The TikTok Effect: Exploring Gender Norms, Lifestyle, and Cultural Shifts among Gen Z

Abdus Sair[1*], Aribowo[2], Airlangga Pribadi Kusman[3], Suyatno Ladiqi[4]

[1,2,3]Airlangga University, Surabaya, Indonesia
[4]University Sultan Zainal Abidin, Kuala Terengganu, Malaysia

Abstract
The rise of TikTok as one of the most popular social media platforms and its significant influence on Gen Z has attracted the attention of many parties. However, the impact of TikTok on gender norms, lifestyles, and cultural shifts among Generation Z is still limited, especially in a local context. This article, on the other hand, will explore these issues within the context of East Java. As an exploratory study, this research employs a qualitative approach, involving 20 female students (Gen Z) as participants. Data were collected through unstructured group interviews in four cities in East Java (Surabaya, Malang, Jember, and Mojokerto) and focus group discussions (FGD). The results of this study indicate that TikTok, on one hand, still reinforces conventional gender norms, particularly through video content focused on beauty. However, in terms of lifestyle, TikTok has become a mirror for many members of Generation Z, the majority of whom adhere to Islamic teachings, even among millennial religious figures. TikTok significantly influences Generation Z's lifestyle preferences and acts as a medium for cultural change. It serves as a social and cultural agent, impacting individuals and broader social structures.

Keywords: *TikTok, generation z, gender norms, lifestyle, cultural shift, East Java.*

Paper type: *Research paper*

Cite this document: Sair, Abdus. et all (2025). The TikTok Effect: Exploring Gender Norms, Lifestyle, and Cultural Shifts among Gen Z. *The Journal of Society and Media,* 9(1), 241-259. DOI: 10.26740/jsm.v9n1.p241-259.

INTRODUCTION

In Indonesia, TikTok users have reached a phenomenal number. According to a report from the app research company Business of Apps, TikTok ranked as the most downloaded app in Indonesia in 2023. The short-video platform owned by ByteDance Technology recorded 67.4 million downloads in Indonesia throughout the year (Nabilah 2024). Moreover, Indonesia also ranked second in the world in terms of TikTok users, with 113 million active users as of April 2023 (Riyanto and Pertiwi 2023).

With 113 million users, Indonesia was crowned the country with the largest number of TikTok users in the world during that period. This was revealed in a report titled "Countries with the Largest TikTok Audience as of April 2023." (Riyanto and Pertiwi 2023) The report reflects the high penetration and popularity of TikTok among the Indonesian population. This number not only shows the public's enthusiasm for the app but also underscores TikTok's significant role in the digital culture of Indonesia.

This phenomenon becomes even more compelling when we observe the significant dominance of TikTok among Generation Z, a demographic aged 14–24, most of whom are students. This generation spends more time on TikTok than any other age group (Wylie 2024), making the platform a primary medium for entertainment, self-expression, and social interaction. In East Java Province, which, according to the 2020 Population Census, has the largest Generation Z population (Suminar 2021) in Indonesia, TikTok has become a popular arena for creative expression through short-form content that follows trends, viral challenges, and social campaigns. They use the application not only for entertainment but also as a means to express their creativity through content creation and sharing. They follow current trends, participate in viral challenges, and even utilize the platform to expand their social networks and promote themselves digitally.

However, TikTok has evolved beyond a mere entertainment platform. It has transformed into a cultural force that influences the perspectives, lifestyles, and values of Generation Z. In East Java, TikTok's influence is evident in the emergence of trends such as stylish Muslim fashion, discussions on gender identity and sexuality, trans-inclusive feminist movements (Peña-Fernández et al. 2023: 47), and the shifting of local cultural values (Dekhil and Sarnou 2021: 77). Furthermore, TikTok content has contributed to the popularization of consumerist lifestyles

(Ngangom 2020) (Siregar, Y., Kent 2023: 862) (Gratia et al. 2022) and the formation of new, more homogenized (Thalia et al. 2024: 65) digital identities (Rohi Rani 2022: 27) among youth.

Alongside this, there is growing concern that such a phenomenon may have substantial impacts on the daily lives of adolescents. These include the influence on their sexuality and gender identity (Smith and Smith 2023: 4)The weakening of local culture and traditional norms due to the prevalence of unproductive content (Dekhil and Sarnou 2021), and ethical changes (Maulida et al. 2022) marked by addiction, time neglect, and unproductive lifestyle patterns (Neng and Abidin, 2023). More seriously, there are concerns that TikTok may pose a range of critical issues, such as privacy violations, cyberbullying, and sexual predators (Alvermann et al. 2021: 207)and the manipulation of users through aggressive algorithms further intensifies fears of its long-term social impacts.

Despite these developments, academic studies that specifically examine how TikTok influences gender norms, lifestyle, and cultural shifts within local contexts, particularly in East Java, remain limited. This is a significant gap, considering East Java's distinctive cultural and religious characteristics, which make it an important site for exploring these dynamics in depth. Therefore, this article aims to explore the influence of TikTok on gender norms, lifestyle, and cultural shifts among Generation Z in East Java, contributing to a deeper academic understanding of the social implications of digital media in the contemporary era.

METHODS

This study involves 20 participants from Generation Z, consisting of female students from several cities in East Java, namely Surabaya, Malang, Jember, and Mojokerto, over a period of six months (July-December 2024). The selection of participants was based on several specific criteria: being within the Generation Z age range, actively having a TikTok account, and using TikTok for at least four hours daily. These criteria were chosen to ensure that participants had sufficient direct experience with the TikTok platform, enabling them to provide relevant and in-depth insights regarding its influence.

The selection of research locations was based on certain considerations. Surabaya, Malang, and Jember were chosen because they are large cities in East

Java with diverse social and cultural characteristics, as well as widespread access to technology and social media platforms like TikTok. Meanwhile, Mojokerto was selected as an additional site to offer a perspective from a smaller city, allowing for a richer comparison of TikTok's influence across different types of regions. This combination of locations is expected to provide a more comprehensive understanding of the impact of TikTok in shaping gender, lifestyle, and cultural shifts among Generation Z.

Data for this study were collected using two main methods: group interviews and Focus Group Discussions (FGD). Group interviews were used to explore individual and peer experiences, providing personal insights into how TikTok influences gender norms, lifestyles, and cultural changes among participants. Meanwhile, FGDs were conducted to encourage interactive discussions among participants, revealing group dynamics, collective perspectives, and comparisons of experiences. Unstructured group interviews were chosen to offer flexibility in exploring themes that emerged naturally during discussions, allowing participants to share views without strict limitations imposed by the question framework. This approach is designed to capture the complexity of TikTok's influence as a social phenomenon and to gather deeper and more authentic data. By combining group interviews and FGDs, this study aims to provide a holistic view of TikTok's role among Generation Z in these three important aspects.

RESULTS AND DISCUSSION

TikTok and Gender Norms

As mentioned earlier, TikTok is considered the most influential social media platform in the world, especially among Generation Z. Its growing popularity has made TikTok not only an entertainment medium but also a platform that breaks the boundaries between masculine and feminine concepts (Foster and Baker 2022: 1). TikTok is seen as providing a space for young women to express themselves freely, interact with various social agents, and discuss issues related to the construction of sexual identity as well as gender-based injustices they experience or witness (Jackson 2018). In fact, TikTok is also viewed as a medium that facilitates discussions about non-binary aesthetics and a broader acceptance of gender fluidity. Daniel Rodgers, in his analysis of popular culture, even mentioned that TikTok has become part of a movement that breaks the boundaries of normative masculinity

and heterosexuality (Foster and Baker 2022: 1). He even referred to trends like femboy culture and non-binary aesthetics as part of the "logical peak" of this change, which is not only visible on TikTok but also in the fashion world and mainstream media. Midkiff also concluded that this phenomenon represents how TikTok has become a symbol of cultural shifts toward gender nonconformity (Midkiff 2020).

This fact cannot be denied. However, it is not always the case. This study aims to show another side that contrasts with these arguments. In the context of Generation Z in East Java, interview results reveal that this platform does not always function as a progressive gender change agent. On the contrary, TikTok can also reproduce or even reinforce traditional gender norms. Interviews with Generation Z in East Java revealed that traditional norms still have a strong influence, and in some cases, this influence is even stronger. Some young women we interviewed at a public university in Jember, for example, revealed that many videos on TikTok do not necessarily challenge conventional gender norms. Instead, the flood of content on TikTok actually reinforces traditional gender norms. Videos featuring idealized representations of beauty, such as fair skin, a white complexion, a fit body, and perfect facial symmetry (*Interview with Nika, 22 Oktober*, 2024), and an overall ideal appearance, for instance, are tangible examples of efforts to reproduce conventional beauty standards.

This video content, directly or indirectly, has strengthened the aspiration of women to conform to the beauty standards presented. This condition aligns with traits such as softness, politeness, and respect. Although these traits are considered positive, they often contradict the principles of gender equality because they push women to meet certain expectations based on gender stereotypes, rather than encouraging them to be valued for their abilities and personalities. Borrowing Naomi Wolf's perspective in The Beauty Myth, women considered "beautiful" in many of the videos above are no more than an economic concern rather than a matter of gender equality (Wolf 1992). Media and advertising deliberately create and continually reinforce beauty in these videos to increase profits for industries dependent on female consumerism, such as the fashion, cosmetics, and body care industries.

Furthermore, this fact is reinforced by the inherent nature of women who enjoy being praised, especially in social contexts that link compliments with physical appearance. In societies still influenced by patriarchal norms (Evans 2024) Praise for beauty is often seen as validation of a woman's worth. This creates a cycle where women feel compelled to continuously adhere to beauty standards depicted in social media or popular culture, because social recognition and appreciation are more often directed at their appearance than their achievements or competencies. Meanwhile, on social media platforms like TikTok, this praise becomes more apparent, represented by "likes," "comments," (Banet-Weiser 2015) or even "followers," providing social validation to them.

Compliments about physical appearance, as described above, clearly serve as a subtle way to reinforce traditional gender norms. These norms then create social expectations that limit women from exploring their identities outside of predefined gender roles. When validation for women is more focused on physical appearance and feminine traits, recognition of their intellectual capacities, professional abilities, or character becomes overlooked. In this context, beauty often takes center stage, while women's abilities in other areas are less acknowledged.

This fact mirrors what Rosalind Gill and Ana Sofia Elias explained about popular feminism, which is often packaged with an optimistic and aesthetic image through campaigns like body positivity and self-love. However, these messages are not entirely free from contradictions (Gill and Elias 2014). Although they appear empowering, these campaigns often still operate within the framework of traditional beauty standards. The message "love your body," for example, is conveyed through images of women who still meet prevailing aesthetic standards, such as slender bodies, fair skin, or symmetrical faces. This has an ambivalent effect. On one hand, women are empowered to feel comfortable with themselves. On the other hand, this message also reinforces social pressure to remain within the boundaries of existing norms. The message of self-acceptance once again places the responsibility on individual women to feel confident, without challenging the social structures that create those beauty standards. This is what is known as the illusion of freedom, women are confined by widely accepted aesthetic expectations.

TikTok and Gen Z Lifestyle

As a region known for having the second-largest Muslim population in Indonesia (Satudata.Kemenag 2023)The lifestyle of its people is strongly influenced by Islamic values. This influence is reflected in various aspects of life, such as clothing choices, the preference for Islamic-based schools, and the practice of reading the Quran in Islamic boarding schools (Pondok Pesantren). However, the presence of TikTok, a social media platform that is immensely popular among Generation Z, brings a new dynamic to their way of life. Whether they attend public schools, Islamic schools, or Islamic boarding schools, including millennial religious figures often referred to as "Gus" and "Ning," the creative content that goes viral on TikTok has become one of the factors shaping how this generation views and lives their lifestyle.

According to Chaney, lifestyle not only reflects functional needs but also serves as a means of expressing identity, social status, and individual values (Chaney 2009). Choices in various aspects of life, such as clothing, food, entertainment, and other activities, are key elements in shaping a lifestyle, which is often influenced by the media. Solomon adds that lifestyle also reflects individual consumption choices that act as a medium to communicate their identity to society (Solomon 2015). Therefore, lifestyle is not something static but rather the result of social construction that continues to evolve, especially with the significant influence of social media.

As one of the most influential social media platforms among Generation Z, TikTok is seen as a space where users can share creative content and set new trends. Viral content such as dance challenges, beauty tutorials, and fashion trends has become a powerful force shaping the consumption patterns and behaviors of this generation. Siregar and Kent explain that this phenomenon not only creates a dynamic lifestyle but also promotes increasingly dominant consumer behavior (Siregar, Y., Kent 2023). On the other hand, TikTok also facilitates the formation of a collective identity for Generation Z through trends that become symbols of their generation.

In East Java, a region known for its strong Islamic traditions (Effendi 2017), TikTok presents particular challenges for Generation Z. They are now increasingly exposed to content that emphasizes aesthetics and the freedom of self-expression,

sometimes deviating from the Islamic norms that have become part of their local identity. For example, the trend of wearing hijabs while showcasing body contours is common in the region. Generation Z, known for their attention to appearance, tends to choose clothing in bold, bright colors. They often combine multiple colors in one outfit, creating a unique and eye-catching style, even though it may seem like a "clashing colors" (*Interview with Permatasari, 2 December* 2024) trend. This appearance reflects their creativity in self-expression and sensitivity to modern fashion trends.

Likewise, in their daily behavior, the way they interact with peers and elders is showing a shift, especially in terms of politeness. This generation is more outspoken, more willing to speak up, and more creative, with an increasing number of content creators emerging as inspirations. Their behavior is heavily influenced by current trends, particularly in consumer lifestyles. When it comes to purchasing, they tend to prioritize trendy items or famous brands, often placing more importance on the associated social status than the actual function or need for the product (*Interview with Permatasari, 2 December*, 2024).

This phenomenon is evident in the experience of Vivi Rara (17), a high school student from Mojokerto, who said that much of her fashion inspiration comes from TikTok. Vivi explained, "A lot of my style inspiration comes from TikTok, especially from the influencers I follow. What they create seems nice and interesting. For example, wearing a stylish hijab, although sometimes it's hard not to be influenced by what they wear or do." (*Interview with Vivi Rara, 30 August*, 2024) Vivi's experience reflects how TikTok has become a primary source of reference for young people to determine their appearance, while also showing how social media influences their visual identity.

Moreover, TikTok creates social pressure to always follow the latest trends (Nisha Yao, Jing Chen, Siyuan Huang, Christian Montag, Jon D. Elhai 2023)Shemi, a student from Malang, shared, "TikTok almost forces you to stay connected with various communities. There's even a kind of pressure to always be up-to-date with developing trends. For example, if there's a new fashion item that's trending, I have to have it, or at least show that I'm connected to it on social media, especially on TikTok." (*Interview with Shemi, 20 July*, 2024) This pressure reflects the social media dynamics that often set new standards for social relevance, especially among the younger generation.

A female student, who also works as an influencer in Surabaya, explained to us that this phenomenon is no longer an individual case, but has become a widespread trend across different layers of society and generations (*Focus Group Discussion, 17 September*, 2024). Even in religious-based educational institutions such as Islamic schools and Pondok Pesantren, young people are increasingly adopting modern clothing styles that often highlight the aesthetic aspects of their bodies, even while wearing hijabs. For example, clothes once considered unsuitable for those wearing hijabs can now be adapted with additions like cuffs, outerwear, or leggings to cover parts of the body that should remain covered (*Interview with Ambar, 2 December*, 2024).

Furthermore, this phenomenon also involves parents, especially young mothers (referred to as "mama-mama muda" or "mahmudah"). They too do not want to be left behind in following fashion trends. Their fashion choices often reflect a blend of religious values and modern trends, such as wearing loose-fitting dresses paired with large hijabs, while still adding a contemporary touch. Their appearance is often completed with accessories like glittering bags, shoes, sunglasses, and flashy jewelry. Often, they also engage in beauty treatments like eyelash extensions, perfect makeup (makeup "on point"), and nude lipstick that gives a natural look (*Interview with Ambar, 2 December*, 2024).

This phenomenon mirrors what frequently goes viral on social media, especially on TikTok. Videos showcasing lifestyles, including fashion and beauty trends, have become a primary source of inspiration and reference for them. TikTok has created a new aesthetic standard that is not only adopted by the younger generation but has also permeated the older generation. The platform provides space for users to explore styles and trends that align with their personalities, while also encouraging the adoption of global trends that blur the boundaries between generations in terms of taste and lifestyle.

The phenomenon also gains social validation, with many young religious figures or preachers in East Java often displaying similar styles. A preacher who is an idol for many young students, such as Gus Iqdam, often presents a glamorous lifestyle while incorporating Islamic values. He is often seen wearing a sarong or a traditional gown with a modern accent, paired with casual jackets, sneakers, or contemporary accessories that reflect his sensitivity to fashion trends. In his TikTok

content, he is even seen riding a speedboat with his wife, a moment that was deliberately documented with a special camera to record their activities. Gus Iqdam appears relaxed in a white t-shirt, jeans, sunglasses, and a modern watch, while his wife sits behind him still wearing a hijab ((*muhammad_iqdam_khalid Gus Iqdam Official*, 2025a). In other footage, Gus Iqdam is seen driving a luxury car, like a white Lamborghini. In this recording, he wears a sarong paired with a white long-sleeve shirt, complemented by a black watch and a black traditional cap (*muhammad_iqdam_khalid Gus Iqdam Official*, 2025b).

Another trend is the luxurious weddings that have gone viral on social media, such as the wedding of Gus Kautsar's daughter, Ning Chasna Nayluver, who was married to Gus Sunny on January 17, 2024 (Salsabila 2024). Earlier, there was another grand wedding between Gus Musa, the son of a prominent cleric from Malang, and Ning Nafisa on March 5, 2023, which was held with royal wedding-like grandeur (Mahendra and S. Dian Andryanto 2023). These weddings are examples of how religious figures align tradition and simplicity with the demands of an era that increasingly glorifies luxury. On one hand, these weddings can be seen as a way to showcase cultural identity and social status. On the other hand, the luxury may risk creating a gap between the religious values being taught and the reality portrayed.

This lifestyle trend is becoming a pattern that many call Fear of Missing Out (FoMO) (Dmitri et al. 2020). Generation Z, and even older age groups, are becoming increasingly obsessed with staying connected to the latest trends on TikTok, especially those related to fashion. They feel compelled to follow what's viral, from fashion trends and food to lifestyles that appear ideal on the platform. According to experts, FoMO is not just the fear of missing out on information but also creates significant social pressure. This impulse illustrates how social media platforms like TikTok can influence the lifestyle and consumption preferences of the younger generation in very personal but also collective ways. FoMO, amplified by TikTok, creates a repeating consumption cycle where individuals must always be up-to-date to remain relevant within their digital communities. This shifts the lifestyle paradigm from need to status symbol, where what is worn, eaten, or done seems more important than its actual value to the individual.

Nonetheless, this phenomenon has become part of everyday life. According to Irwan Dwi Arianto, a digital communication expert from UPN, this condition

occurs because "TikTok relies on short video formats that allow trends to spread very quickly. This creates a pattern where Generation Z adopts trends much faster than on other platforms." He also added that TikTok's ability to combine visual content with popular music makes the platform very effective in shaping the visual and aesthetic preferences of the younger generation (*Focus Group Discussion, 17 September,* 2024).

This is evidence that TikTok has had a significant impact on our lives. This influence is felt not only by Generation Z but also among young preachers who are becoming more familiar with digital platforms in their daily lives. TikTok has, therefore, become an integral part of the digital revolution that continues to shape human lifestyles, steering historical development by introducing new values and perspectives on the world.

Characteristics and Cultural Changes

Next, there are striking differences in the attitudes and behaviors of Generation Z compared to previous generations. As a generation that grew up in the internet era, they have unique lifestyles, perspectives, values, goals, and challenges, as previously explained. Interestingly, as stated by Sair, Generation Z has no loyalty to anyone, except to content (social media). (Sair 2024: 90) They enjoy viewing, creating, and sharing content as a form of self-expression. This occurs because most of their lives have been lived through the screen of a phone, constantly connected to the internet. (Ahlse et al. 2020: 6) They are the first generation to be truly online (Ahlse et al. 2020: 7), where their social lives, entertainment, information, and even their identities are built and experienced through the digital world.

As a "metamodern generation," or a generation emerging from the rapid societal changes (Witte 2022), Generation Z also has a strong relationship with the media. In fact, many experts argue that the media has the power to convey imagination and values and has a significant impact on this generation. The media also has the power to build social reality (Puji 2016). Whether they are aware of it or not, they have continuously been exposed to messages, images, and narratives presented through various channels and media. Moreover, the way the media presents ideas and values naturally influences how they view and live in the world.

In fact, this study shows that Generation Z has characteristics of being fast-paced and instant, especially in consuming information. This is evident from their preference for short video content, such as that available on TikTok. In a group interview with several informants in Surabaya, they stated, "Short video content is suitable for us because our lives are fast-paced. If the content is long and lengthy, we're too lazy to watch it all the way through (*Interview with Laili, Hilda, Dewi, Amanda, 22 November*, 2024)". This opinion aligns with a survey conducted by Snapchat, which revealed that 73% of Generation Z use social media to access visual-based content, especially images and videos (Amberstudent, 2024) They prefer short videos that can quickly grab attention, provide entertainment, and concisely deliver messages or values.

This opinion reflects that they are a group that embodies the need for instant gratification in consuming information. However, in terms of depth of thought, they are a generation that experiences superficiality. Research conducted by Tirocchi strengthens the fact that Generation Z tends to adopt a shallow lifestyle, focusing more on content that is fast and easily accessible, thus losing the depth of meaning in many things they consume (Amberstudent 2024). This is the real challenge for them not only to absorb information quickly but also to reflect and understand each message they receive more profoundly.

The next effect of this situation is that this generation is starting to be associated with the erosion of value references in social interactions (Dekhil and Sarnou 2021). Their relationships with older generations tend to show a lack of respect for traditional values such as respect and politeness. Parents, who once played an important role as controllers and guides, often lose that authority now. The role of parents in guiding their children seems to be fading, while the influence of the outside world, such as social media, is becoming increasingly dominant. This is revealed by a high school teacher in Surabaya, Heru, who said, "I often see students being more influenced by what they see on social media than by advice from their parents or teachers. When we try to instill traditional values, their response is often skeptical or indifferent (*Interview with Heru, 10 November*, 2024)". Heru added that in some cases, students even value the opinions of influencers more than the advice of the adults around them.

Schools and families, which used to be pillars of moral and social education (Setiardi 2017), have also undergone significant changes. In the past, the

relationships between teachers, students, and parents were maintained with formality and mutual respect. However, it is now not uncommon to hear stories of parents reporting teachers to the police simply because they fully believe the one-sided complaints of their children (Ravianto (Editor), 2024)·(Balla,2019) as happened in a school in Malang, where a parent reported a teacher for disciplining a student in front of the class (Muhammad, 2024). "Situations like this make teachers feel caught in a dilemma. Firmness is often perceived as authoritarian behavior." (*Interview with RP, 25 December* 2024).

This cultural shift not only impacts intergenerational relationships (Dekhil and Sarnou 2021: 77) but also changes the dynamics in the formation of character and social values in Generation Z, who grow up in families that are less cohesive compared to previous generations. Many refer to them as the "risk generation," growing up in a "society of risks." (Beck 2015). Borrowing terms from critics, they are a generation that is too pampered, "soft," and reluctant to mature (Witte 2022).

Ultimately, we can say that although Generation Z brings a new color to the social and cultural dynamics of our society, they grow up in a digital era that offers limitless opportunities but also presents significant challenges in terms of character development, social values, and intergenerational relationships. The shift of authority from families and schools to social media, as well as the influence of the digital environment, places them in a unique position as a highly connected generation but also vulnerable, which could make their lives bleak.

CONCLUSION

It can be concluded that TikTok has many diverse faces. On one hand, TikTok is capable of breaking traditional gender norms, but on the other hand, the platform also reinforces conventional gender norms. Content that showcases an ideal image of perfect beauty is an example of the reproduction of beauty standards, which are often associated with certain traits such as softness, politeness, and respect. These traits often clash with gender moderation. Furthermore, this type of content is more driven by economic interests than by supporting true gender equality. However, in another aspect, TikTok reflects Generation Z's lifestyle, including those who adhere to Islamic values and millennial religious figures. The platform is highly significant in establishing standards of luxury, aesthetics, and

modern fashion trends, which place great emphasis on appearance and sensitivity to the latest visual trends. In this context, TikTok encourages attention to appearance and visual trends, often prioritizing aesthetic aspects over practical functions. Similarly, in cultural aspects, the presence of TikTok has a widespread impact on local social and cultural structures. This generation has increasingly lost its reference points in social interactions. Their relationship with parents and older generations has become more distant, as they are more connected through social media. Additionally, they tend to trust information from social media more than advice from peers or their surrounding environment. Therefore, various parties need to take steps to improve digital literacy so that Generation Z can use TikTok's social media wisely and proportionally. Furthermore, strengthening intergenerational dialogue through an approach that integrates modern technology with local cultural values can help bridge communication gaps, strengthen social relationships, and maintain harmony in the ever-evolving cultural structure.

Funding Acknowledgement

About the Author

Abdus Sair is a doctoral student in the Doctoral Program in Social Sciences, Faculty of Social and Political Sciences, Airlangga University.

Aribowo and Airlangga Pribadi Kusman are lecturers at the same faculty, serving respectively as the Promotor and Co-Promotor for his doctoral research.

Dr. Suyatno is the Deputy Dean of the Faculty of Law and International Relations at Universiti Sultan Zainal Abidin Malaysia. Dr. Suyatno was invited to give a lecturer on Democratization and Human Rights Studies course as part of the Merdeka Belajar Kampus Merdeka (MBKM). He was accompanied by Drs. Agung Purwanto during the lecture with was conducted online on October 13, 2022.

REFERENCES

Ahlse, J., Nilsson, F., and Sandström, N. 2020. *It's Time to TikTok: Exploring Generation Z's Motivations to Participate In*. Jonkoping University, May.

Alvermann, D., Wynne, E., and Wright, W. 2021. "Tales from TikTok." *Genders, Cultures, and Literacies*, pp. 198–211. doi: https://doi.org/10.4324/9781003158011-17.

Amberstudent. 2024. "Gen Z and Social Media: Habits and Behaviour in 2025." Retrieved April 24, 2025 (https://amberstudent.com/blog/post/the-ultimate-guide-to-gen-z-social-media-habits).

Balla, A. 2019. "Teruntuk Orang Tua yang Suka Melaporkan Guru Anaknya ke Polisi." Retrieved April 24, 2025 (https://mojok.co/esai/orang-tua-melaporkan-guru-anaknya-ke-polisi/).

Banet-Weiser, S. 2015. "Keynote Address: Media, Markets, Gender: Economies of Visibility in a Neoliberal Moment." *The Communication Review* 18(1):53–70. doi: https://doi.org/10.1080/10714421.2015.996398.

Beck, U. 2015. *Masyarakat Risiko: Menuju Modernitas Baru*. Kreasi Wacana.

Chaney, D. 2009. *Lifestyles: Sebuah Pengantar Komprehensif*. Yogyakarta: Jalasutra.

Dekhil, A. K., and H. Sarnou. 2021. "Investigating the Effect of TikTok App on the Transmission of Cultural Values in Algeria: A Case Study of Algerian Youngsters." *International Journal of Media and Information Literacy* 6(1):77–87. doi: https://doi.org/10.13187/IJMIL.2021.1.77.

Dmitri, R., S. Cornelia, E. J. D., and M. Christian. 2020. "Fear of Missing Out (FoMO) and Social Media's Impact on Daily-Life and Productivity at Work: Do WhatsApp, Facebook, Instagram, and Snapchat Use Disorders Mediate That Association?" *Addictive Behaviors* 110. doi: [tambahkan jika ada].

Effendi, Y. 2017. "Mencari Kota Santri." Retrieved April 24, 2025

(https://timesindonesia.co.id/kopi-times/145390/mencari-kota-santri).

Evans, A. 2024. "Is Indonesia Becoming More Patriarchal?" Retrieved April 24, 2025 (https://www.ggd.world/p/is-indonesia-becoming-more-patriarchal).

Focus Group Discussion. 2024. *Focus Group Discussion, 17 September 2024.*

Foster, J., and J. Baker. 2022. "Muscles, Makeup, and Femboys: Analyzing TikTok's 'Radical' Masculinities." *Social Media and Society* 8(3). doi: https://doi.org/10.1177/20563051221126040.

Gill, R., and A. S. Elias. 2014. "Awaken Your Incredible: Love Your Body Discourses and Postfeminist Contradictions." *International Journal of Media and Cultural Politics* 10(2):179–188. doi: 10.1386/macp.10.2.179_1.

Gratia, G. P., E. L. K. Merah, M. D. Triyanti, T. Paringa, and C. H. Primasari. 2022. "Fenomena Racun Tik-Tok terhadap Budaya Konsumerisme Mahasiswa di Masa Pandemi COVID-19." *KONSTELASI: Konvergensi Teknologi dan Sistem Informasi* 2(1):193–200. doi: 10.24002/konstelasi.v2i1.5272.

Jackson, Sue. 2018. "Young Feminists, Feminism and Digital Media." *Feminism and Psychology* 28(1):32–49. doi: https://doi.org/10.1177/0959353517716952.

Mahendra and S. Dian Andryanto. 2023. "Viral Pernikahan Mewah Gus Musa dan Ning Nafisa, Penerus 2 Ponpes Besar di Jateng dan Jatim." *Tempo.co.* Retrieved from https://www.tempo.co/politik/viral-pernikahan-mewah-gus-musa-dan-ning-nafisa-penerus-2-ponpes-besar-di-jateng-dan-jatim-190794.

Maulida, A. I., Pitri Noviyanti, and Wahyunengsih, W. 2022. "The Effect of Using TikTok on Z Generation Etiquette." *IJIP: Indonesian Journal of Islamic Psychology* 4(2):80–87. doi: https://doi.org/10.18326/ijip.v4i2.47.

Midkiff, Sarah. 2020. "A Fox News Anchor Came For Harry Styles' 'Gender-Bending Fashion' and It Majorly Backfired." [Publication info not provided].

muhammad_iqdam_khalid Gus Iqdam Official. 2025. TikTok Video. Retrieved from https://www.tiktok.com/@muhammad_iqdam_khalid/video/74563988333 17088529?lang=id-ID.

Muhammad, Ardi. 2024. "Kasus Guru Tampar Siswa yang Mengumpat di Malang Berakhir Damai." *Detik.com*. Retrieved from https://www.detik.com/jatim/berita/d-7674798/kasus-guru-tampar-siswa-yang-mengumpat-di-malang-berakhir-damai.

Nabilah, M. 2024. "Tiktok Aplikasi yang Paling Banyak Diunduh di Indonesia pada 2023." *Databoks*. Retrieved from https://databoks.katadata.co.id/teknologi-telekomunikasi/statistik/5b44b118b594168/tiktok-aplikasi-yang-paling-banyak-diunduh-di-indonesia-pada-2023.

Neng, H., and Y. Abidin. 2023. "Impact of Using TikTok on Student Lifestyles: Case Study at Indonesian Education University Bandung Cibiru Campus." *The International Journal of Education Management and Sociology* 2(2):108–113. doi: https://doi.org/10.58818/ijems.v2i2.35.

Ngangom, Meena. 2020. *How TikTok Has Impacted Generation Z's Buying Behaviour and Their Relationship With Brands?* Dublin Business School, August.

Peña-Fernández, Sonia, Ana Larrondo-Ureta, and Jordi Morales-i-Gras. 2023. "Feminism, Gender Identity and Polarization in TikTok and Twitter / Feminismo, Identidad de Género y Polarización en TikTok y Twitter." *Comunicar* 31(75):47–58. doi: https://doi.org/10.3916/C75-2023-04.

Puji, Santoso. 2016. "Konstruksi Sosial Media Massa." *Al-Balagh* 1(1):34.

Ravianto, ed. 2024. "Kasus Guru Supriyani, Orangtua Siswa Laporkan ke Polisi karena Sebut Supriyani Tak Ikhlas Minta Maaf." *Tribun Jabar*. Retrieved from https://jabar.tribunnews.com/2024/10/26/kasus-guru-supriyani-orangtua-siswa-laporkan-ke-polisi-karena-sebut-supriyani-tak-ikhlas-minta-maaf.

Riyanto, Gede Pramana, and Wahyunanda Kusuma Pertiwi. 2023. "Pengguna TikTok di Indonesia Tembus 113 Juta, Terbesar Kedua di Dunia." *Kompas.com.* Retrieved from https://tekno.kompas.com/read/2023/07/10/11000067/pengguna-tiktok-di-indonesia-tembus-113-juta-terbesar-kedua-di-dunia.

Rohi Rani. 2022. "The Impact of Digital World on Our Identity." *The Creative Launcher* 7(1):27–32. doi: https://doi.org/10.53032/tcl.2022.7.1.05.

Sair, Achmad. 2024. *Dramaturgi Politik Elektoral: Memahami Perilaku, Wacana dan Motif Politik di Aras Lokal.* Malang: Intrans Publishing.

Salsabila, Jesslyn Wulan Rani. 2024. "Gelar Pernikahan Mewah hingga Capai Milyaran untuk Sang Putri, Lantas Darimana Sumber Kekayaan Gus Kautsar?" *Jawa Pos Blitar Kawentar.* Retrieved from https://blitarkawentar.jawapos.com/nasional/2274458866/gelar-pernikahan-mewah-hingga-capai-milyaran-untuk-sang-putri-lantas-darimana-sumber-kekayaan-gus-kautsar.

Satudata.Kemenag. 2023. "Jumlah Penduduk Menurut Agama." *Satudata Kementerian Agama.* Retrieved from https://satudata.kemenag.go.id/dataset/detail/jumlah-penduduk-menurut-agama.

Setiardi, Dodi. 2017. "Keluarga Sebagai Sumber Pendidikan Karakter Bagi Anak." *Tarbawi: Jurnal Pendidikan Islam* 14(2). doi: https://doi.org/10.34001/tarbawi.v14i2.619.

Siregar, Y., and A. Kent. 2023. "Disrupting the Fashion Retail Journey: Social Media and GenZ's Fashion Consumption." *International Journal of Retail and Distribution Management* 51(7):862–875. doi: https://doi.org/10.1108/ijrdm-01-2022-0002.

Smith, H., and H. A. Smith. 2023. "Algorithms and the Alphabet Mafia: How TikTok Influenced Gender, Sexuality, and the LGBTQ+ Community During the COVID-19 Pandemic."

Solomon, Michael R. 2015. *Consumer Behavior: Buying, Having, and Being.* Boston: Pearson.

Suminar, Arini. 2021. "Penduduk Jawa Timur Didominasi Millenial dan Generasi Z."

Thalia, V., Achmad Sair, Yudhi Elanda, Alie, and Udin Sholahudin. 2024. "The Myth of Beauty: The Efforts of the 'UNED Cantik' Community." *Humanisma: Journal of Gender Studies* 8(1):65–79. doi: https://doi.org/10.30983/humanisma.v8i1.8810.

De Witte, M. 2022. "Gen Z Are Not 'Coddled.' They Are Highly Collaborative, Self-Reliant and Pragmatic, According to New Stanford-Affiliated Research." *Stanford News*. Retrieved from https://news.stanford.edu/stories/2022/01/know-gen-z.

Wolf, Naomi. 1992. *The Beauty Myth: How Images of Beauty Are Used Against Women.* In *Choice Reviews Online* (Vol. 29, Issue 05). Harper Perennial. doi: https://doi.org/10.5860/choice.29-3031.

Wylie, L. 2024. "Indonesia App Market Statistics (2024)." *Business of Apps*. Retrieved from https://www.businessofapps.com/data/indonesia-app-market./

Yao, Nisha, Jing Chen, Siyuan Huang, Christian Montag, and Jon D. Elhai. 2023. "Depression and Social Anxiety in Relation to Problematic TikTok Use Severity: The Mediating Role of Boredom Proneness and Distress Intolerance." *Computers in Human Behavior* 145. doi: https://doi.org/10.1016/j.chb.2023.107751.