it gets a response from viewers in the form of likes or comments. To understand the meaning of this video content, the author uses semiotic analysis from Roland Barthes.

Basically, the motivation and attitudes attached to Gen-Z are processed through space and time, which Bourdieu conceptualizes as habitus supported by capital. In Bourdieu's thought, this capital consists of cultural, social, economic, and symbolic capital.
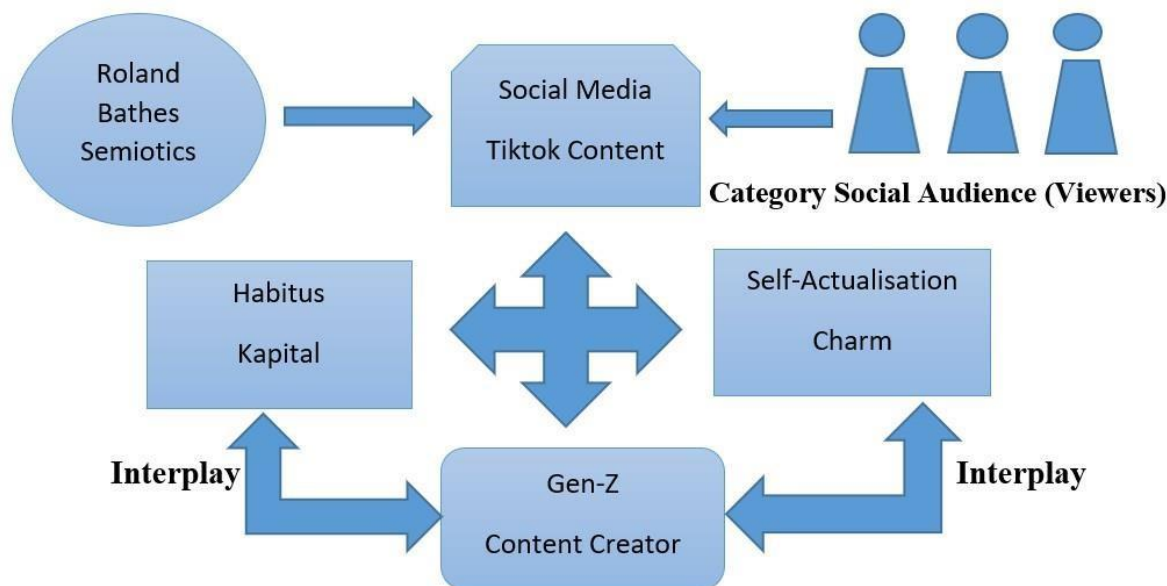

Figure.2 Flow of Gen-Z Entities and Social Media

Based on the flowchart described above, the researcher tries to offer a new research perspective on the phenomenon of Gen Z in creating video content through TikTok social media, viewed qualitatively using the concepts of habitus, self-actualization, and charm, semiotics, and quantitatively through the dimension of social category of the audience or viewers. In addition, separately and briefly mentioned earlier, the researcher also includes the concept of memetics initiated by Richard Dawkins to reveal the imitation actions carried out by TikTokers.

Holistically, this study can understand and reveal the motivations and attitudes that materialize in self actualization, and are trajectory processed in space and time that form habitus and are supported by a number of capital possessed by TikTok content creators in creating video content that has charm.

Need for Self-Actualization

According to Robbins and Coulter (2010), the need for self-actualization is the need for individuals to enable what they want to be equal to their abilities. For example, a journalist must have the competence or potential to conduct interviews and investigations, a lecturer must be able to teach communicatively. Maslow (1987) said that self actualization is the full use and utilization of talents, capacities, and potentials possessed by humans to meet those needs. To complement, Omifolaji (2010) said that self-actualization is the process of a person's effort in actualizing their potential, abilities, and talents. Furthermore, Self-Actualization is the pinnacle of the hierarchy of human needs, namely the development or realization of full potential or capacity. Maslow argued that humans are motivated to become everything they are capable of being. Even if other needs are met, but if the need for self-actualization is not met, does not develop or is unable to fully use their innate abilities, then a person will experience anxiety, dissatisfaction, or frustration (Yusuf and Juntika, 2012: 160).

In Maslow's view in Schultz and Schultz (2015: 561), every person has an innate tendency towards self actualization. This condition is the highest need in humans and involves activities that use all our qualities and abilities, developing and fulfilling our potential. In detail, according to Robbins and Coulter (2010), the indicators

of the need for self-actualization are as follows:

1. **Need for Growth** The need for growth is the need to know and understand something, to grow and develop with the appreciation of others.

2. **Need for Potential Achievement** The need for potential achievement is a person's need to develop the potential, abilities, and talents within them to the maximum.

3. **Need for Self-Fulfillment** The need for self-fulfillment is the need to fulfill one's existence by maximizing the use of one's abilities and potential.

4. **Need for Drive** The need for drive is the presence of a drive within an individual to maintain their existence according to their potential. This is related to the drive to motivate oneself when doing a task and even always wanting to be creative in doing their tasks.

According to Maslow (1993), self-actualization is the drive to become oneself to the fullest of one's ability, and to be whatever one is capable of becoming. Maslow also argued that self-actualization is the pinnacle of the human hierarchy, namely the ongoing utilization and development of potential, capacities, and talents as fulfillment of a mission and a deeper drive and knowledge of oneself fully (Olson & Hargenhahn, 2013). Self-actualizing individuals always cultivate, develop, and use their best abilities to be themselves (Junianto, 2013). Self actualization is also considered a process of continuous development of self-potential. According to Gopinath (2020), this is marked by how individuals can realize and utilize various potentials within themselves to achieve a goal in life. Thus, it can be concluded that self-actualization is an attitude of being oneself according to one's desires and circumstances by recognizing and developing one's potential so that the goal is achieved.

Trajectory of Habitus

The word "habitus" originates from Latin and refers to a typical condition, appearance, or situation, or habit, especially in the body (Jenkins, 2013). Habitus is a system consisting of enduring dispositions that occur within an individual throughout their life (durable), which can promote practices in various fields (transposable), which serves as the basis for the formation of structured and objectively unified practices (Bourdieu, 1977: 72). Basically, habitus is an enduring tendency that forms habits due to its lifelong existence, habitus triggers practices in various arenas, and these repetitive practices eventually form a structure. On the other hand, habitus is a structure that is structured by the social world, through habituation and education (Jenkins, 2004: 115; Ritzer and Goodman, 2004: 523). According to (Mutahir, 2011), in Bourdieu's understanding, habitus can be explained from several aspects, namely:

1) It is a set of knowledge about how agents can then understand the world, beliefs and values in everyday life that are only passively stored in memory.

2) It is owned by agents, meaning that agents are influenced by objective cultural conditions in their actions, values, or ways of acting. This also applies to agents in everyday life.

3) Habitus is always formed in moments of practice; this means that habitus is influenced and shaped by agents when faced with problems in life, making decisions, or in the context in which habitus takes place. Therefore, habitus is involved in everyday life.

4) Acting with awareness. This is caused by habits adopted by agents, which can be seen from their bodily actions, such as the way they walk, eat, and talk. Therefore, habitus works very well with systems, structures, laws, rules, and also categories of meaning in everyday life, as well as perceptions from agents. So, habitus can function when agents do not consider the socio-cultural context and how that existence is formed.

Bourdieu's Concept of Capital

Before going into more detail about capital in Bourdieu's concept, the author will mention the concept of capital initiated by Karl Marx. Through his masterpiece titled Das Kapital, Marx is a figure who is quite capable of representing the concept of capital. The question arises, what is capital? Capital is money that is invested rather than used for human needs or desires. In Bourdieu's concept, capital is neither Marxian capital nor a formal economic concept. But it includes the ability to control one's own and others' futures. Capital is a form of power (Widjojo, 2003: 44). Therefore, according to Bourdieu's idea, capital consists of; social capital, cultural capital, and economic capital. A number of these capitals have their functions according to what will be done by the actors or agents - in Bourdieu's terms - in carrying out their activities.

Social capital as an actual and potential resource possessed by an individual comes from institutionalized social

networks and continuously occurs in the form of recognition and reciprocal introductions - in other words, membership in a social group - which gives its members various forms of collective support (Damsar and Indrayani, 2019: 120). According to Lee (2006: 58), cultural capital is the possession of competencies or cultural knowledge that guides cultural value preferences and certain consumption patterns, which are institutionalized in the form of educational qualifications. Economic capital is the most efficient capital. According to Bourdieu in Widjojo (2003: 44), economic capital is in the form of means of production (machines, land, labor), materials (income and objects) and money that can be easily used for all purposes and inherited from one generation to the next.

Roland Barthes Semiotics Interpretation

This research aims to examine the meaning of TikTok video content regarding the charm of Gen-Y and Gen-Z Tik Tokers. To this end, the author utilizes Semiotic Analysis initiated by Roland Barthes. Definitively, according to Ferdinand de Saussure in Piliang (2003: 47), Semiotics is the science that studies the structure, types, typology, and relationships of signs in their use in society. As quoted by Rio (2008: 680), according to Sobur, semiotics can be defined from two perspectives, namely, etymologically and terminologically. Etymologically, the word semiotics comes from the word semeion (Greek) which means sign. While terminologically, semiotics is the science that studies a wide range of objects, events, and all cultures as signs.

Referring to the above understanding, this analysis is intended to reveal the meaning of the structure and relationships of signs contained in several scenes of TikTok video content from the creations of Gen-Y and Gen-Z Tik Tokers who display their charm. Regarding the charm of the appearance of Gen-Y and Gen-Z Tik Tokers, it also has a connection with the concept of fetishism. According to Piliang (2003: 17), fetishism is an attitude that assumes the existence of a certain power, spirit, or charm that resides in a particular object. In TikTok video content displayed by Tik Tokers, the intended power of charm is able to attract the attention of viewers, as indicated by reactions in the form of comments, likes, and followers on their TikTok accounts. This proves that some GenY and Gen-Z Tik Tokers on TikTok social media have a very strong charm.

Referring to the explanation above, the author will describe several Tik Tokers who can be used as a representation of Gen-Y and Gen-Z, which emphasizes how strong their charm is for followers. Therefore, the theory of Semiotic Analysis initiated by Roland Barthes is utilized by the author to find elements of their charm. Before discussing the elements of the charm of Gen-Y and Gen-Z Tik Tokers, here will be explained some concepts and stages of Roland Barthes' Semiotic theory - in this case, Barthes also refers to Saussure's concept - which consists of signifier, signified, denotation, connotation, and myth.

Before mentioning what Roland Barthes has developed from Ferdinand de Saussure's ideas, the author will explain the concept of Saussure. In Sobur (2004: 125), Saussure places the sign (sign) in the realm of communication in distinguishing between the signifier and the signified. Signifier can be interpreted as a meaningful sound or stroke that has meaning (physical/material element), that is, what is spoken or uttered and what is depicted, written, seen, or read. While the signified is a mental image, that is, the mental concept or mental aspect of language.

Signifier refers to the physical appearance of the sign which can be in the form of a stroke, line, colour, or sound or other signs, while Signified refers to the meaning embedded in the physical appearance of the sign. According to Saussure, the sign (Sign) is arbitrary where the combination of [1] Signifier and signified is an entity as it pleases (Saussure, 1959: 67). There is no natural relationship between the signifier and the signified. There is also no intrinsic reason why an object is given a label according to its name (Culler, 1990: 19). Any word can replace the name of that object if it has been accepted by the consensus or convention of a society. In fact, according to Saussure, in reality, every expression used in society is obtained based on collective behaviour or agreement (convention) (Saussure, 1959: 68).

Meanwhile, denotation can be interpreted as the explicit relationship between a sign and its reference or reality in signification. While connotation is the aspect that is related to feelings and emotions as well as cultural and ideological values (Piliang, 2003: 16 - 17). To complement, denotation refers to what is believed by common sense, which is observed from a sign (Fiske, 2014: 140). Semiotically, connotation is a second-level semiotic system that is built on the first-level semiotic system of denotation by using the meaning or signification of the first-level system as an expression or signifier (Sunardi, 2020: 67). To be more explicit or clear regarding the meaning of sign, signifier, and signified, in this case, it needs to be elaborated or described through a diagram containing images, sign categories, and sign descriptions. The following is an explanation of the intended diagram:

Table. 1 Woman in Saussure's Sign Triangle Description (Sign, Signifier, Signified)

Sign	Sign Category	Sign Description
	Sign	A picture of a long-haired young woman
	Signifier	A drawing or scribble in black pencil that forms the face of a young woman.
	Signified	The interpretation of the face of a young woman with long flowing hair, beautiful and charming.

The arbitrary (arbitrary) relationship between the signifier and the signified also means that there is no fixed and universal concept. These two things are truly different entities (Culler, 1990: 23). This is why a description of a house can be different in the minds of other people, and why words in different alphabets may not have the same meaning at all.

The consideration for selecting female Gen-Z TikTokers with criteria limited to the age range of 1997-2012, includes the number of followers and viewers reaching thousands.

According to Roland Barthes in his book Mythology (2009: 151-153), myth is presented as follows, myth is a "type of speech... myth must have a historical basis, whether ancient or not, because it is a type of speech chosen by history: myth cannot be born from the "essence" of something... this type of speech is a message. Therefore, it cannot be limited only to spoken language. Messages can consist of various forms of writing or representation, not only in the form of written discourse, but also in the form of photography, cinema, reportage, sports, performances, publications, all of which can function as supporters of mythical speech."

In Barthes' concept, myth is the result of a second order of signification. For the first, referring to Saussure's basic work. This order describes the relationship between the signifier and the signified in the sign, which produces denotative meaning. While the second order produces connotative meaning. According to Fiske (2005:118), connotation describes the interaction that takes place when a sign meets the feelings or emotions of its user and its cultural values.
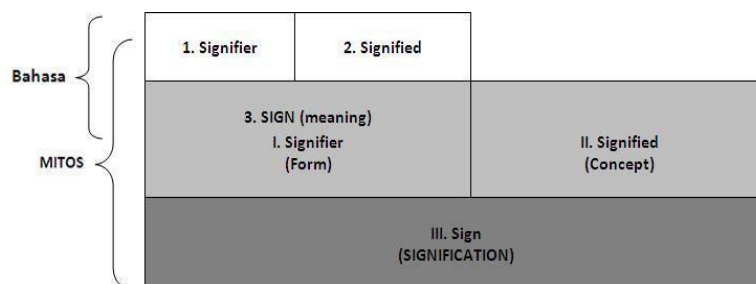

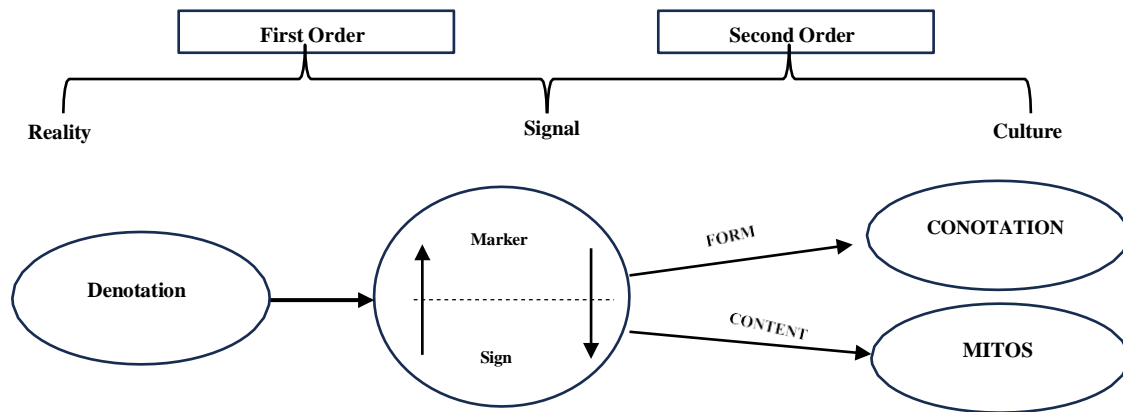Figure. 3 Barthes' schema (modified from St Sunardi)

Figure.4 Barthes' schema

In the context of this research, which focuses on TikTok videos featuring the charm of Gen-Z female TikTokers, it's important to delve into the definition of "charm." According to Merriam-Webster, charm, as a noun, is defined as "a trait that fascinates, allures, or delights." As an adjective, charm means "to please, soothe, or delight by compelling attraction." When applied to women, these compelling attractions can include beauty, grace, kindness, a ready smile, an ideal body, piety or religiousness, and sex appeal. Sex appeal can manifest in features like sensual lips, beautiful eyes, and a sexy body. With the advancements of technology and social media, women, especially Gen-Z, are increasingly using these platforms to showcase their charm. Physical attractiveness, in particular, has become a dominant feature on platforms like TikTok. The progress of technology and social media has transformed beauty standards in contemporary society. People who use social media can easily engage in various activities such as chatting, uploading photos and videos, and sharing opinions (Farleni & Widayatmoko, 2016).

Research Methodology

In this research, the researcher employs a mixed-methods approach to understand and reveal qualitatively the reciprocal relationship or interplay between self-actualization, habitus, and capital in Gen-Z content creators, as well as quantitatively the charm of Gen-Z content creators in TikTok videos and the audience's understanding based on social categories. According to Creswell (2009), a mixed-methods research approach combines or links both quantitative and qualitative research methods. This includes philosophical foundations, the use of quantitative and qualitative approaches, [1] and combining both approaches in research.

More specifically, according to Mulyadi, Basuki, and Prabowo (2019: 150), if a research objective involves both measurement and detailed understanding, or finding the meaning behind a phenomenon, it is necessary to combine two methods, namely quantitative and qualitative methods or vice versa, qualitative methods combined with quantitative methods. The combination of these two methods is known as mixed-methods. In this mixed-methods research, the researcher also uses a Sequential Exploratory Strategy. According to Creswell (2010) in (Mulyadi et al., 2019: 155), Darmawan (2021), the sequential exploratory strategy involves collecting and analyzing qualitative data in the first stage, followed by the collection and analysis of quantitative data, using the findings produced from the first stage (qualitative stage). The weight or priority tends to emphasize the results of the first stage. The mixing process between the two methods occurs when the researcher "connects" the results of the qualitative analysis and the collection of quantitative data. The term "connecting," according to the author, means utilizing several themes obtained in qualitative research and then making them variables in quantitative research. Referring to these variables, it is then used as a reference in collecting quantitative research data. Because, from these variables, the elements or perspectives will be sought to find indicators as guidelines for a list of questions for collecting quantitative data.

Results and Discussion

As explained above regarding the concepts and theories to reveal the reciprocal relationship or mutual influence between self-actualization, habitus, and capital, which are related to the charm of TikTokers in TikTok video content for the understanding of the audience based on the dimension of social categories, the researcher found a reciprocal relationship that refers to the concepts and theories that have been presented before. The utilization of the concepts and theories that have been presented will be a comprehensive discussion and research result so that it can find answers to the problems regarding the interplay of self-actualization, habitus, capital, and the charm of

TikTokers through TikTok video content for the understanding of TikTok social media users based on their social categories.

To that end, the researcher begins with an explanation of Roland Barthes' semiotic concept. In the following discussion, the researcher focuses on four women who represent Gen-Z in actualizing themselves through TikTok social media in accordance with the purpose and objectives of the research:

Table.2 of Tiktokers Visual Category Sign

Tiktoker	Visual Sign	Denotation		Connotation	Myth
Keyko		Pretty face	-Long hair -slender nose -perfect eyebrow -beautiful eyes -smooth skin	The face of a beautiful woman has an enchanting charm.	Beautiful women have the charm or allure worthy of appearing on social media as TikTokers.
Dita Dina Dini		Triplet sisters	-Wearing glasess -Wearing hijab -Wearing same cloth and modest	The face of the virtuous triplet sisters has a captivating charm.	A pious woman has the charm or allure worthy of appearing on social media as a TikToker.
Hanna		The face of a polite woman	-natural long hair -modest cloth -smiling	The face of a polite and friendly woman has charm.	A polite woman has the charm or allure worthy of appearing on social media as a TikToker.

| Nayya | | Woman with Asian face | - hair dyed blonde in a trendy style - Asian face that is identical to the face of a Korean woman | The trendy Korean face has charm. | Trendy women with Korean features have the charm or appeal worthy of appearing on social media as TikTokers. |

The elements of charm possessed by the four female TikTokers, as analyzed semiotically, include contemporary or trendy beauty, an ideal body, well-maintained hair, a friendly and smiling demeanor, and a representative creativity in presenting dance moves or choreography.

The charm of these four women's appearances in their TikTok videos is indicated by a significant number of followers and viewers, and a substantial amount of likes and comments. The fact that these TikTokers have hundreds of thousands of followers and viewers is a testament to the captivating elements they possess.

Therefore, the results of the interviews and statistical tests of the respondents' understanding provide a sufficient overview of the four TikTokers or content creators as objects of study that represent Gen Z.

Respondent Criteria

In addition to the qualitative analysis using semiotics, the researcher also wanted to know the understanding of the respondents (audience) as followers of the four female TikTokers, examined based on the dimension of social categories. The results of statistical measurements and descriptive responses from the respondents, in the form of tables, can be detailed as follows:

Table 3 . Nayya's respondent criteria

Variable	Category	Frequency	Percentage (%)
Number of Respondents	Total	201	100
Gender	Male	34	16.9
	Female	167	83.1
Age	Teenagers	7	3.5
	Young man	194	96.5
Education	High School	117	58.2
	College	84	41.8
Religion	Islam	189	94.0
	Christian	9	4.5
	Catholic	0	0
	others	3	1.5
Job	Student	47	23.4

	College Student	125	62.2
	Self-employed	23	11.4
	Content Creator	6	3.0
Subscribe to Wifi	No.	65	32.3
	Yes	136	67.7
Internet quota usage per month	5 – 10 GB	57	28.4
	10 – 15 GB	38	18.9
	15 – 20 GB	30	14.9
	20 – 25 GB	18	9.0
	> 25 GB	58	28.9
Tiktok consumsion per day	0 – 1 Hour	16	8.0
	1 – 2 Hour	35	17.4
	2 – 3 Hour	47	23.4
	3 – 4 Hour	37	18.4
	> 4 Hour	66	32.8

Source: Data Processing Results

Based on the table above, Nayya's followers are predominantly female, comprising 83.1%, with the remaining 16.9% being male. The respondents' ages fall into two categories: teenagers at 3.5% and young adults at 96.5%. Regarding education, 58.2% of respondents are at the high school level and 41.8% are at the university level. The majority of respondents, 94%, identify as Muslim, with 4.5% identifying as Christian and 1.5% identifying with other religions. In terms of occupation, 23.4% of respondents are students, 66.2% are university students, 11.4% are entrepreneurs, and 3.0% are content creators. A significant portion of the respondents, 67.7%, have a Wi-Fi subscription at home, while the remaining 32.3% do not.

The monthly mobile internet data usage of the respondents is as follows: 28.4% use 5-10 GB, 18.9% use 10-15 GB, 14.9% use 15-20 GB, 9.0% use 20-25 GB, and 28.9% use more than 25 GB. Furthermore, the daily TikTok consumption of the respondents is as follows: 8.0% use it for 0-1 hour, 17.4% for 1-2 hours, 23.4% for 2-3 hours, 18.4% for 3-4 hours, and 32.8% for over 4 hours

Table 4. Motivation of using TikTok for Nayya's Follower

No	Type of Content	Mean
1	Beauty / facial care (*make up*)	3.9602
2	Fashion	3.8010
3	Humor / comedy	3.4677
4	Dance	2.8060
5	Lipsync	2.7015

Source: Data Processing Result

Based on the Mean values from the SPSS data processing, Nayya's followers most prefer beauty/facial treatment (make-up) content, followed by fashion content, humor/comedy content, dance and similar content, and lastly, lipsync content.

Table. 5 Beautiful Charm based on Nayya's Follower

No	Beauty Charm	Mean
1	Exudes beautiful charm	4.3682
2	Charming smile	4.3184
3	Creative movements	4.3035
4	Attractive appearance	4.3035
5	Energic	4.2537
6	Beautiful face	4.2040
7	Using trending song	4.1990
8	Creativity of movement, song choice, perfect outfit, proper place and shooting location	4.1592
9	Always following the trend in dance, fashion and editing effect for visual	4.1542
10	Good image display and full high definition (FHD)	4.1443
11	Enchanting eyes	4.1343
12	Ideal body proportion	4.0746
13	Different appearance in every content and it doesn't get boring	4.0299
14	Difference from other TikTokers	4.0299
15	Uniqueness	4.0249
16	Suitability of clothes worn	3.8955
17	Communicative	3.8756
18	Sensuality	2.8905

Source: Data Processing Results

The 5 (five) highest charm perception scores that Nayya's followers attribute to her are: exuding charm; having a charming smile; possessing creative movements; having an attractive appearance; and appearing energetic.

Meanwhile, the 5 (five) lowest scores are sensuality, communication, suitability of clothes worn; uniqueness; and difference from other TikTokers.

Table 6. Hana's respondent criteria

Variable	Category	Frequency	Percentage (%)
Number of Respondents	Total	111	100
Gender	Male	30	27.0
	Female	81	73.0
Age	Teenagers	8	7.2
	Young man	103	92.8
Education	High School	36	32.4
	College	75	67.6
Religiom	Islam	80	72.1
	Christian	22	19.8
	Catholic	6	5.4
	others	3	2.7
Job	Student	7	6.3
	College Student	89	80.2
	Self-employed	12	10.8
	Content Creator	3	2.7
Subscribe to Wifi	No	15	13.5
	Yes	96	86.5
Internet quota usage per month	5 – 10 GB	34	30.6
	10 – 15 GB	24	21.6
	15 – 20 GB	22	19.8
	20 – 25 GB	8	7.2
	> 25 GB	23	20.7
Tiktok consumsion per day	0 – 1 Jam	20	18.0
	1 – 2 Jam	24	21.6
	2 – 3 Jam	27	24.3
	3 – 4 Jam	19	17.1
	> 4 Jam	21	18.9

Source: Data Processing Results

Based on the table above, Hana's followers are predominantly female, comprising 73.0%, with the remaining 27.0% being male. The respondents' ages fall into two categories: teenagers at 7.2% and young adults at 92.8%. Regarding education, 32.4% of respondents are at the high school level and 67.6% are at the university level. The

majority of respondents, 72.1%, identify as Muslim, with 19.8% identifying as Christian, 5.4% as Catholic, and 12.7% identifying with other religions. In terms of occupation, 6.3% of respondents are students, 80.2% are university students, 10.8% are entrepreneurs, and 2.7% are content creators. A significant portion of the respondents, 86.5%, have a Wi-Fi subscription at home, while the remaining 13.5% do not. The monthly mobile internet data usage of the respondents is as follows: 30.6% use 5-10 GB, 21.6% use 10-15 GB, 19.8% use 15-20 GB, 7.2% use 20-25 GB, and 20.7% use more than 25 GB. Furthermore, the daily TikTok consumption of the respondents is as follows: 18.0% use it for 0-1 hour, 21.6% for 1-2 hours, 24.3% for 2-3 hours, 17.1% for 3-4 hours, and 18.9% for over 4 hours.

Table 7. Motivation of using TikTok for Hana's Follower

No	Type of Content	Mean
1	Fashion	3.5225
2	Humor / Comedy	3.4414
3	Beauty / skincare (*make up*)	3.3694
4	Dance content	2.5766
5	Lipsync	2.2072

Source: Dana processing result

Based on the mean values from the data analysis using SPSS, Hana's followers most preferred content related to fashion, humor/comedy, and beauty/skincare (makeup), followed by dance content, and lastly, lip-sync content.

Table 7. Beauty Charm according to Hana's Follower

No	Beauty Charm	Mean
1	Creative movements	3.9369
2	Energetic	3.9279
3	Radiating beauty	3.8829
4	Having a dazzling smile	3.8378
5	Having ideal body	3.7477
6	Attractive appearance	3.7477
7	Communicative	3.7387
8	Using trending song	3.7387
9	Creativity of movement, song choice, perfect outfit, proper place and shooting location	3.6937
10	Always following the trend in dance, fashion and editing effect for visual	3.6577
11	Good image display and full high definition (FHD)	3.5766
12	Enchanting eyes	3.5586
13	Uniqueness	3.5405
14	Suitability of clothes worn	3.5315
15	Beautiful face	3.4865
16	Consistently different content	3.4685

17	Difference from other TikTokers	3.2252
18	Sensuality	2.6757

Source: Data processing result

The 5 (five) highest charm perception scores that Hana's followers attributed to her are: creative movements; energetic; radiating beauty; having a dazzling smile; and having an ideal body. Meanwhile, the 5 (five) lowest scores were: sensuality; difference from other TikTokers; consistently different content; beautiful face; and suitability of clothes worn.

Table 9. D3Kembar's respondent criteria

Variable	Category	Frequency	Percentage (%)
Number of Respondents	Total	130	100
Gemder	Male	13	10.0
	Female	117	90.0
Age	Teenangers	26	20.0
	Young Man	104	80.0
Education	High School	87	66.9
	College	43	33.1
Re;igion	Islam	126	96.9
	Christian	4	3.1
	Catholic	0	0
	others	0	0
Job	Student	49	37.7
	College Student	66	50.8
	Self-employed	10	7.7
	Content Creator	5	3.8
Subscribe to Wifi	No.	55	42.3
	Yes	75	57.7
Internet quota usage per month	5 – 10 GB	62	47.7
	10 – 15 GB	20	15.4
	15 – 20 GB	13	10.0
	20 – 25 GB	9	6.9
	> 25 GB	26	20.0
Tiktok consumption per day	0 – 1 Jam	16	12.3
	1 – 2 Jam	25	19.2
	2 – 3 Jam	29	22.3

3 – 4 Jam	24	18.5
> 4 Jam	36	27.7

Source: Data Processing Results

Based on the table above, the respondents who are followers of D3Kembar are predominantly female at 90.0%, with the remaining 10.0% being male. Regarding age, 20% of respondents fall into the teenage category and 80% into the young adult category. In terms of education, 66.9% of respondents have attained a high school education level, while 33.1% have attended college/university. The majority of respondents, 96.9%, identify as Muslim, with 3.1% identifying as Christian, and no respondents identifying with other religions.

Looking at occupation, 33.7% of respondents are students, 50.8% are university students, 7.7% are entrepreneurs, and 3.8% are content creators. A slight majority of respondents, 57.7%, have a Wi-Fi subscription at home, while the remaining 42.3% do not. Monthly mobile internet data usage among respondents is distributed as follows: 47.7% use 5-10 GB; 15.4% use 10-15 GB; 10.0% use 15-20 GB; 6.9% use 20-25 GB; and 20.0% use more than 25 GB. Finally, daily TikTok consumption among respondents is as follows: 12.3% use TikTok for 0-1 hours; 19.2% for 1-2 hours; 22.3% for 2-3 hours; 18.5% for 3-4 hours; and 27.7% for over 4 hours.

Table 10. Motivation of Using TikTok For D3Kembar' followers

No	Type of Content		Mean
1	Fashion	3.7462	
2	Humor / Comedy	3.5308	
3	Beauty / skincare (*make up*)	3.3077	
4	Dance content	2.9615	
5	Lipsync	2.5692	

Source: Data Processing Results

Based on the mean values from the data analysis using SPSS, the respondents who are followers of D3Kembar most preferred content related to beauty/skincare (makeup), fashion, and humor/comedy, followed by dance content, and lastly, lip-sync content.

Table 11. Beauty charm according to D3Kembar's followers

No	Beauty Charm	Mean
1	Radiating beauty	4.1231
2	Having beautiful face	4.0308
3	Dazzling smile	4.0231
4	Attractive appearance	4.0154
5	Creative movements	3.9846
6	Creativity of movement, song choice, perfect outfit, proper place and shooting location	3.9462
7	Unique	3.9231
8	Using trending song	3.9154

9	Different content so it doesn't get boring	3.9077
10	Suitable fashion	3.8846
11	Attractive	3.8846
12	Having it's own uniqeness	3.8308
13	Attractive image display and full high definition (FHD)	3.8077
14	Always following the trend in dance, fashion and editing effect for visual	3.8000
15	Captivating gaze	3.7923
16	Communicative	3.7462
17	Ideal body proportion	3.7154
18	Sensuality	2.8615

Source: Data Processing Results

The 5 (five) highest charm perception scores that D3Kembar's followers attributed to them are: radiating beauty; having a beautiful face; having a dazzling smile; having an attractive appearance; and having creative movements. Meanwhile, the 5 (five) lowest scores were: sensuality; ideal body; communicative; captivating gaze; and following trends in movements, fashion, and visual editing effects.

Table 10. Keyko's respondent criteria

Variable	Category	Frequency	Percentage (%)
Number of Respondens	Total	140	100
Gender	Male	44	31.4
	Female	96	68.6
Age	Teenagers	15	10.7
	Young Man	125	89.3
Education	High School	38	27.1
	College	102	72.9
Religion	Islam	123	87.9
	Christian	10	7.1
	Catholic	4	2.9
	others	3	2.1
Job	Student	12	8.6
	College student	126	90.0
	Self-employed	1	.7
	Content Creator	1	.7
Subscribe to Wifi	No.	14	10.0
	Yes	126	90.0

Internet quota usage per month	5 – 10 GB	40	28.6
	10 – 15 GB	36	25.7
	15 – 20 GB	22	15.7
	20 – 25 GB	11	7.9
	> 25 GB	31	22.1
Tiktok comsumption per day	0 – 1 Jam	6	4.3
	1 – 2 Jam	28	20.0
	2 – 3 Jam	40	28.6
	3 – 4 Jam	29	20.7
	> 4 Jam	37	26.4

Source: Data Processing Results

Based on the table above, the respondents who are followers of Keyko are predominantly female at 68.6%, with the remaining 31.4% being male. Regarding age, 10.7% of respondents fall into the teenage category and 89.3% into the young adult category. In terms of education, 27.1% of respondents have attained a high school education level, while 72.9% have attended college/university. The majority of respondents, 87.9%, identify as Muslim, with 7.1% identifying as Christian, 2.9% as Catholic, and 2.1% as other religions. Looking at occupation, 8.6% of respondents are students, 90.0% are university students, 0.7% are entrepreneurs, and 0.7% are content creators. A large majority of respondents, 90.0%, have a Wi-Fi subscription at home, while the remaining 10.0% do not. Monthly mobile internet data usage among respondents is distributed as follows: 28.6% use 5-10 GB; 25.7% use 10-15 GB; 15.7% use 15-20 GB; 7.9% use 20-25 GB; and 22.1% use more than 25 GB. Finally, daily TikTok consumption among respondents is as follows: 4.3% use TikTok for 0-1 hours; 20.0% for 1-2 hours; 28.6% for 23 hours; 20.7% for 3-4 hours; and 26.4% for over 4 hours.

Table 11. Motivation of Using TikTok for Keyko's Follower

No	Type of Content	Mean
1	Fashion	3.6429
2	Humor / Comedy	3.4714
3	Beauty / skincare (*make up*)	3.3786
4	Dance content	2.5857
5	Lipsync	2.5357

Source: Data Processing Result

Based on the mean values from the data analysis using SPSS, the respondents who are followers of Keyko most preferred content related to humor/comedy, fashion, and beauty/skincare (makeup), followed by dance content, and lastly, lip-sync content.

Table 12. Charming beauty according to Keyko's Follower

No	Charming Beauty	Mean
1	Radiating beauty	3.2214
2	Captivating smile	3.1500

3	Mesmerizing eyes	3.0571
4	Ideal body	3.0357
5	Beautiful face	2.9786
6	Using trending song	2.9214
7	Attractive image display and full high definition (FHD)	2.9000
8	Attractive appearance	2.8786
9	Always following the trend in dance, fashion and editing effect for visual	2.8143
10	Energetic	2.7929
11	Suitable of cloth worn	2.7500
12	Creativity of movement, song choice, perfect outfit, proper place and shooting location	2.6929
13	Different in every content so it doesn't get boring	2.6714
14	Communicative	2.6571
15	Creativity in movement (dance)	2.6357
16	Unique	2.6071
17	Sensuality	2.5929
18	Distinctiveness from other TikTokers	2.5500

Source: Data Processing Result

The five highest-rated aspects of Keyko's beauty, as perceived by her followers, are: radiating beauty; having a captivating smile; possessing mesmerizing eyes; having an ideal body; and having a beautiful face. Conversely, the five lowest-rated aspects are: distinctiveness from other Tik Tokers; sensuality; uniqueness; movement creativity; and communication skills. This reflects how charm and motivation in using TikTok by content creators (TikTokers) are fundamentally supported by their habitus and capital, which they utilize for self-actualization on the platform through short-form videos. Habitus, as ingrained habits of TikTokers, becomes a consistent and recurring tendency across space and time. All TikTokers appearing in videos understand the prevailing rules and repeatedly perform activities like taking selfies, following dance trends, and synchronizing with the rhythm of chosen music. This habitus emerges from a learning process thorugh mobile communication (Darmawan, D., Suryadi, E., & Wahyudin, D., 2019). To achieve self-actualization through TikTok videos, creators possess various forms of capital, including cultural, social, and economic. These capitals support their presence on the platform through their video content. Without cultural capital, encompassing knowledge and education, TikTokers wouldn't grasp the rules of video creation. Mastery of methods and techniques, as knowledge, is crucial for appearing in TikTok videos. Economic capital facilitates access to adequate resources, such as gadgets essential for content creation. Building communication networks is a TikToker's way of acquiring social capital to gather communities within the platform. Essentially, a TikToker's charm, conveyed through video content, can attract a significant following that meets criteria for endorsements from producers or advertisers. The habitus, developed through time and ingrained in the TikToker, represents their ability to understand social dynamics and perform accepted actions. Their capital serves as a means for reciprocal relationships in realizing their TikTok persona. Each form of capital can be exchanged. For instance, economic capital can be converted into symbolic capital. A TikToker known for environmental advocacy or philanthropy, upon receiving media coverage, gains reputation and honor. Similarly, other forms of capital can be exchanged or converted. Take cultural capital into economic capital, for example. A university professor with a doctorate, frequently invited to speak at seminars, leverages their cultural capital to gain economic capital.

Essentially, the charm that a TikToker possesses and conveys through their video content can attract a significant following that meets specific criteria, leading to endorsements from various producers or advertisers. The habitus, developed over time and ingrained within the TikToker, represents their ability to understand social dynamics and engage in accepted practices. The capital possessed by the TikToker also serves as a means for reciprocal relationships, contributing to the realization of their online persona through TikTok videos.

5. Conclusion

Essentially, TikTokers achieve self-actualization through their videos by utilizing supporting resources like social, cultural, and economic capital, all processed through their habitus. "Memetica," or the imitation of viral content, also greatly influences follower engagement. Their charisma acts as a driving force to attract followers. Selfactualization cannot be achieved without the capital possessed by TikTokers. Economic capital allows them to manifest their existence through their gadgets. With these devices, they can synergize short video production, creativity, and their continued existence, thus maintaining the number of followers and viewers. This is an absolute requirement in the capitalistic logic of achieving financial gain through advertising.

However, the means of production in the form of economic capital are useless if TikTokers lack cultural capital. Most TikTokers have adequate educational backgrounds as cultural capital. Moreover, the intellectual qualifications of TikTokers can be achieved through formal, informal education, and family inheritance. This means that family inheritance is not only in the form of material wealth, but also in the form of inherited skills, the ability to manage and control oneself, and family reputation. TikTokers who are active in the entertainment field absolutely need social capital, namely social relations, networks, and connections to influential and powerful figures in the entertainment world. Having good relationships with famous celebrities also becomes a magnet or charisma for the TikToker in question, and can also increase credibility for followers and viewers. In addition, positive coverage from mainstream media is one of the supports for the existence of TikTokers, as their name becomes more widely known in society, especially among TikTok social media users.

Referring to the responses and answers of the respondents, the indication is manifested in the charisma and capital possessed by TikTokers so that their self-actualization can be fulfilled when they are active on TikTok social media. The habitus, which is an ingrained habit in TikTokers, becomes an ideal tool in their journey in the social arena. All systems, rules, and ethics are well understood by TikTokers who have a huge number of viewers, around hundreds to millions of viewers. Automatically, advertisers endorse them. That's the mechanism of capitalist logic in the realm of social media in general.

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