THE SEMIOTICS OF GOLD FLEXING ON SOCIAL MEDIA: A PEIRCEAN ANALYSIS OF TIKTOK ACCOUNT @MIRAHAYATI91

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ABSTRACT	*Tik Tok is a popular platform for people to influence other by sharing status or short-form videos. the purposes of this study is to explore how visual signs, such as gold jewellery and other luxury items, are utilized in the context of flaunting wealth, and how meanings related to wealth and social status are conveyed and understood by employing the elements of Charles Sanders Peirce's semiotics. The method of the study is a qualitative method with a descriptive approach. Semiotic analysis is used to analyze captions, video transcripts, videos, post images, and the interpretation of the messages conveyed in the images from the TikTok account @mirahayati91. The result of the study shows that the elements of Charles Sanders Peirce's semiotics comprises three main elements that can be applied to analyse signs within a given content, including the gold flaunting content on Mira Hayati's TikTok account. The videos posted on @mirahayati91 attract significant public attention, as each upload elicits responses from online communities, resulting in both positive and negative comments. This dynamic showcases how Mira Hayati's portrayal of wealth sparks diverse reactions, reflecting broader societal views on success, luxury, and social status. The conclution is Through semiotic analysis, the researcher successfully revealed the meanings behind the images and videos uploaded on the TikTok account @mirahayati91.*
KEYWORDS	Peircian, Semiotics, Tiktok, Social Media, Flexing

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INTRODUCTION

The pharmaceutical industry is one of the industrial groups that is highly regulated and TikTok, a new media platform developed by ByteDance, is a highly influential application designed for sharing short-form videos. Globally, TikTok has garnered immense popularity, with Indonesia emerging as the second-largest user base after the United States in 2023 (Kompas.com; Databoks, 2023). Furthermore, according to Data Indonesia.id, the number of TikTok users in Indonesia reached 126.83 million as of January 2024, underscoring its substantial penetration and cultural impact within the region..

According to Setiawan (2013), new media refers to any form of medium that can facilitate the flow of information from a source to a recipient, leading to innovation or changes that produce outcomes highly desired by society. TikTok, as a form of new media, is especially popular among Generation Z. As noted by Rahmana et al. (2022) and cited from Beautynesia, there are five prominent content categories on TikTok: (1) Entertainment content, (2) Educational content, (3) Cooking content, (4) Haul content, and (5) Tutorial content.

In addition, the use of TikTok serves as a means for individuals to assert their self-existence within their social circles. Self-existence refers to a human effort to seek and understand the meaning of life for oneself, which is believed to represent the highest form of intrinsic value. No individual or external entity can provide a definitive explanation of the meaning and purpose of one's life. Therefore, each person must independently find their own way to navigate the conditions and environment around them.

A successful TikToker must be able to demonstrate self-existence by being creative and consistently producing content that captures the public's attention. They must regularly upload videos, engage in live streams, and maintain a strong presence on the platform. However, many TikTok users tend to overstep boundaries in showcasing their self-existence. For instance, numerous TikTok content creators, or TikTokers, engage in "flexing" — flaunting their possessions such as luxury homes, cars, designer bags, shoes, and most frequently, gold. This act of flexing is often aimed at personal branding or other self-promotional purposes.

Flexing on social media platforms like Instagram and TikTok involves individuals posting photos and videos of their luxurious vacations, expensive cars, or other high-end possessions to gain recognition and praise. A notable example on TikTok is the account @mirahayati91. As a skincare entrepreneur, Mira Hayati frequently flaunts her wealth, particularly showcasing her gold and money, even referring to herself as the "Queen of Gold."
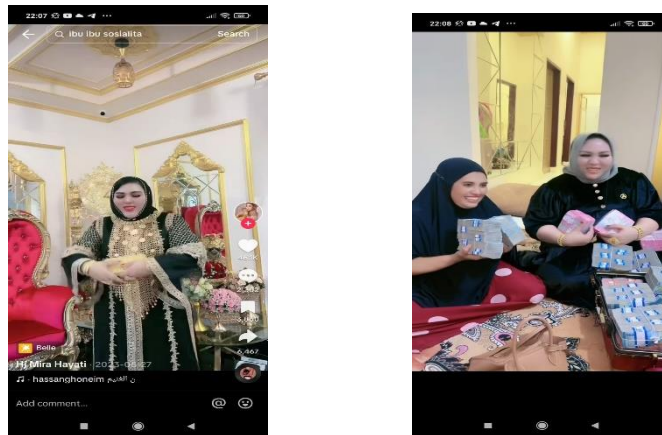
Figure 1: Flexing Mira Hayati

Source: @mirahayati91

This phenomenon has garnered significant attention, particularly in the context of how visual signs, such as gold, are used to convey meanings related to social status and identity. In this context, Peirce's semiotic approach offers a robust framework for analysing how signs and meanings are represented and interpreted in gold flexing content on TikTok. Focusing on the account @mirahayati91 as a case study, this research aims to provide valuable insights into the dynamics of gold flexing on TikTok and its implications for the construction of social identity and perceptions of wealth in contemporary digital society.

Through an in-depth analysis of these contents, this research aims to understand how visual signs, such as gold jewelry and other luxury items, are employed in the context of gold flexing, and how meanings related to wealth and social status are conveyed and interpreted by the audience. The study seeks to uncover the semiotic mechanisms by which these signs operate to construct and communicate notions of affluence and prestige within the digital sphere.

This study aims to understand how the semiotic elements of Charles Sanders Peirce can be employed to analyze gold flexing content on Mira Hayati's account. Through semiotic analysis, the researcher seeks to explore three key components: Representamen (ground), Object, and Interpretant in relation to the TikTok account. By examining these elements, the study endeavors to uncover the underlying meanings and implications of gold flexing as expressed through visual signs on the platform.

Theoretical Framework

1. **Tik Tok**

   a. **The Definition of Tik Tok**

   According to Bagus (2018) and Rahmana et al. (2022), "TikTok" is a Chinese social networking and music video platform launched in September 2016 by Zhang Yiming, the founder of Toutiao. Pohan et al. (2023) further explain that this application enables users to create their own short music videos.

   b. **The Benefit of Tik Tok**

   The TikTok application also has several advantages, even though it faced a ban in Indonesia in mid-2018. This ban was imposed by the Ministry of Communication and Information (Kominfo) due to concerns that TikTok displayed inappropriate content that could negatively impact children (Wijaya & Mashud, 2020).

   TikTok is particularly liked by Generation Z because it allows for the creation of short videos that can be looped and easily shared across other social media platforms. Furthermore, TikTok serves as a medium for gathering public opinions and attention (Hindarto, 2022). The platform's speed in disseminating messages presents opportunities for political activists to effectively convey their messages (Montag et al., 2021).

   Here are the benefits of Tik Tik:

   1) Creative Expression: TikTok provides a platform for users to showcase their creativity through short videos, allowing them to experiment with different formats, styles, and themes.
   2) Community Building: The app fosters a sense of community by connecting users with shared interests. It allows individuals to engage with others, participate in trends, and collaborate on content.
   3) Educational Content: Many users create informative videos that share knowledge and skills on a variety of subjects, from cooking and fitness to science and language learning. This educational content can be both engaging and accessible.
   4) Entertainment: TikTok serves as a source of entertainment, offering a diverse range of content, including comedy, music, dance, and storytelling. This variety keeps users engaged and entertained.
   5) Marketing and Brand Promotion: For businesses and creators, TikTok serves as a powerful marketing tool. It allows brands to reach a younger

audience through innovative campaigns and influencer partnerships, enhancing brand visibility.

6) Cultural Trends: TikTok plays a significant role in shaping and spreading cultural trends, as users often adopt and adapt challenges, memes, and styles that contribute to the platform's dynamic culture.

7) Skill Development: Users can learn new skills or improve existing ones by following tutorials and engaging with content creators who share tips and techniques in various areas.

8) Platform for Activism: TikTok has become a platform for social activism, enabling users to raise awareness about important social issues, share their perspectives, and mobilize support for causes.

9) Enhanced Connectivity: The app facilitates connections between users from different parts of the world, allowing them to share experiences, ideas, and cultures, thereby promoting global understanding.

10) Entertainment and Stress Relief: For many, TikTok serves as a form of escapism, providing a quick and enjoyable way to relax and unwind from daily stresses.

These benefits illustrate how TikTok not only serves as a social media platform but also as a tool for personal growth, community engagement, and cultural exchange.

2. Flexing

a. The Definition of Flexing

The term "flexing" is commonly used to describe individuals who frequently display their wealth. This phenomenon has become increasingly prevalent with the rise of social media, where people compete to showcase their assets or affluence. Items often flaunted include luxury goods, international vacations, private jets, ATM balances, and other high-end possessions. This behavior is typically aimed at demonstrating one's social and economic status, showcasing their capabilities, and creating an impression on others (Darmalaksana, 2022).

According to the Kamus Besar Bahasa Indonesia (Indonesian Dictionary), flexing refers to actions or behaviors where an individual excessively showcases their possessions to others with the intention of showing off or boasting. Meanwhile, as explained by Ketut Putu and Sinarwati (2022:2), flexing is a slang term originating from the United States, meaning the act of self-presentation by highlighting one's glamour, abundance, or wealth. It is common to encounter individuals who build their personal branding or image by flaunting their possessions.

b. The Purpose of Flexing

According to Pohan et al. (2023), personal branding naturally emerges from the strengths or values an individual possesses. Personal branding fundamentally carries a positive meaning, as it involves an individual's ability to "communicate their skills to a wider audience on social media to enhance their professional image." However, in recent times, personal branding has become increasingly associated with flexing, which has become a popular means of seeking or boosting popularity on social media. With the rise of content displaying "self-image," especially among Generation Z, the line between personal branding and flexing has become increasingly blurred.

Solikhah (2023), Sakdiyah, and Perangin-angin (2023) further explain that flexing is one of the methods used to promote the products individuals sell. "Flexing is a famous marketing method for developing personal branding, synonymous with 'showing off.'" They also add that flexing behaviors occur both in real life and on social media, particularly in the business world, among celebrities, and among wealthy millennials.

c. Semiotics of Charles Sanders Peirce

The semiotic concept that is predominantly used in literary analysis is the one proposed by C.S. Peirce. This is due to the fact that, in literature, the relationship between the three elements outlined by Peirce—representamen, object, and interpretant—is crucial for analysis and interpretation. These elements help readers understand how meaning is constructed within a literary work. Although other semiotic frameworks may also be employed in literary studies, Peirce's triadic model often provides a comprehensive approach to unpacking the layers of meaning that an author seeks to convey.

Essentially, understanding the relationship between these three components in Peirce's theory allows readers to grasp the full meaning intended by the author. The interaction between the representamen (sign), object (the referent or subject matter), and interpretant (the meaning derived) is key to decoding the implicit and explicit messages embedded in literary texts. By thoroughly analysing this triadic relationship, readers and scholars can engage more deeply with the work, uncovering the complete semantic structure that shapes its meaning.

a. The Definition of Semiotics

Semiotics is a discipline or method of analysis focused on the study of signs. At its core, semiotics aims to understand how humanity perceives things in order to assign meaning (to signify), which should not be conflated with the act of communication (to communicate) (Sobur, 2006:15). In this sense, semiotics explores the underlying processes through which signs function to create meaning, offering a deeper insight into the ways in which humans interpret the world around them, beyond mere communication.

According to Fikse (2012), semiotics encompasses three areas of study:

1) Signs: This involves the examination of various types of signs, the ways in which different signs convey meaning, and how these signs relate to the individuals who use them.

2) Systems or Codes: This area includes the study of the different codes that have been developed to meet the needs of societies or cultures. These codes serve as frameworks for communication and meaning-making.

3) Culture: This focuses on the cultural contexts in which signs and codes operate, as their effectiveness and interpretation depend heavily on their usage within specific cultural environments.

This framework highlights the comprehensive nature of semiotics, examining not only individual signs but also the systems and cultural dynamics that govern their function and meaning.

b. Peircean Semiotics

Saleha and Yufita (2023) describe the definition of semiotics according to Charles Sanders Peirce, explaining that semiotics is the study of signs and everything related to them. Peirce categorizes the analysis of semiotics into three components: Representamen (ground), Object, and Interpretant.

Something can be considered a representamen if it fulfills two conditions: first, it must be perceivable (either through the senses or through thought/feeling), and second, it must function as a sign, meaning it represents something else. The object, on the other hand, is the component represented by the sign and can be referred to as "something else." This object can be either a material entity perceived by the senses or something mental or imaginary. The interpretant is the meaning or interpretation. Peirce also uses other terms for the interpretant, such as "significance," "signification," and "interpretation." According to Peirce, the interpretant is also a sign.

1) **The representamen (sign) is a physical form or anything that can be perceived by the senses and refers to something else.**

   Representamen dibagi menjadi tiga yaitu a. *Qualisign:* tanda berdasarkan sifatnya. Contoh: warna merah, karena dapat dipakai untuk menunjukkan cinta, bahaya, atau larangan. b. *Sinsign:* tanda berdasarkan bentuk atau rupa dalam kenyataan. Contoh: suatu jeritan, bisa berarti heran, senang, atau kesakitan. c. *Legisign*: tanda berdasarkan suatu peraturan yang berlaku umum, suatu konvensi, atau suatu kode. Contoh: rambu-rambu lalu lintas

2) **The object is classified into three categories, which are:**

   a) Icon refers to a sign that resembles what it represents or a sign that uses similarities or shared characteristics with what it signifies. A sign is designed to present its referent through simulation or resemblance (Danesi, 2004: 38-39). Example: The male and female restroom signs at the entrance of a toilet.

   b) An index is a sign that depends on the actual existence of its denotation (literal meaning). There are three types of indexes*:*

      (1) Spatial index: refers to the location or space of an object, creature, or event in relation to the sign user. Example: an arrow can be interpreted with explanatory words indicating something, such as "over there" or "here."

      (2) Temporal index: connects objects in terms of time. Example: a timeline graph with labels like "before" and "after."

      (3) Personal index: connects the parties involved in a situation. Example: personal pronouns (I, we, he/she).)

   c) A symbol is a sign determined by a general rule or by mutual agreement. Symbols are arbitrary and conventional types of signs (Budiman, 2004: 32). Example: a rose symbolizing love, or a dove representing blessings or, in Christianity, symbolizing the Holy Spirit.

3) The interpretant is divided into three types:

   a) Rheme is a sign that can be further developed, allowing for different interpretations. Example: a person with red eyes could be interpreted as being sleepy, having an eye infection, experiencing irritation, just waking up, or possibly being intoxicated.

   b) Dicisign (Dicent Sign) is a sign whose interpretant has a real or factual relationship, corresponding to actual conditions. Example: on a road where accidents frequently occur, a sign reading "Caution: Accident-Prone Area" is installed.

c) Argument is a sign whose interpretant applies universally or provides reasoning about something. Example: a "No Smoking" sign at a gas station, because the area is highly flammable.

RESEARCH METHOD

The research method employed in this study is a qualitative method with a descriptive approach. Semiotic analysis is used to analyze captions, video transcripts, videos, post images, and the interpretation of the messages conveyed in the images from the TikTok account @mirahayati91. Since the account @mirahayati91 frequently uploads posts, the researcher limits the data collection to the period from January 2024 to June 2024. The semiotic method applied follows Charles Sanders Peirce's theory, focusing on the elements of Representamen (ground), Object, and Interpretant.

This study does not use statistical data but rather qualitative descriptive data. The researcher emphasizes interpretation and qualitative analysis in the research. The semiotic method utilized is qualitative-interpretative, with a focus on the Representamen (ground), Object, and Interpretant.

In addition, the researcher conducts document studies by reading, studying, and analyzing documents and data sources from various media, such as books, websites, journals, articles, and other publications, to support the analysis.

RESULT AND DISCUSSION

Mira Hayati, a skincare entrepreneur from Makassar, South Sulawesi, is the third child among five siblings. She has a background as a dangdut singer, having started her singing career in the fifth grade, following in the footsteps of her father, who is a traditional organ player.

The TikTok account @mirahayati91 is interesting to study because it has a significant number of followers, and each video post or caption from this account captures public attention, as evidenced by the consistently lively comments..
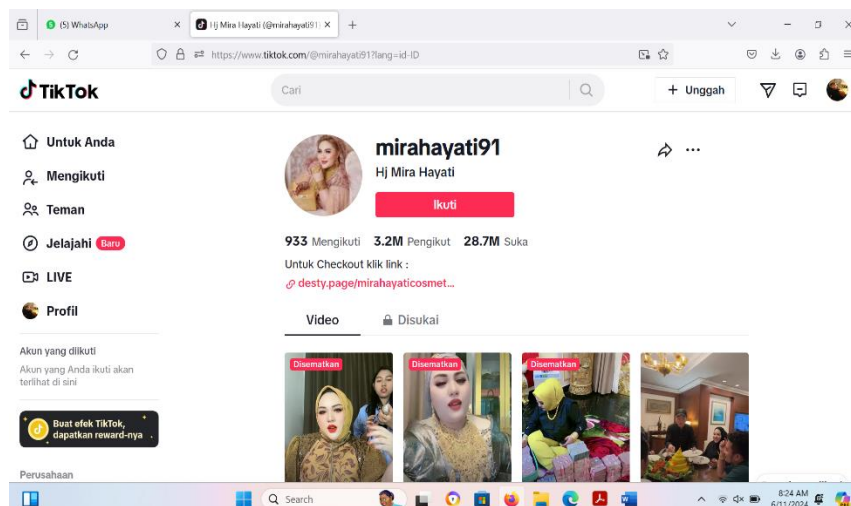
Figur 2: A screenshot of Mira Hayati's TikTok content

One example of a post by Mira Hayati on her TikTok account @mirahayati91 sparked significant public discussion after she showcased her impressive collection of gold jewellery. Known as a wealthy figure with a penchant for collecting and wearing gold, Mira Hayati has an impressive monthly turnover of IDR 3 billion. She has become a phenomenon in the online world, frequently displaying her luxurious gold jewelry collection, which includes necklaces, bracelets, rings, and earrings, through her social media platforms. Her extravagant jewellery collection often attracts considerable attention. Mira is also famous for having purchased a gold-plated handbag worth IDR 553 million, which went viral on social media.

The phenomenon of Mira Hayati's posts flaunting her gold, money, and wealth has also captured attention on social media. For instance, on July 22, 2023, Tribunnews.com highlighted Mira Hayati's gold flaunting in an article titled "Profil Mira Hayati, Bos Skincare yang Beli Emas 1 Kg saat Ibadah Haji, Uangnya Kelewatan Banyak" ("Profile of Mira Hayati, the Skincare Boss Who Bought 1 Kg of Gold During Her Pilgrimage, She Has Excessive Wealth"). Similarly, Suara.com covered her biography and profile in an article titled "Biodata dan Profil Mira Hayati: 'Perempuan Emas' Sekaligus Bos Skincare yang Wajah Aslinya Menjadi Sorotan" ("Biography and Profile of Mira Hayati: The 'Golden Woman' and Skincare Boss Whose True Face Became the Center of Attention").

The aim of this research is to explore how visual signs, such as gold jewellery and other luxury items, are utilized in the context of flaunting wealth, and how meanings related to wealth and social status are conveyed and understood by the audience. To address this research objective, the researcher dissects the phenomenon of gold flaunting on TikTok, making it more engaging and meaningful by employing the elements of Charles Sanders Peirce's semiotics. Peirce's semiotics comprises three main elements that can be used to analyse signs within a given content, including the gold flaunting content on Mira Hayati's TikTok account.

In Charles Sanders Peirce's semiotics, there are three main elements that can be used to analyse signs within a given content, including the gold flaunting content on Mira Hayati's TikTok account. These three elements are:

1. Representamen (Sign)

    Based on the theory, the Representamen is divided into three categories: Qualisign, Sinsign, and Legisign. This element of Representamen (Sign) includes the form of the sign itself, which can be images, words, sounds, or physical objects. In the context of gold flaunting on TikTok, the representamen could be a video showcasing gold, accompanying captions, or background music used.

2. Object

   This element pertains to the reference or what the sign refers to. In this analysis, the object is the gold itself and everything associated with it, such as luxury, social status, or the wealth that the account owner wishes to display.

3. Interpretant (Interpretant),

   This element discusses the concepts or meanings that arise in the viewer's mind when they encounter the sign. The interpretant is the result of the viewer's interpretation of the representamen that refers to a specific object. In the case of gold flaunting, the interpretant might include perceptions of luxury, a desire to possess, or even social criticism regarding the display of wealth.

   Here is the semiotic analysis using the three elements of Charles Sanders Peirce's semiotic theory. Using these three elements, the researchers can conduct a deep and comprehensive semiotic analysis of the gold flaunting content on the @mirahayati account, revealing the meanings contained within and how these meanings are understood by the audience:
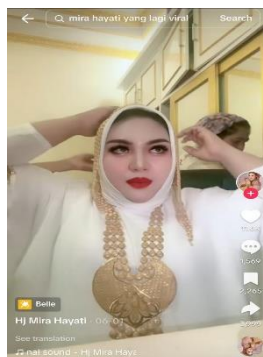

Figure 3: A screenshot of Mira Hayati's TikTok content

Script kalimat Mira Hayati di video yang di unggah di Tik Tok

"Assalamulaikum Wr Wb, Bertemu lagi bertemu lagi dengan saya bersama saya si ratu emas, masyaalloh hari ini akua da cara manasik Haji nah kita mau siap siap lagiaku sudah pakai kalung, gimana guys? Kalungku bagus ndak, rencana akum au pakai jilbab emas..uh patah ini, ya jangan mi kasihan….berat loh guys, jilbab emasnya berat… maunya kalunya dulu tadi..cantik ndak…guys nah ini aku udah pakai jilbabemasih, masih bagus begini atau aku buka?...nah ini memang gelangnya pasangan khusus, masyaaaloh, hmmmnanti insyaaaloh kalo kita pulang haji pakai baju emas, yak an begitu saying, tara udh siap, masyaaaloh…tuh udh pakai jilbab emaskalunnya, pasti kalian udah bilangin aku, pakai gelangnnya, cincinnya, tasnya lagi, ok jangan lupa pantengin terus ya….."

(“Assalamualaikum Wr Wb. Welcome back to my channel; I am the 'Queen of Gold.' MasyaAllah, today I am preparing for the Hajj pilgrimage, and I am getting ready. I am already wearing my necklace; what do you think, guys? Is my necklace beautiful? I plan to wear a gold hijab... oh, it's a bit heavy. Please don't pity me... the gold hijab is indeed heavy. I wanted to wear it first... does it look nice? Guys, now I am wearing the gold hijab; does it still look good like this, or should I take it off? This bracelet is a special set; masyaAllah. Hmm, insyaAllah, when we return from Hajj, I will wear

golden attire, right? So, here I am ready; masyaAllah… I am already wearing the gold hijab and necklace. You must be telling me to wear the bracelet, the ring, and the bag as well. Okay, don't forget to stay tuned!")

The script above, can be overviewed that**:** In the video uploaded on January 6, 2024, Mira Hayati introduces herself as the "queen of gold," showcasing her gold jewellery while preparing for her Hajj pilgrimage. She interacts with her audience, asking for their opinions on her appearance and expressing excitement about wearing gold during her religious journey

Here is the presentation of the semiotic analysis based on Charles Sanders Peirce's framework, focusing on Representamen, Object, and Interpretant:

Table 1: Triadic Process in the Video Script of the Tiktok Account @mirahayati91

Category	Sign
Representamen	Here is an example of the text and video content shared by Mira Hayati: "Assalamulaikum Wr Wb" "Bertemu lagi dengan saya bersama saya si ratu emas" ("It's me again, the queen of gold.") "Kalungku bagus ndak" ("Is my necklace beautiful?") "jilbab emasnya berat" ("The gold hijab is heavy.") "jangan lupa pantengin terus" ("Don't forget to keep watching.") In the video, Mira Hayati showcases her gold jewellery, including a necklace and a gold hijab, while preparing for a Hajj ritual. She casually interacts with her audience, asking for their opinions on her jewellery, mentioning its weight, and inviting them to keep watching her content.
Object	The object here refers to both the physical and conceptual elements associated with luxury and religious identity, such as gold, necklaces, the gold hijab, and the Hajj pilgrimage activities. Here is an example based on the transcript from Mira Hayati's video **Emas/ gold:** The reference to physical objects such as the necklace, gold hijab, and bracelets signifies luxury and social status. These items serve as visual markers of wealth, as they are commonly associated with affluence and high social standing. In the context of Mira Hayati's video, these luxury accessories are not only personal adornments but also symbols used to communicate her elevated status to her audience. Through the display of these objects, she reinforces her image of opulence and success, appealing to the values of material wealth within the social media culture. **Manasik Haji** refers to the religious activities and rituals performed as a preparation for the Hajj pilgrimage. In the context of Mira Hayati's video, the reference to "Manasik Haji" adds a religious dimension to her display of wealth, intertwining spiritual obligations with the symbols of luxury. This dual representation serves to highlight not only her devotion as a Muslim but also her social and economic standing, as she prepares for a significant religious journey while showcasing her gold jewellery. This creates a

Category	Sign
	contrast between the spiritual purpose of the event and the material wealth she emphasizes**.** **The identity of Ratu Emas (Queen of Gold)** refers to the persona crafted by Mira Hayati, symbolizing luxury and exclusivity. By adopting this title, she positions herself as an embodiment of wealth and privilege, using gold as a recurring motif to highlight her affluent status. This self-proclaimed identity not only reinforces her image of opulence but also sets her apart as a figure of distinction in the social media space. The 'Ratu Emas' persona plays a crucial role in how she is perceived by her audience, associating her with extravagance and elite status.
Interpretant	Examples of Interpretant: 1. Religiosity and Luxury:The use of religious language alongside the display of wealth may be interpreted as an attempt to align material prosperity with a religious identity. Mira Hayati's combination of religious references, such as preparing for *Manasik Haji*, with the flaunting of gold jewellery creates a narrative where spiritual devotion and financial success coexist. This might convey a message that faith and wealth can go hand in hand. 2. Familiarity and Engagement: The informal and interactive language style fosters a sense of closeness with the audience, making them feel personally engaged. Phrases like "Kalungku bagus ndak?" (Is my necklace nice?) and "jangan lupa pantengin terus" (don't forget to keep watching) establish an approachable, conversational tone, encouraging audience participation and creating a sense of personal connection. 3. Displaying Wealth: Many viewers may interpret this as a form of wealth flaunting (*flexing*), which can elicit a wide range of responses, from admiration of her success to criticism of excessive materialism. The overt display of luxury goods, such as gold jewellery and expensive accessories, positions her as a figure of wealth, but may also provoke negative reactions from those who view such displays as excessive or inappropriate.

Based on the semiotic elements, the script highlights several aspects within the **Representamen**:

a. **Religious Text**: Phrases such as "Assalamualaikum Wr Wb" and "Masyaallah" are used to provide a religious context, framing the video within a spiritual or religious setting.

b. **Persona and Identity**: The statement "Bertemu lagi dengan saya bersama saya si ratu emas" introduces a luxurious persona or identity, positioning the speaker as someone associated with wealth and opulence.

c. **Interaction with the Audience**: Questions like "Kalungku bagus ndak?" and commands such as "jangan lupa pantengin terus" invite direct engagement from the audience, fostering a sense of interaction and participation.

From the perspective of the "Object" element, the video and script illustrate the following:

1. Luxury: This is evident through the presence of gold and other jewelry, which serve as symbols of wealth.

2. Religious Significance: Mira Hayati's statement about preparing for the "manasik" haji activity adds a layer of religious context to the display of luxury, indicating a blend of spiritual preparation with the act of showcasing wealth.

When viewed through the lens of the "Interpretant" element, the script and video convey:

1. Combination of Religious and Luxurious Aspects: The audience may perceive this as an attempt to reconcile two often contrasting elements— religiosity and luxury.

2. Engagement and Familiarity: The use of informal language and direct invitations fosters a closer connection with the audience, creating a sense of involvement.

3. Display of Wealth: Despite the religious context, many viewers might interpret this content as a form of wealth flaunting, potentially eliciting a range of emotional reactions, from admiration to criticism.

The uploaded video possesses multiple layers of meaning. The representamen in the form of text refers to objects such as gold and religious activities, which are then interpreted by the audience as a combination of luxury and religiosity, as well as an effort to foster intimacy with the audience through interactive and informal communication styles. Additionally, the script incorporates elements of flexing. There is an emphasis on the luxurious jewellery and accessories worn, alongside invitations for the audience to share their opinions about her appearance, reflecting an endeavour to showcase wealth and social status. The script demonstrates the use of luxurious items to enhance one's appearance and gain recognition from the audience, which is characteristic of the flexing phenomenon.

Data 2

Caption Mira Hayati di akun Tik Tok @mirahayati91 tentang uang, emas dan kekayaanya. Caption dalan unggahan video tersebut adalah: *Alhamdullilah bisa berangkatkan mama mertua tahun ini haji, jadi yang kemarin bilang mama tidak dikasih ini syg baru di kasih ya jadi jangan terlalu nyinyir.*

Figure 4: A screenshot of Mira Hayati's TikTok content

Catagories	Sign
Representamen	Here are the texts spoken by Mira Hayati in the video, along with contextual explanations: "Alhamdulillah bisa berangkatkan mama mertua tahun ini haji"("Praise be to *God*, I am able to send my mother-in-law for pilgrimage this year.") *Context:* This statement expresses gratitude and highlights a significant religious event, aligning with the theme of religious duty and family honor associated with the Hajj pilgrimage. "jadi yang kemarin bilang mama tidak dikasih ini sayang baru dikasih ya" (So, for those who said my mother was not given this, my dear, she has just been given it.") *Context:* This remark addresses critics or naysayers, indicating a rebuttal against previous doubts about her mother-in-law's ability to undertake the pilgrimage, showcasing both familial pride and the importance of public perception. "jadi jangan terlalu nyinyir" ("So, don't be too cynical.") *Context:* This statement encourages the audience to refrain from negative judgment, suggesting a defensive stance against criticism while also fostering a sense of community and understanding among viewers.

Object	Objects in this Context:
	1. Tindakan Memberangkatkan Haji:
	   This refers to the act of sending someone for Hajj, which is considered one of the five pillars of Islam. It symbolizes both religious duty and social status, reflecting a significant milestone in the life of a Muslim and signifying the family's commitment to fulfilling this religious obligation.
	2. Status Sosial dan Religius:
	   This encompasses both social and religious status. The act of sending a family member for Hajj is often viewed as a marker of social prestige and respect within the community. It illustrates the intersection between wealth and religious observance, as it often requires substantial financial resources.
	3. Respon terhadap Kritik atau Komentar Negatif:
	   This pertains to the reactions against negative comments or criticisms from others regarding the actions or decisions made by Mira Hayati. It

	reflects the challenges of navigating public perception and the pressure to justify one's choices, particularly in the context of wealth and social expectations.
	These objects collectively highlight the complexities of religious practices intertwined with social identity and the impact of societal views on personal decisions.
Interpretant	Audience Interpretations of Representamen Referencing Specific Objects:
	1. Kebanggaan dan Kesalehan:
	The audience may perceive this as an expression of pride and gratitude for the ability to send a mother-in-law for Hajj, which also signifies piety. This interpretation underscores the importance of religious obligations and the honor associated with fulfilling them.
	2. Pembelaan Diri:
	This reflects a self-defense mechanism against previous criticisms or negative comments. It emphasizes that a good deed has been accomplished, thereby justifying the actions taken in the face of public scrutiny.
	3. Pesan Sosial
	The audience might interpret this as a social message urging others not to be overly judgmental without understanding the complete context or facts. This interpretation highlights the need for empathy and understanding in social discourse.
	These interpretations reveal the multifaceted nature of social media communication, where personal actions are not only about individual achievements but also about negotiating public perception and societal expectations.

In aAnalysing the caption from Mira Hayati's status, it can be concluded that the representamen, in the form of text, refers to objects such as the act of performing Hajj, the mother-in-law, and social criticism. These elements are subsequently interpreted by the audience as symbols of piety, familial responsibility, and self-defence against criticism. This caption not only illustrates a religious action and social responsibility but also conveys a social message urging against judgment without a comprehensive understanding of the facts.

The caption underscores the financial capability required to send a mother-in-law on Hajj and utilizes this achievement as a response to criticism, revealing an intention to showcase wealth and social status. Based on the two examples of scripts and captions consistently posted by Mira Hayati on her TikTok account, @mirahayati91, a similar pattern can be identified, beginning with greetings, expressions of gratitude, or phrases like "get ready with."

This analysis captures the semiotic dimensions of Mira Hayati's posts, reflecting on how language and symbols are employed to navigate public perception and social norms.

"ada yang bisa tebak harga baju yang aku pakai.....yang bisa jawab dengan benar aku kasih hadiah"....("There's someone who can guess the price of the outfit I'm wearing... whoever answers correctly will receive a reward.")

"alhamdullilah bisa tambah koleksi mobil lagi", ("Alhamdulillah, I can add to my collection of cars again.")

"beli emas malam jumat berkah", ("I bought gold on the blessed Friday night.")

" teringat….tas inilah yang membuatku semakin di kenal se Indonesia…Allloh memang selalu mempunyai rencana yang tidak di ketahui… terimakasih ya alloh. Dan terimakasih untuk yang masih mempunyai HM cosmetic. Selat dan dan cantik selalu ya saying"…("I remember... this bag is what made me more recognized throughout Indonesia. Allah indeed always has plans that are unknown to us. Thank you, Allah. And thank you to those who still support HM Cosmetics. Stay healthy and beautiful always, my dear.")

"siap siap kamu akan menerima transferan dari bunda…."("Get ready, you will receive a transfer from me, my dear.")

The caption demonstrates an effort to showcase wealth and social status. The script reveals the use of luxury items to enhance appearance and gain recognition from the audience, which is a hallmark of flexing. Mira Hayati consistently engages in communication with her viewers, fostering a positive interpretation of her content.

CONCLUSION

Through semiotic analysis, the researcher successfully revealed the meanings behind the images and videos uploaded on the TikTok account @mirahayati91. The results of the analysis of the posts on the @mirahayati91 account indicate that it serves as a medium for flexing or showing off wealth in short TikTok videos. This flexing is intended to demonstrate success in managing a cosmetics business. The videos uploaded on TikTok are packaged in a modern style, with aesthetically pleasing visuals, emphasizing the display of gold, and complemented by suitable music. The videos posted on @mirahayati91 attract significant public attention, as each upload elicits responses from online communities, resulting in both positive and negative comments. This dynamic showcases how Mira Hayati's portrayal of wealth sparks diverse reactions, reflecting broader societal views on success, luxury, and social status.

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