The Construction of Identity of "*Sultan*" and Hedonism on TikTok @indrakenz

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Abstract

The number of TikTok users has increased significantly. The phenomenon of influencers and TikTok stars competing to present content to go viral and appear on the For Your Page (FYP). One of them is the content of luxury life, hedonism, and showing off branded goods. TikTok has become an arena for spectacle and construction of "sultan" identity and hedonism. Indra Kesuma is an Indonesian TikTok star and influencer who is viral among teenagers by presenting luxurious and hedonistic life and showing off branded goods, with the famous words "*murah banget*". This is the background for the author to analyze TikTok as a spectacles media and the construction of the identity of "sultan" and hedonism on TikTok @indrakenz. The qualitative descriptive method with an analytical model, namely analyzing the words in the caption, the hashtags, the words spoken by Indra Kesuma, and the activities shown in the video with the theory construction of identity, hedonism, and spectacle. The results show that the construction of the identity of "sultan" and hedonism is carried out by writing the caption "sultan", hashtag #sultan, the word "sultan" spoken by Indra Kesuma, as well as activities of the sultan such as buying luxurious cars, having luxurious dishes, and wearing fancy apparels. TikTok has become a media of spectacle for the spread of ideology about role models and standards of living for teenagers, namely the hedonistic life of the sultan. The research contribution provides knowledge that TikTok as a medium for teenagers to construct the identity of "sultan", as well as being the spectacle of spreading ideology about the role model of the sultan.
Keywords: Construction of Identity; Sultan; Hedonism; Spectacle; Role Model

Abstrak

Jumlah pengguna TikTok *meningkat signifikan. Fenomena* influencer *dan bintang* TikTok *beradu menyuguhkan konten agar viral dan muncul dalam* For Your Page (FYP). *Salah satunya konten kehidupan mewah, hedonis dan pamer barang bermerek.* TikTok *menjadi arena tontonan, serta konstruksi identitas "sultan" dan hedonisme. Indra Kesuma merupakan* influencer *dan bintang* TikTok Indonesia *yang viral dikalangan remaja dengan menyuguhkan konten kehidupan mewah, hedonis dan pamer barang bermerek, dengan kata-kata populer "murah banget". Hal ini menjadi latar belakang penulis menganalisis* TikTok *sebagai media tontonan dan konstruksi identitas "sultan" dan hedonisme pada* TikTok @indrakenz. *Metode deskriptif kualitatif dengan model analisis yaitu menganalisis kata-kata pada* caption, hashtag, *dan kata yang diucapkan* Indra Kesuma, *serta aktivitas yang ditampilkan pada* video *dengan teori konstruksi identitas,* hedonism *dan* spectacle. *Hasil penelitian menunjukkan konstruksi identitas "sultan" dan hedonisme dilakukan dengan penulisan* caption *sultan,* hashtag *#sultan, kata sultan yang diucapkan* Indra Kesuma, *juga aktivitas kehidupan sultan seperti membeli mobil, makan dan mengenakan pakaian mahal.* TikTok *menjadi media tontonan penyebaran ideologi tentang* role model *dan standar hidup bagi remaja yaitu kehidupan sultan yang hedonis. Kontribusi penelitian memberikan pengetahuan bahwa* TikTok *menjadi medium bagi remaja untuk konstruksi identitas "sultan", serta menjadi media tontonan penyebaran ideologi tentang* role model *sultan.*
Kata kunci: *Konstruksi Identitas; Sultan; Hedonisme;* Spectacle; Role Model

Introduction

Social media TikTok is now increasingly popular. Head of Content and User Operations for TikTok Indonesia Angga Anugrah Putra said that in Indonesia, during the COVID 19 pandemic, the number of TikTok users increased by 20 percent compared to usual (Annur, 2020). The majority of users create educational content, food to fashion. The number of downloads reached 1 billion in early 2020, and with the COVID 19 pandemic, it increased to 315 million times in just 3 months. This surpasses any application in the first quarter of 2020 (Annur, 2020).

TikTok is a 15-seconds short video-making application launched by a Chinese technology company called ByteDance in September 2016

called Douyin (Berita Hari Ini, 2020). Within one year, Douyin has 100 million users and one billion video views every day (Adawiyah, 2020). Douyin's high popularity led him to expand outside of China in 2017 under the name TikTok. In 2017, Tiktok acquired the Musical.ly application that was released in 2014. Demographically, Musical.ly is more popular among American and European teenagers, while TikTok is popular among Asian teenagers (Pratomo, 2018).

During the COVID-19 pandemic, the TikTok application was widely downloaded because people needed entertainment and creativity while staying at home. TikTok is an application to record and present the creativity and valuable momentum of all users using only smartphones. TikTok stands out among other competitors because the TikTok application allows everyone to become content creators and share creative expression through videos (Berita Hari Ini, 2020).

With a significant number of active users, TikTok has become popular culture. Popular culture, according to Sorrels is a culture that is liked by many people and is not bound by certain social classes (Hasiholan et al., 2020). In the current digital era, popular culture has an even greater impact because easy access to information has a significant impact on popular culture in a country.

Until September 2020, TikTok did not have monetization because it was only 15 seconds long, so it was difficult to insert an ad in the form of a video. According to TikTok Indonesia's Head of User and Content Operation Angga Anugrah Putra, TikTok is still considering revenue sharing. TikTok is an application that can be used to make money, namely through advertisements that are usually present on the main page or For Your Page (FYP), not on the creator's profile page (Debora, 2020). Furthermore, the head of communications of TikTok Indonesia Chatrine Siswoyo said that with a large number of followers and likes (video enthusiasts), TikTok creators could have agreements with certain product sponsors or brands that are interested in advertising at prices adjusted to each product or brand (Debora, 2020).

With a hundred million users, mostly teenagers and pre-teens, TikTok is a dream for advertisers (Walker, 2019). YouTube and Instagram can create influencers, known as YouTubers and Instagram Celebrities. TikTok is also able to produce TikTok stars, whose rates continue to increase as the number of followers and likes (content enthusiasts) grows. Thus, Tiktok content creators are competing to find ideas to create content so that they can appear on the FYP (For Your Page), which is a recommendation page that will appear the first time every TikTok user opens the TikTok application. Videos on FYP come from various TikTok accounts that appear based on popularity.

Forbes' top seven TikTok stars as of June 2020: 1) Addison Rae with $ 5 million in 12 months of revenue; 2) Charli D'Amalio with income of 4 million US dollars; 3) Dici'e de Amelio earned 2.9 million US dollars; 4) Loren Gray with revenues of 2.6 million US dollars; 5) Josh Richards earned the US $1.6 million; 6) Michael Le with revenues of 1.2 million US dollars; and 7) Spencer X with revenues of 1.2 million US dollars (Wulandari, 2020). This shows that TikTok stars can make millions of dollars. Creativity producing content is a requirement and challenge so that followers, likes (content enthusiasts), comments, and share links of content continue to increase.

One of the TikTok stars who went viral in Indonesia is Indra Kesuma with the official TikTok account @indrakenz. The @indrakenz account has 3,1 million followers and 73,9 million likes, data as of March 3th, 2021 (@indrakenz, 2020). Based on observations made by researchers, the number of followers and likes continues to increase.

Indra Kesuma, at a glance, was born in North Sumatra, in 1996. Indra's life journey was not smooth like someone who was born as a "*sultan*". Indra has experienced various jobs, from building equipment store sales, presenter, broadcaster, online taxi driver, even being deceived by fake

investments that cost him his savings (Jonata, 2020). Then he pursued the trading business, become a YouTuber and Instagram celebrities until he was successful and earned billions of rupiahs. Indra is also the founder of an online trading course named kursustrading.com. He is also the founder and owner of the Digital Society Creative or known as Disotiv (Febrinastri, 2020). Then Indra is also involved in TikTok.

Indra Kesuma went viral as a YouTuber, Instagram celebrities, and TikTok star even managed to become an influencer for young people with his story, from people who were not rich the succeeded and became a "*sultan*" at a young age. Indra has also appeared in several mass media reports and was invited as a guest on the celebrity's podcasts in Indonesia because of his success in becoming "the sultan of Medan". This is the reason for choosing Indra Kesuma for this research.

Some research on TikTok has been conducted including Rahardaya and Irwansyah that namely the study of literature on digital literacy on TikTok. This research aims to determine the use of TikTok as a means of digital literacy during the COVID-19 pandemic and an overview of digital literacy carried out in several countries in the world. The results show that digital literacy is needed in the use of social media, one of which is TikTok because if digital literacy is not carried out it will have a negative impact. Digital literacy is needed in various fields and sectors because digital literacy will be able to control the public to avoid inaccurate information and cybercrime. The various characteristics of TikTok users are mainly from the younger generation, so it is important to increase awareness of digital literacy when using TikTok (Rahardaya & Irwansyah, 2021).

Research on TikTok that focus on Islamic studies was carried out by Madhani et al. The study states that the intensity of using TikTok has various impacts on students' Islamic behavior. This research aims to examine the impact of using social media TikTok on the Islamic behavior of students in Yogyakarta. The results of the study show that even though Tiktok has a negative influence because students are complacent by time, delays in work, assignments, and a sense of laziness arise. But on the other hand, many students use the TikTok application to find information about various things, so the TikTok application also has a positive influence on student Islamic behavior and many new things are obtained by students ranging from general knowledge, religious knowledge to business information (Madhani et al., 2021).

The research was carried out by Fanaqi, interpreting how TikTok is used as a media to support the creativity of its users during the COVID-19 pandemic (Fanaqi, 2021). The results of the study show that the use of Tik Tok during the Covid-19 pandemic is enough to support the creativity of its users. The creativity indicators as stated by Gulford which include fluency of thinking, the flexibility of thinking, and developing ideas are almost all felt by the participants as TikTok account users. This is because users feel that the use of the TikTok application is quite effective during the Covid-19 pandemic, where most daily activities are carried out at home, as an effort to avoid crowds and direct contact with other people as an effort to prevent Covid-19 transmission. In addition, the use of the TikTok application also has several benefits including as entertainment media, interaction media, promotional media, information sharing media, and media that can increase immunity (Fanaqi, 2021).

Mustafa has conducted research on TikTok as an identity construction during the COVID-19 pandemic in Indonesia (Mustaffa, 2020). Mustafa said that social media is a cyberspace capable of expanding identities that are difficult to pass through in the real world, especially age. The research was conducted to find out TikTok as a medium for @adyroswady72 to expand his identity. The results of the study found that @

adyroswady72 succeeded in constructing his identity on TikTok, through the consistency of creating dance content and transitional videos during the PSBB period of the Covid-19 outbreak. The expansion of @adyroswady72's identity with his creativity is proof that TikTok is not only for young people, but for various groups. Therefore, TikTok has become a site to expand one's identity, in this case, @adyroswady72, as a creative father, a "modern uncle", a father who entertains other TikTok users, but without letting go of the identity of his father and parents in the real world (Mustaffa, 2020).

While in this study, the content constructed on the @indrakenz TikTok account is the identity of the "*sultan*" himself and a portrait of his hedonic life. TikTok has become a medium of spectacle for his current social status, which has changed in identity, from initially a person with a simple identity and an economic background who is not a rich person, then succeeded in becoming a rich person who is known and goes viral as "*sultan Medan*" with abundant wealth and a luxurious lifestyle. Indra Kesuma's identity displayed on TikTok which is TikTok is cyberspace. According to Wood & Smith (2005), cyberspace is a space to share one's identity (Wood & Smith, 2005), while Balsamo (2000) states that cyberspace is the formation of virtual identities (Balsamo, 2000)

Identity, according to Barker is a cultural construction because the discursive resource that becomes the material for the formation of identity is culture (Barker, 2011). Barker stated that identity is a matter of similarities and differences concerning personal and social aspects of what a person has in common with several people and what distinguishes individuals from others (Kertamukti et al., 2019). Meanwhile, according to Tajfel in Gudykunst & Mody (Mustaffa, 2020) he describes personal identity which is an identity that is believed and constructed personally and socially by the community group where he lives. In Berger & Luckmann, humans want to construct themselves according to their wishes (Kertamukti et al., 2019).

The construction of identity describes social processes through actions and interactions. Individuals continuously create the reality they have and experience together subjectively (Kertamukti et al., 2019). Meanwhile, the construction of identity in Woodward is the perception of others in assessing someone's self through notes or writing (Kertamukti et al., 2019). This construction forms a self-concept, which can be interpreted as a person's perceptions, beliefs, feelings, or attitudes about himself, the quality of the individual's meaning of himself, the system of individual meaning, and the views of others about him (Kertamukti et al., 2019). The human individual, in Hirsch (Kertamukti et al., 2019) is seen as the creator of a relatively free social reality in their social world.

TikTok is a medium for TikTok users to construct their identities. In the spectacle society, social media is a medium of spectacle. According to Guy Debord, the essence of spectacle society is a condition in which commodities have occupied all moments of human life (Debord, 2002). Debord calls the spectacle a visual reflection of the market economy regime. According to Debord, when economic needs are replaced by unlimited "development" needs, human satisfaction with primary needs has been replaced by unending discoveries of pseudo-needs (Debord, 1990).

Strace (2014), Elias (2020), stated that the spectacle process demands the use of intermediary images not only to promote goods for sale but also to market additional fantasies where these fantasies turn the audience's bodies into mere consumptive desire machines (Wijanarko et al., 2020). The audience is manipulated so that what is seen becomes more necessary and enticing (Wijanarko et al., 2020).

In spectacle society 2.0 is reflected in people's desire to live every experience they have seen on social media (Wijanarko et al., 2020) Wijanarko, Nugroho, and Aditya, in their research on Instagram, said that influencers make Instagram a showroom for the luxury of an

inspiring lifestyle. All are designed to show the average person a standard of living to be pursued. Corporations can choose influencers that match their target market and offer influencers to become roles (Wijanarko et al., 2020).

Research conducted by Aji and Asnawi, provides an overview of human life in contemporary society of social media users whose current existence cannot be separated from technological developments in the dimensions of competition and innovation of global capitalism. Spectacle on social media states that people can no longer live their lives authentically and only care about representation as to the goal of their lives. A spectacle is present as an image that creates an ideal concept in society. It is as if what is displayed on social media is something that needs to be achieved and to achieve these goals it is necessary to consume the commodities that are in the media. Social media has become a place to show off wealth, as some Indonesian artists have done and are oddly liked by netizens. The development of information technology through social media has clearly changed the perspective of the media community in assessing reality, thus causing the degradation of the authenticity of the media community, from being to having and finally appearing. According to Aji and Asnawi, this condition is quite alarming because human relations have been reduced to commodity relations, not human relations. This condition then creates a commodity culture and a consumptive society culture that no longer lives its own life, but lives its life based on a certain image from netizens, a culture of the society that can no longer distinguish between reality and simulation (Aji & Asnawi, 2020)

The word 'sultan', according to the Big Indonesian Dictionary (KBBI, 2016), is king. However, the word 'sultan' in slang among teenagers in Indonesia has a different meaning. The meaning of 'sultan' is, 1) rich people; 2) people who have a lot of money and live in luxury; 3) a relaxed lifestyle, spending a lot of money without thinking (Line Today, 2020). From the meaning of the *sultan*, it is synonymous with a hedonistic lifestyle.

The word hedonism comes from the Greek word *hedone*, which means pleasure. Since Greek times, in Higgins, quoted from (Renatha, 2019) hedonic experiences have been associated with the classical motivational principle that people approach pleasure and stay away from pain. The hedonic lifestyle, according to David Chaney is a lifestyle whose activities are only to seek the pleasures of life, such as playing more, being happy in city crowds, being happy to buy expensive things, and always wanting to be the center of attention (Utari, 2017). According to Sujanto (Renatha, 2019) the hedonist lifestyle is fun-oriented, which is generally found among adolescents, because adolescents start looking for self-identity through the use of status symbols such as cars, clothes, and luxury goods. According to Martha in Sudarsih (Renatha, 2019) adolescents who have hedonic tendencies usually try to adjust to hedonic social status through a lifestyle that is reflected in certain symbols and brands used in everyday life, as well as everything that shows high social status. Kunzmann, Stane, and Jordan (Anggraini & Santhoso, 2017) said that adolescents with hedonic lifestyles tend to have values such as enjoyment, possessions, and entertainment, as well as emphasizing pleasure and consumption. This goes along with Sham, Shafi'e, and Zahrin who state that adolescents with hedonistic, modern, and consumptive lifestyles tend to buy and use expensive, luxurious, and branded items (Anggraini & Santhoso, 2017).

The characteristics of a hedonic lifestyle (Rahardjo & Silalahi, 2017) are: 1) the view of instant style, seeing the acquisition of wealth not from the process but the result, thus leading to rationalization in fulfilling pleasure; 2) being the pursuit of physical modernity, high-tech goods are a thing of pride; 3) has a high average above average enjoyment relativity; 4) fulfills many spontaneous desires that arise; 5)

when he gets into a problem that is considered serious, he thinks the world hates him; 6) how much money is owned will run out or remain a little with the scale of the money owed is in the life of the middle person and there is no accident while holding the money. Meanwhile, the characteristics of the hedonic lifestyle among adolescents according to (Rahardjo & Silalahi, 2017) are: 1) generally live in big cities, 2) come from among the wealthy and have a lot of money, 3) intensively keep up with the times, 4) generally have a fashionable and trendy appearance.

The hedonic lifestyle is expressed in activities, interests, and opinions as expressed by Wells and Tigert (Engel et al., 1994), the hedonic lifestyle is a person's lifestyle as a process of using money, and time they have, which is expressed in the activities, interests, and opinions concerned.

From this description, the difference in this study is to find and analyze the identity construction model of "sultan" and the form of hedonism displayed by influencer Indra Kesuma through the TikTok account @indrakenz.

Research Methods

The research method used is the descriptive qualitative research method. According to Creswell that qualitative research is an effort to collect information by interacting intensely and directly with the subject or object of analysis with certain techniques to obtain relevant data for analysis using a specific approach (Creswell, 2012).

The object of the research is the TikTok @indrakenz with observational data collection techniques to understand identity construction on TikTok @indrakenz. The period of observations made on TikTok @indrakenz is from the first time was published in January 2020 until January 2021 specially content with the construction of the "sultan" identity.

The data collected is content in the form of videos on TikTok @indrakenz, including words spoken by Indra Kesuma on the TikTok video, video, captions, and hashtags displayed

on TikTok @indrakenz. Analyzed video uploads include activities, interests, and opinions that the construction of the "sultan" identity. The data from the observations were then analyzed using Barker's identity theory that identity is a cultural construction, and Berger and Luckmann's identity theory that humans want to construct themselves according to their wishes. The data also were analyzed using Guy Debord's spectacle.

Results of Research and Discussion

TikTok @indrakenz was first uploading finger dancing content on January 28th, 2020. This first content has 6,776 likes and 18 shares (data as of January 23rd, 2021). The second content was uploaded on June 18, 2020, about the condition of the city of Medan when it was new normal, with a number of likes 9169, and 9 shares. On the same day, he also uploaded himself singing while playing a musical instrument at a cafe as his content, with 39,800 likes and 344 shares. Some of the next content is uploaded with the idea of Indra playing music and singing, charity to people around him, the content of voice-over advertisements, the content of Indra's rising income, and content about trending information such as bitcoin investment, content about his trading business. This content is still not uploaded every day. In the early days, the uploaded content still did not show the spectacle of "sultan" and a portrait of hedonic life.

Then on August 13th, 2020 (this is the 12th content), and for the first uploaded content in the form of Indra's dream car that was successfully purchased, BMW series bmwz4 with the caption zerix: transformation. Zerix is the name for Indra's bmwz4 series car. This post received 91,900 likes and 268 shares. The next content is still uploading about bmwz4 until after 4 times. Then TikTok content was uploaded every day continuously with the amount of 1 to 4 content.

In the 16th content on August 17th, 2020, a video of Indra taking his dog for a walk using a luxury red BMW z4 sports car was uploaded,
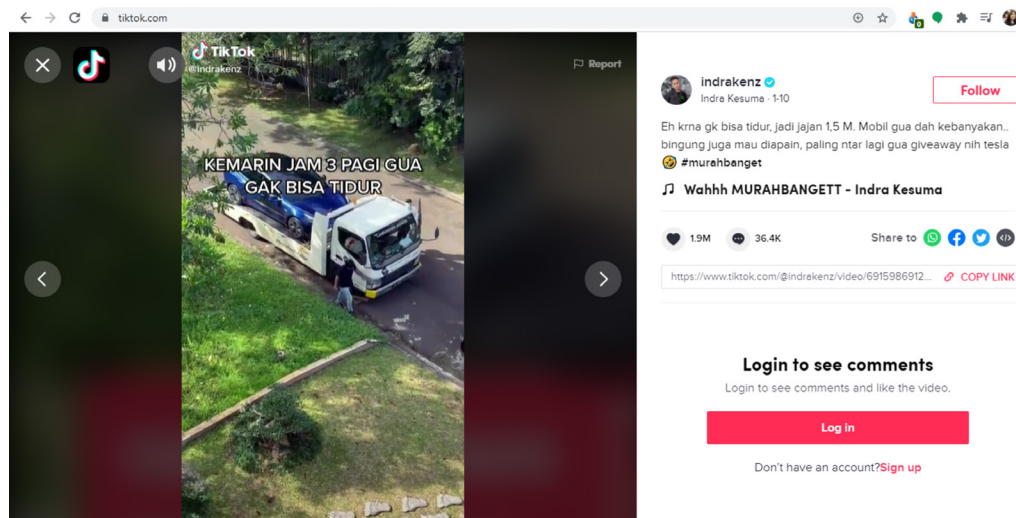
Figure 1. Buy a car for billions of rupiah for fun

Source: @indrakenz (2021)

with the caption, *"Anjing Sultan ya begini"* (The Sultan's dog is like this). The word "*sultan*" was first written that uploaded on TikTok @indrakenz (@indrakenz, August 17th, 2020). Then the next day, the uploaded content was his BMW z4 sports car with the caption, "*mobil sport buat jualan mie*" (sports car for selling noodles) and it was his first time using the hashtag #sultan on the caption. Since then, the "*sultan*" identity has been used, constructed, and displayed on TikTok @indrakenz. In the beginning, the construction of the identity "*sultan*" was not consistent, but the majority of content began to shift to showing his life and luxury items, for example, content about jewelry, outfits, luxury cars, and luxury houses, at hundreds of millions or even billions of rupiahs.

The Construction of Identity "*Sultan*" and Hedonism

The hedonistic lifestyle is observed in Indra Kesuma's activities, interests, and opinions uploaded on TikTok @indrakenz. From observations and content analysis in TikTok @indrakenz it was found that the model of construction of identity of "sultan" and hedonism are constructed into 2 categories, namely the through the idea on video content, and words on TikTok video, texts, and hashtags.

The Construction of Identity of "*Sultan*" and Hedonism through the Idea of Video Content

The construction of identity "*sultan*" and hedonism through the idea of video content, in the form of selecting content about luxury goods that became Indra Kesuma's hedonistic lifestyle, namely: (1) Luxury branded cars for billion rupiahs. Some of Indra Kesuma's luxury cars featured in the TikTok video include BMW, Ferrari, Tesla, and Supra. Luxury cars, including BMW and Ferrari, are Indra Kesuma's dream cars. This shows that the *sultan* is fond of buying luxury cars. Even cars worth 1.5 billion were bought online because they couldn't sleep well at 3:00 a.m. (Figure. 1). This video was uploaded on January 10th, 2021. (2) A luxury house that cost billion rupiahs purchased in cash, including all amenities. The emphasis on the cash money to shows that he is a "*sultan*" who can afford a billion rupiah luxury mansion without installments.

(3) Clothes of hundreds of millions. The identity construction is shown in the branded clothes worn by Indra Kesuma. He also showed the price of each clothes and accessories used, the total price of these clothes reaching hundreds of millions and even billions of rupiah. Outfits displayed include clothes, shoes, hats, belts, necklaces, rings, Rolex watches, and other brands,
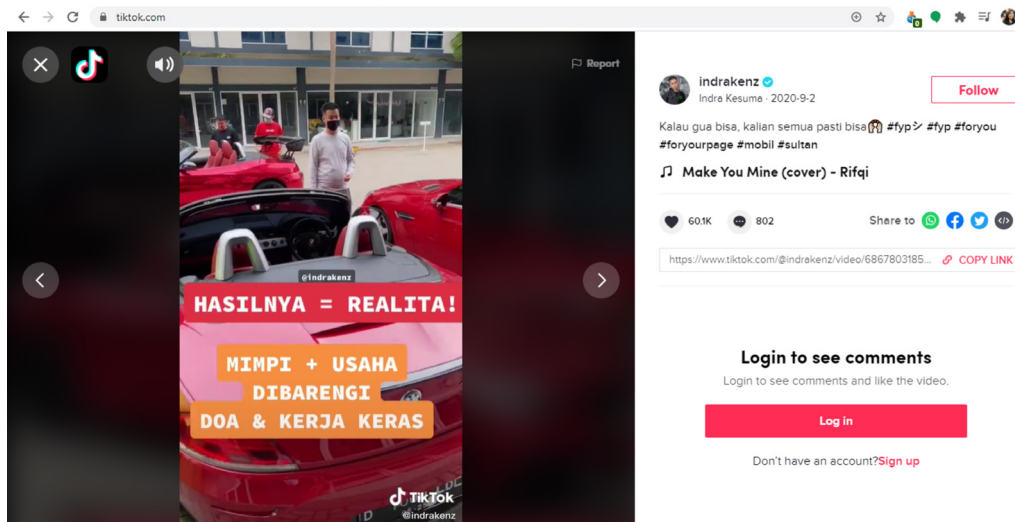
Figure 2. Motivation to become *Sultan*
Source: @indrakenz (2020)

with prices ranging from hundreds of millions to billions of rupiah. The construction of the identity of the "*sultan*" can be seen from the luxury items attached to his body. The body became a spectacle to show his identity as a "*sultan*".

(4) Gadget follows the latest series releases. The brand shown is Apple, not any of the Android brands. Among the community, Apple is considered to have higher prestige than the Android OS brands because of the more expensive price. Like Indra Kesuma's latest iPhone 12 pro, which costs 35 million rupiahs. In addition to following the latest series, several video uploads of Indra's activities are damaging his gadgets. This video shows that a *sultan* does not have problems with his goods being damaged because it is easy for a *sultan* to buy new things.

(5) Eat expensive food in fancy restaurants. Eating at luxury restaurants at high prices is also displayed on the TikTok @indrakenz. He also emphasized that the high food prices, according to him, were affordable and cheap, not a problem for the *sultan*. (6) Travel with villas or hotels that cost up to ten million rupiahs.

(7) Hundred billion Rupiahs in cash either in rupiah or dollars were piled up or left scattered. The show-off of his money showed that for the sultan, money is worthless because the sultan has much money. (8) Black debit card. This society, especially among young people, considers that a person is not considered a sultan if he does not have black cards. This identity construction can also be seen in TikTok @indrakenz content. He emphasized that his black card is a debit card, not a credit card. He said that owning a credit card means that the person had not been a sultan yet because he was still in installments.

The Construction of Identity of "*Sultan*" and Hedonism through Words

The construction of the identity of "*sultan*" and hedonism through words written on videos, captions, and hashtags, namely the words: (1) "*Sultan*" and "*Sultan Medan*" are mentioned in the video and written in captions and hashtags. (2) "Outfits *ratusan juta check*" (outfits hundred million, checks, means: outfits with a price of hundreds of millions) are usually narrated in videos and written in captions. The word "check" is a trending word and is often used for TikTok content in Indonesia. These phrases are used as neutralization tools to "neutralize" the real-life features of a person and invent a new image in the cyberspace (Balsamo, 2000). "Hundred million
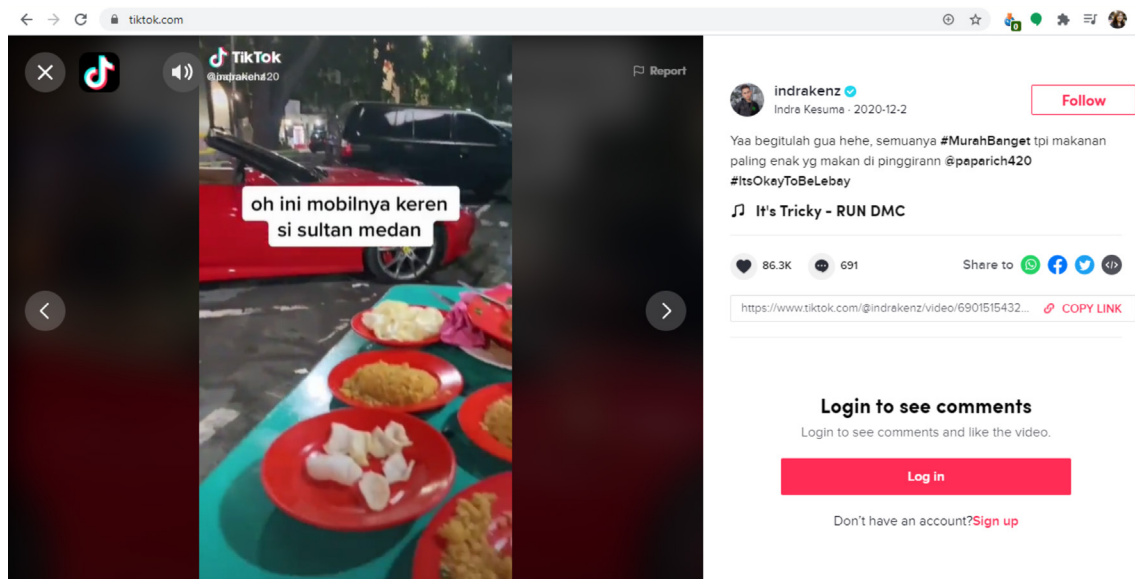
Figure 3. The *Sultan* eats at the periphery
Source: @indrakenz (2020)

outfits, Checks", is one of the words in the form of a phrase on TikTok @indrakenz that is used to "neutralize" the image of Indra Kesuma in real-life and to construct a "neutralized" online image of a "sultan" that wear outfits costing hundreds of millions. (3) The phrase "*murah banget*" (means: cheap) is very often mentioned in the video to show that something that cannot be owned by an ordinary person can be owned. Hundreds of billions rupiah worth of goods were "very cheap" goods for a sultan. Apart from being told in the video, the word "*murah banget*" is also written in the caption and hashtag. The phrase "*murah banget*" was also used as a neutralization tool by Indra Kesuma and set Indra Kesuma apart from other TikTok users that also construct the identity of "*sultan*" on their TikTok. Everyone remembers the phrase "*murah banget*" with Indra Kesuma's distinctive intonation.

(4) The word "Cash" is very often narrated in the video to ensure that Indra Kesuma is the *sultan* because he always buys luxury items in cash, never in installments. (5) The phrase "crazy rich Surabaya" is mentioned in the video and included as a hashtag. The phrase "crazy rich" comes from the film Crazy Rich Asia which depicts a rich Asian's life. Later, the phrase "crazy rich" became the term for the rich in society. "Crazy rich Surabaya" appears several times in the caption and is constructed to show Indra Kesuma's association with the rich. Personal identity is an identity that is believed and constructed personally and socially by the community group where he lives (Mustaffa, 2020). It is as Barker mentioned that identity is a cultural construction that is a matter of similarities and differences concerning personal and social aspects of what a person has in common with several people and what distinguishes individuals from others (Kertamukti et al., 2019).

(6) "*Belanja tanpa liat harga* check!" (Shop without looking at the price, check!) is voiced and captioned in the video. The sentence "*Belanja tanpa liat harga* check!" is a construction of the sultan who does not care about the amount of money spent on shopping, because he already has too much money.

Activities, interests, and choices to buy luxury cars, luxury homes, billions of rupiah clothes, gadgets, eating expensive food, traveling, showing off cash, and black debit cards are identity constructs made by Indra
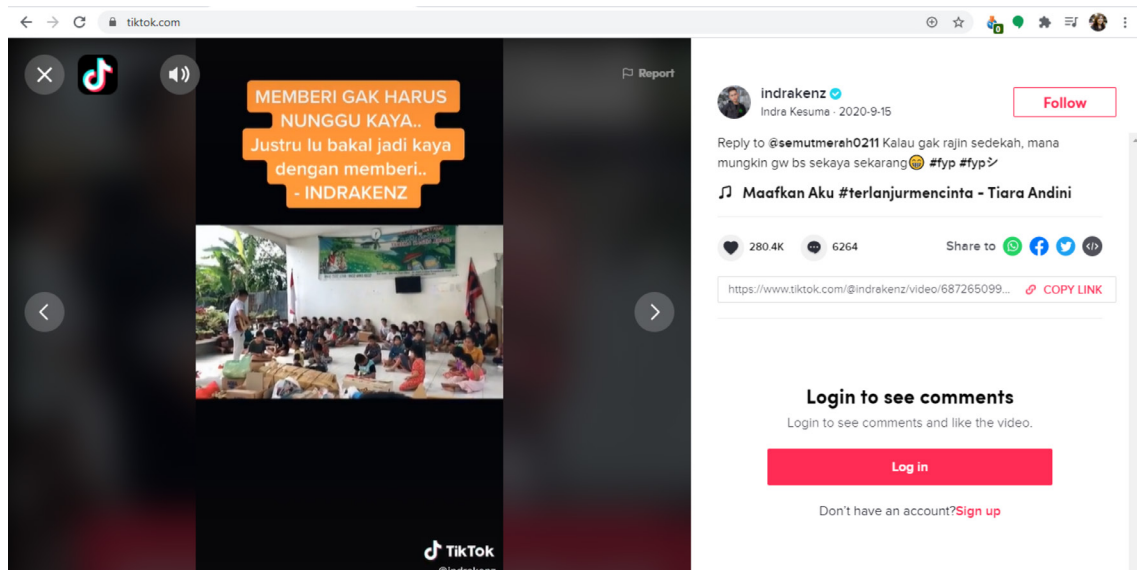
Figure 4. Indra is giving alms and sharing to others
Source: @indrakenz (2020)

Kesuma as a "*sultan*" who had a hedonistic lifestyle and could afford all the luxuries he wanted. The construction of identity as "*sultan*" and hedonism is reflected in certain symbols and brands such as luxurious cars, fancy clothes, and other luxury items that are used in everyday life and everything that can symbolize a high social status. The construction of identity is created continuously through the production of TikTok content. This is in accordance with Berger & Luckmann that humans want to construct themselves according to their wishes. The construction of identity describes social processes through actions and interactions (Kertamukti et al., 2019). Individuals continuously create the reality they have and experience subjectively, just as Indra constructs the reality of his life virtually on TikTok @indrakenz.

The Deconstruction of Identity of Sultan on Tiktok @Indrakenz

Redefinition of "*sultan*" is constructed on account TikTok @indrakenz. The *Sultan*, who was initially considered by the community as a person who got wealth from his parents from birth and only lived a pleasant life, was later redefined as a sultan who got his wealth from hard work and effort. Poor people can become successful, wealthy, and become "*sultans*". Deconstruction of the *sultan's* identity is constructed in the @indrakenz account, namely: (1) A poor person can become a sultan as long as he tries, work hard, and prays. These are often uploaded to videos on TikTok @indrakenz, as shown in figure 2 that uploaded on September 2nd 2020).

The narrative conveyed by Indra Kesuma in the video uploaded on September 2nd, 2020 (Figure 2):

"Teruntuk kalian semua yang sedang berjuang untuk menggapai impian kalian, gua mau bilang jangan pernah menyerah. Dulu ketika gua liat mobil-mobil spt ini gua hanya bisa tersenyum dan membayangkan suatu hari gua bakal punya. Dan sekarang gua udah punya satu si jerix, dan bakal punya lagi yang lainnya. Ingat guys mimpi tanpa usaha dibarengin doa dan kerja keras hasilnya sama dengan realitas. Semangat untuk para pejuang, suatu hari kalian bakal punya mobil kaya gini". (To all of you, who are striving to achieve your dreams, I would like to say to never give up. In the past, when I saw a car like this, I could only smile and imagine that one day I will have one. And now I have Jerix, and I will have another. Remember, guys, dreams without effort, coupled with prayer and hard work, are the same as reality. The spirit of warriors, one day you will have a car like this.)
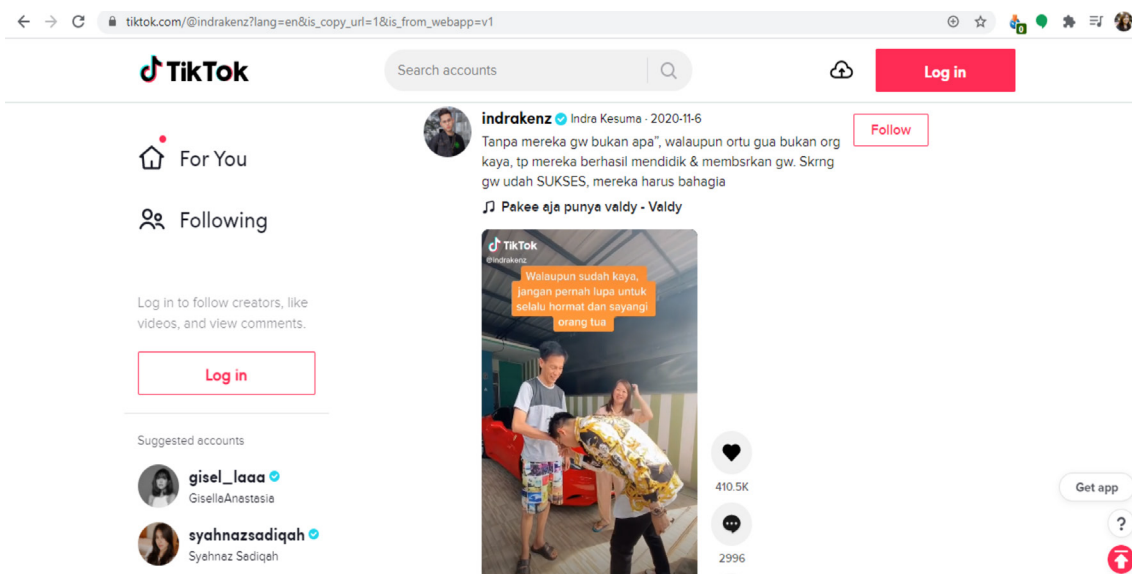
Figure 5. Indra respects to his parents

Source: @indrakenz (2020)

Captions shown in the video: "*jangan pernah nyerah*" (Never give up), "*mimpi + usaha dibarengi doa & kerja keras*" (dream + effort coupled with prayer & hard work), "*hasilnya = realitas*!" (result = reality!), and "*semangat untuk para pejuang*" (cheer up for the fighters!). Caption in TikTok status: "*kalau gua bisa, kalian semua pasti bisa*" (If I can do it, all of you can do it). Hashtag written #fyp #foryou #foryourpage #mobil #sultan.

(2) Construction of identity of "*sultan*" even though the *sultan* still eats food at street vendors. This shows the movement of the identity *of "sultan"* from the middle class to become a *sultan* with several habits that are still maintained as was the custom before becoming a *sultan*, one of which is eating at street vendors, as shown in Figure 3 that uploaded on December 2nd 2020).

(3) The construction of identity "sultan" who is diligent in giving alms and sharing to others and loves and still respects his parents and family. The construction of the *sultan's* identity is not only fond of showing off hedonic property and habits but on the other hand, the construction of the *sultan* who likes to share, give alms, love, and respect his parents, family, and others, including figure 4 which was uploaded on September 15th 2020 and figure 5 which uploaded on November 6th 2020.

The Spectacle of Identity "*Sultan*" and Hedonism for FYP on Tiktok

TikTok is not just a medium for content publication but also as a spectacle. Content construction is used as a way to find as many viewers, likes, comments, and shares as possible to increase followers. All that can be done if the uploaded content goes viral and can be included in FYP. The rules for playing TikTok are the more followers, views, likes, comments, shares and the more likely advertisements and income the TikTok account owner will get. In other words, the more it is watched, TikTok is becoming a media spectacle, and this spectacle has become the main principle for earning income for TikTok stars because TikTok players have a large number of consumers, namely their followers.

In the end, TikTok players will compete to create content that can attract other TikTok users with various spectacles. Not a few types of content which there are many viewers, likes, comments, and shares are turgid, provocative, and emotional content. The more viral of the content, the more viewers, likes, shares, comments and it may continue to increase followers. With these millions of followers, the TikTok content will appear in their followers, then the TikTok star price will be even higher.

The construction of identity *"sultan"* and hedonism on TikTok @indrakenz presents a spectacle of the activities, interests, and opinions of a *sultan* constructed by Indra Kusuma. Spectacle about the identity of the *sultan* who is different from the *sultan* in general. The *Sultan*, who was originally part of the "*sobat misqueen*" (the word that used by adolescents in Indonesia to describe the poor and middle class) became a *sultan* with abundant wealth and a hedonic life. Many negative comments from netizen (another TikTok users include his followers) against Indra, such as being said to be arrogant, abundant wealth without alms, already sultan since birth (rich from parents), and other comments that have negative connotations. However, this has become a content idea for Indra by answering comments from netizens (TikTok users) by expressing his opinion. With comments from netizens, Indra increasingly constructs the sultan identity and his hedonistic life on the TikTok. The spectacle of the *sultan's* identity and hedonism life in TikTok content has become a commodity for Indra Kesuma, namely the commodity of the consumptive and hedonistic spectacle of his life, but on this site, this has become a capital for him to earn billions of rupiah. The spectacle of *hedon* life, luxury goods, and all branded accessories affixed to his body transforms the spectator's bodies into mere machines of consumptive desire. All are designed to show the average person bout a standard of living to be pursued.

On the other hand, TikTok @indrakenz influences and spreads ideology to other TikTok users about the standard of human life, namely living like a *sultan* and hedonic life as role models for today's youth. This is in line with Guy Debord (2002), who states that the essence of a spectacle society is a condition in which commodities have occupied all moments of human life. The construction of the *sultan's* identity and the consumptive life of hedonism on the Tiktok @indrakenz became a spectacle and a visual reflection of the market economy regime. According to Debord (1990), when economic needs are replaced by unlimited "development" needs, human satisfaction with primary needs has been replaced by the endless discovery of pseudo-needs.

TikTok is a social media that eventually becomes a medium for showrooms. TikTok content creators become influencers as well as spectators. From the discussion, it is known that TikTok is used by teenagers to show off and construct their identities. What's interesting is that the sultan's wealth became the idea to create content so social media in this case Tiktok became a strong medium to spread the hedonistic lifestyle of the sultan.

Social media, including TikTok, is a medium that has powerful power in spreading consumptive and hedonistic ideologies. Teenagers' critical attitude is essential for selecting and producing content. Produce content that is creative but still based on the true essence of life, more humanistic and educational, not just building pseudo-life images and showing a luxurious lifestyle on social media.

Conclusion

Indra Kesuma is a viral influencer among teenagers. The identity of the "*sultan*" and hedonism on the TikTok @indrakenz is constructed through content ideas and words conveyed in Indra's narrative in the video, as well as words written in captions and hashtags. Indra Kesuma built self-identity construction as a *sultan* Medan who is surrounded by wealth and a hedonistic life by using TikTok social media as a spectacle to showcase the luxury of an inspiring lifestyle. *Sultan's* identity construction and hedonism show Indra Kesuma's position and status in the community.

The deconstruction and redefinition of the sultan were carried out on the TikTok @indrakenz that the sultan was not only from the rich from birth and his parents' assets, but the sultan could come from poor people who were willing to try, work hard and pray until they became sultans.

The spectacle of identity *"sultan"* and hedonic life (which is now popularly known as "flexing"/showing off wealth on social media) have become commodities to make money for TikTok stars, on the other hand, TikTok has become a media for spreading ideology about role models and living standards for other teenagers, namely the *sultan* and the hedonist life.

The contribution of this research is to provide knowledge that TikTok can be a new medium for teenagers to show their identity, the sultan's identity construction model, and TikTok as a medium for spreading ideology about the role models of the sultan.

Acknowledgements

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