

Cultural Mobilization via TikTok Influencer Accounts

Abdallah Adway 

AITU University

Abstract

This study aims to analyze the most followed TikTok accounts posts in the Palestinian society, with the aim of understanding the cultural mobilization involved in these posts, and discussing their role in cultural orientation. The study relied on the descriptive analytical approach, as it analyzed the visual materials produced and published during the specific study period according to a number of units of analysis that were adopted. The study concluded that the accounts that most follow the study sample on the TikTok platform focus on providing comic content to their followers at a high rate, while interest in constructive content declines to a few percentages, which is reflected in the superficial and non-serious culture that followers receive, and social content emerges as the most widespread form of content. The study concluded that the colloquial language is used in the accounts that have been studied, and the most followed accounts revolve in the context of Palestinian culture in the various materials presented, but they are far from the purposive values in their materials, as they are dominated by materials that do not have meaning and significance and aim only to provoke laughter and entertainment among the followers, but they are devoid of national materials or of a national dimension despite the coincidence of their publication with important national events.

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Introduction

Digital technologies have enhanced the role of individuals in the creation and dissemination of content effectively, often surpassing the roles of traditional media, as it has played important roles in influencing the audience from which knowledge, entertainment and culture are benefiting.

The image is the most attractive and expressive tool, in its significance and aesthetics, and the animated image supported by attraction and aesthetics is the closest and most appealing to the viewer. TikTok platform has provided what the follower is looking for from the various attractions, and the Palestinian youth used this platform like other peoples, so it showed Palestinian accounts followed by millions and their materials watched by tens of millions, which indicates the superiority of these accounts over many satellite channels and radio stations.

The importance of this study in addressing one of the most important tributaries of contemporary cultural knowledge for followers, as it dealt with a new topic that was not sufficiently researched in media studies, as well as its importance in light of the wide spread of TikTok, its speed of operation among people, its ease of access and use, and thus its impact.

TikTok is one of the most effective digital platforms, despite its modernity, which is spreading very quickly, and is popular, especially among young people, so the study of this platform has not received much research, especially in Arab environments.

The problem of the study lies in its research into the cultural dimensions contained in the visual materials published through the Palestinian TikTok accounts, in order to understand the nature of the posts through the most followed accounts. The study seeks to answer the question: How do short visual materials in digital platforms contribute to the cultural implantation of contemporary audiences?

This study seeks to analyze the most followed Palestinian TikTok videos, to understand their trends and the nature of the publications as well as the cultural dimensions they contain, and to discuss their role in contemporary cultural mobilization.

Literature Review

Digital platforms have constituted a breakthrough in communication in contemporary societies, as they have become environments that gather contemporary audiences and make them part of it. They have even taken the place of television in gathering family members around it, but individually instead of collectively. We have also witnessed a multiplicity of platforms and a diversity in their specialties, nature and target audience.

Digital platforms are services that are created and programmed by major companies to gather the largest number of users and friends and share activities and interests, and to search for friendships and search for interests and activities of other people in order to participate. These services provide features such as instant chat, public and private messaging, and multimedia sharing of audio, image, video and files. These services have attracted millions of users from different countries of the world (Al-Mansur, 2013). Digital platforms are websites that are programmed in a way that allows individuals and institutions to communicate with each other in a single virtual environment and through multiple forms of written, audio and visual communication, as well as multiple possibilities for participation and interaction that vary according to the nature of the platform and its audience. (adway, 2024)

Multiple platforms according to their characteristics, advantages, services and audience, where many trends were known for digital platforms, including:

- Scientific digital platforms: They are concerned with publishing the scientific content of research and books and bringing together researchers in a scientific environment who share scientific knowledge and their products, and exchange communication among themselves. These platforms include Researchgate, Arada, and other platforms.
- Educational platforms: They are concerned with education and form a virtual environment for educational achievement in the digital environment and allow the professor and students to interact and learn in this environment. The period of the spread of Corona constituted a phase of transformation in learning in virtual environments, during which many platforms emerged, as well as previous platforms for that period, such as zoom, Learn Cube, Course Craft, Open Learning, and many others.
- Economic platforms: They are platforms concerned with economic knowledge, bringing together those interested in the economic fields, metal and currency trading, and digital currencies in a virtual environment in which they exchange information, experiences, trading, and others. These platforms include Paypal, Wise, and Wirexapp.
- Entertainment platforms: Offering entertainment services and displaying movies, programs and series on the smart screen at prices competitive with Netflix, Hulu, Amazon Video Prime, HBO now.
- Social platforms: which are concerned with gathering individuals and groups in virtual digital environments, in which they exchange conversations and messages, and interact with each other as if they were in a real environment, so that they congratulate each other on occasions, and exchange conversations, and the most prominent social platforms are Facebook, WhatsApp, Telegram, and others.

Digital platforms have become one of the most important sources of cultural and knowledge support for societies and individuals in our time. The follower spends long hours in the virtual world moving between different digital platforms, and draws from the large amount of visual and written materials of different disciplines as he likes, and from various cultures in the world. They have even formed new cultural sources with their attractive and enjoyable methods, and bring together local materials that express local culture, as well as global materials that present global cultures in the hands of the reader, viewer, or listener. It is not possible to imagine culture without expression or reporting, and there is no luck for any culture that existed if the media did not support it and did not know the aspects of creation and creativity that guided it, and there is no way for the media out without a cultural increase that attracts the public's attention to it and allows it to communicate its message in various fields. (Al-Masoudi, 1985)

The theory of cultural implantation "George Gerbner " confirmed the extent of the ability of the media to create a certain educational, cultural and value reality for the viewers, so that this reality replaces the real reality of the viewers, which is reflected in human education and reception, which is transformed into its knowledge store, and then passes through stages to reach the stage of behavior. (Shanahan & Morgan, 1999) Hence the importance of the sources of knowledge and culture from which the individual receives, which has become digital platforms play a major role in our time.

Digital platforms are considered to be specific to the culture they possess. These technologies have formed an openness to everything in societies. There are no barriers to a culture of cultures or art of

arts, sciences, customs and traditions. All of them are placed in containers. Digital media technologies constitute these vessels that enable anyone to take advantage of them and get to know what is in them with ease. The movements of people move between different ones.

Digital transformations have also affected other transformations at the level of influencers in the public sphere and young public opinion makers whose influence now exceeds that of traditional media machines in the fields of politics, social, intellectual and scientific fields. They are not required to be scientists in those fields. Rather, the opportunity given to them to carry knowledge to people through digital platforms has made them stars who are perceived socially as experts and stakeholders in their fields (Adway, *The Shifts In Formatting Of The Public Opinion In The Light Of Digital Communication Ownership*, 2022).

In light of the convergence of cultures in today's world and the immersion of individuals in it, cultural exchange and acquiring from the other appear, and here the advantages of cultural exchange are mixed with the negatives of hegemony that some cultures may seek to impose and perpetuate from the media that they have the power to control, especially since the ownership of these platforms belongs to major countries, most notably the United States of America, which gives their owner the ability to direct soft and indirect cultural.

The global culture that the owners of digital technologies seek to shape is a challenge to local and regional cultures, and although these cultures can enrich global culture, they are often destroyed or conquered by it, to the extent that they believe that they are submerged and alienated to the status of folklore, and even threaten its existence. (Bal, 2008) Therefore, digital platforms now call for preserving the Arab identity of young generations in the face of the influence of one culture, which requires pushing Arab culture and making it in the scene more effective and influential in its people, as well as other peoples and cultures, (Adway, *Arabic Children's Applications on Android: An Analytical Study of Usage Trends*, 2022) which is the same trend that prompted China to prevent its people from using Western technologies and to provide their own alternatives, and even push their platforms to the world. The various segments of society draw part of their knowledge from the media and the cultures of others. Thus, digital media pose a challenge to their Arab identity in light of global culture, especially if they lack Arab fortifications and the Arab cultural presence in digital media to protect young people and instill their culture, which requires presence and presence to stay and preserve the Arab identity from fusion among strong cultures supported by material strength and technological dominance.

Digital media has influenced the transformation of the cultural reception of the Arab human being from what was prevalent under traditional media, as evidenced by:

- 1- Traditional media is one-way from the media to the recipient. The public receives the culture that the media wants, while the follower in digital media chooses from the large amount of colors and cultures what suits him and her.
- 2- Traditional media obliges the recipient to adhere to the times of viewing or returning programs, while digital media enables them to watch any program at any time and control its return and retention.
- 3- The TV is a traditional fixed device that stays in a designated place at home, forcing those who want to watch it to sit in front of it, while new innovations and the emergence of tablets and smartphones have made it possible to watch from different places by carrying the device and choosing the place that the follower wants.
- 4- The receiver in front of the traditional media is only a receiver. He does not have any interactive role except in the limited space allowed by the media, while the digital media opens the doors of interaction with everything in it, and receives feedback and impressions from the public.

Several studies dealt with the cultural role of TikTok, including a study on analyzing the behavior of the TikTok user from the perspective of popular culture, researching the causes of the spread of the TikTok application and the current problems (Zuo & Wang, 2019), a study on the impact of electronic applications on the social values of university students (Samih, 2020), and a study on entertainment content through social networks and the penetration of cultural values among Algerian youth (Al-Aib, 2023). What distinguishes this study is that it analyzes the content of Techtzk accounts, which are the most followed in Palestinian society, to understand the cultural dimensions that they include, which in turn affect the culture that is disseminated in society through these accounts.

Yeah, tick tock. Yeah.

TikTok or Douyin in Chinese is a digital platform specialized in posting short videos on mobile devices, with attractive possibilities for the following audience, (tiktok, n.d.) a service launched by the Chinese Internet technology company ByteDance, which operates many content platforms that

support machine learning in 2016. (Bytedance company profile, 2019) It entered service in September 2017. TikTok has global offices including Los Angeles, New York, London, Paris, Berlin, Dubai, Mumbai, Singapore, Jakarta, Seoul and Tokyo (tiktok, n.d.).

TikTok displays visual content ranging in duration from 3 seconds to three minutes, it is designed for light fast video, and depends on the quantity of viewing due to the short duration, attractiveness and thrill of it.

In 2021 statistics, the number of advertising audience of the platform reached 825 million, 19 times per day, the average usage of the follower. The download of the platform reached 3 billion downloads of the application, which is the most downloaded in 2021. The increase in users in the period between 2018-2021 was 1,157.7%, and it reached 1 billion active users during 2021. (Youth Media Center, 2022) It reached 1.8 billion at the end of 2022.

Entertainment content is the most common on the digital platform, even at the level of ads funded on the platform, the percentage of those who interact with it reached 63%, and the daily usage rate reached 75 minutes, and the user beat the percentage of females by 59.8% , and the percentage of males 40.2%. (Youth Media Center, 2022)

According to statistics, the application is spreading in different regions of the world, and its presence in the United States of America is also strengthening despite the government's negative attitudes towards the application, which competes with it to control even its own people, and what this means from the acquisition of China as the owner of the application on user data. (IQBAL, 2023)

TikTok has special advantages over the rest of the digital applications that preceded it, where the abundance of capabilities that allow users to create a short video for themselves with the ability to add music in the background, as well as the characteristics of accelerating, slowing down, or editing it using a filter to choose background music from a variety of music types, as well as the ability of users to add their voice to the video, (tiktok, 2019) in simple and easy-to-use editing capabilities through the application, to share the video with others.

TikTok also distinguishes itself by providing services to users such as adding videos, hashtags, filters and sounds, as well as the "Reaction" feature in the application that enables users to express their reaction to a published video, in an increase in interactivity by followers.

The application provides users with a number of services, including setting their accounts or some of their videos as private, which are not shown to followers, as well as capabilities that allow parents to protect their children from inappropriate content using the security and privacy feature, as well as providing a special guide called the Family Guide. (TikTok, n.d.)

An important feature of TikTok is the live streaming feature, which can be used by those who have more than 1,000 followers. (tiktok, 2019) Influencers have used it and benefited from the feature of sending virtual gifts to their followers, and some of them have also sent money, but one of the advantages for account holders is to make money from TikTok itself.

The study of the (Xu, Zhang, & Yan, 2019) reasons for the spread of the application is due to the following:

- The diversity of effective marketing methods provided by the application.
- Use application-specific strategies.
- The use of algorithmic technology adapted to the needs of users.
- Grant the user extensive rights to build and edit videos.

A study aimed (Abdel-Karim, 2021) to identify the extent of children's association with modern technology, and determine the average number of hours they use it, in addition to monitoring the level of parents' follow-up of children's use of the TikTok application, and analyzing the nature of the behaviors that children acquire as a result of using the application. The study reached a number of results, the most prominent of which is that 66% of children use modern communication technology permanently, and 59% of them spend between 4 to 6 hours a day using it. The results also showed that 89% of children use TikTok, while 68% of parents believe that these technologies contribute to children's adoption of new values that differ from the prevailing social values. 83% of parents also indicated that the behaviors learned from using the app are negative.

A study sought (Abbas L. F., 2022) to explore the role of the TikTok platform in shaping public opinion and promoting social and political activity among young people, by analyzing the content of 203 videos that dealt with the Palestinian-Israeli conflict during the events of Sheikh Jarrah neighborhood in 2021. The results showed that TikTok's features support the wide spread of political content, both direct and indirect, and provide an effective space for political expression and digital mobilization. It was found

that the most prominent frameworks used were direct political content by 66.5%, followed by stimulation of interaction and reactions by 59.1%, and then highlighting the role of activists and influencers by 48.1%. Other frameworks also included reference to victims (27.5%) and technical expressions and challenges (21.1%).

In terms of engagement, hashtags related to the issue (#FreePalestine, #SaveSheikhJarrah, and #SavePalestine) recorded high viewership rates, ranging between 2.6 and 3.9 million views during May 2021, reflecting the platform's strength in enhancing penetration and impact.

A study (M., 2020) aimed to analyze the characteristics of media content published on TikTok, by comparing two media platforms, "Echo of the Country" and "Washington Post", by analyzing all videos published during the month of January 2020. The results showed that the Washington Post succeeded in employing advertising content in an indirect way through which it promoted itself without the recipient feeling the advertising nature, unlike the "echo of the country." The "Washington Post" content was also characterized by diversity in its elements (text, music, and video), while the "Echo of the Country" content was characterized by consistency, repetition, and the adoption of a unified style in all videos.

Two studies (Xu L. Y., 2019) (Zuo H. &, 2019) analyzed the behavior of TikTok users from the perspective of popular culture, and researched the reasons for the app's global spread. The two studies found that the spread of TikTok is due to several main factors, the most prominent of which is the diversity of effective marketing methods provided by the application, and its reliance on innovative strategies that suit the nature of users, in addition to the use of advanced algorithms that allow the delivery of content that corresponds to the interests of individuals. The application also gives users wide freedom to produce and edit videos, which encourages creativity and enhances its spread, especially among young people, as its use has become a popular cultural pattern in their daily lives.

A study aimed (Mosaad Abdel-Majeed, 2021) to measure the intensity of adolescents' use of the TikTok platform, and to identify the nature of the content they follow, especially the content provided by girls, on a sample of 415 individuals, of which 61.5% were females.

The results showed that about 80% of participants under the age of 24 are involved in producing content on the platform. It was also found that the most watched types of clips were the lyrical clips, followed by the charade and then the dancer. The motives for use came at the forefront of entertainment, followed by attraction and pleasure, and then escape from daily problems.

The study aimed to (Guo, (2022, January)) analyze the impact of TikTok on adolescents, by reviewing a number of studies and data published across multiple scientific databases. The results indicated that the impact of the application on adolescents is multiple, as it can be used as an effective educational tool, and it provides a platform for self-expression that meets their psychological needs, but at the same time it may expose them to exaggerated content that contributes to the formation of misleading values.

The study recommended the need to adopt positive guidance strategies to promote safe use, such as activating age verification mechanisms, increasing control by parents, developing content filtering systems, in addition to imposing specific periods of use to reduce overuse.

This study differs from previous studies in addressing the most prevalent TikTok accounts at the Palestinian level.

TikTok in Palestine

Despite the number of a few years of the start of the spread of TikTok, the advantages it has contributed to the speed of its spread and fame, as the number of followers worldwide reached 150 million followers, and the United States of America has taken the lead in the volume of followers, and is considered the youngest group that uses it the most among other social groups.

Table No. 1

The age groups that use TikTok according to the statistics of 2021 (IQBAL, 2023)

Age Group	Percentage
10-19	28%
20 – 29	35%
30-39	18%
40-49	16.3%
+49	2.7%

Palestinian TikTok Accounts

Similar to different countries, TikTok is used in Palestine, and statistics on its use were recorded at 27.7% by Internet subscribers in 2020. (ipok, 2021) In 2022, the percentage rose to 39%. (ipok, 2023) Its Palestinian users are concentrated in Z Gen (born after 2000), where younger groups in Palestinian society tend to use TikTok, especially those between the ages of 18-24 years, and females use it 52.5% more than males by 47.5%. (ipok, 2023)

Table No. 2

Percentage of TikTok Usage by Age

Age Group	13-17	18-24	25-35	35-44	45-55	56-64	65 +
M	5%	15.60%	15.90%	7.60%	4.10%	2%	1.10%
Female	5.10%	15.60%	15%	6.70%	3.50%	2%	0.90%

Based on special statistics (ipoke, 2022) on the most prominent Palestinian TikTok accounts, it turned out that there are 10 accounts that lead the follow-up, as shown in the table

Table 3

The most followed Palestinian accounts on TikTok

Account name	likes	Followers
mohadhtaha11	91.2M	1.4M
Asmaa	39.2M	2.5M
yunis1998	29.3M	884.9K
ibrahim.barguthy	13.1M	1.3M
amneh_khandaqji	11.3M	850.8K
Djhabibeats	13.7M	884.2K
smaraa_komede	19.9M	524.8K
MH	27.9M	636.3K
kooshisaloomsalon	6.7M	506.7K
Tasneem	6.7M	524.7K

TikTok was an important factor at the Palestinian cultural level, where creative small videos had the power to create momentum and form opinions on social and political topics , especially in reversing the events of the Palestinian-Israeli conflict in Sheikh Jarrah in 2021, where the potential of TikTok encourages the spread and creative formulation of direct and indirect political content, which is a space for political expression, mobilization and online activity. The two most prominent frameworks were the use of hashtags to promote the cause, followed by direct political content. Practical implications: Researchers are given guidance on how to allow TikTok design elements now for a very small segment of users to become productive. (Abbas & Shahira S. , 2022)

Methodology

The study relied on the descriptive analytical approach to describe the phenomenon and monitor the cultural trends carried by TikTok videos. In the analysis, it relied on the study of the content and the cultural contents of the published media materials. The content analysis method is used to obtain conclusions that show trends by diagnosing certain characteristics in an objective and quantitative methodological manner. Content analysis is one of the research methods used to describe the apparent content of Arabic Android applications in a systematic and quantitative manner. (Hussein, 1983) It is also a method of utilizing available information by transforming it into a salvageable and comparable material, using the objective and systematic application of classification rules. (Hussein, 1983) The visual material produced and published was viewed during the specific study period. The study relied on the videos produced and published in the time period since the beginning of August 2022- the end of the month.

The study used six content analysis units:

- The nature of the content and it has categories: comical, constructive, and ordinary.
- The content or topic has categories: social, religious, sports, political, and cultural.
- Language: Classical - Palestinian slang - influenced by other dialects - foreign languages
- Culture: The local culture -the Arab - the foreign.

- National dimension: none - none
- Value (meaning that the content has value or meaning or does not include meaning or purpose): exists and does not exist

The researcher followed up the publications during the study period, and classified the publications according to their dependence on the units of analysis described above, and then extracted the percentages of the categories of units of analysis in each account followed up.

The study population consists of visual materials published on the TikTok platform, which belong to Palestinian accounts, while the sample consists of the most followed Palestinian accounts on the platform, according to statistics on this. The five most followed accounts were approved, which are shown in the following table:

Table 4

The most followed Palestinian accounts¹

Calculate	Number of followers
Asmaa	3,2 Million
Mohanad Taha	1.5 Mn
Ibrahim.barguthy	1.3M
yunis1998	25.6K
djhabibeatts	65.1K Followers

The study period included various national events, including coinciding with historical events and other current events, especially since the period of war on the Gaza Strip came between 5-7 August 2022. The most prominent national events that coincided with the publication of the videos are shown in the following table:

Table 5

Events in August

DATE	Event
29/ 8	The first Zionist Congress was held in the city of Basel in Switzerland, and the establishment of the Zionist movement and the choice of Palestine to establish a national homeland for the Jews on its territory.
16/8	The Al-Buraq revolution began and the peak of the clashes was on 23/8 and ended on 30/8 .
21/08/2024	Burning of Al-Aqsa Mosque: on the morning of 21/8/1969
12/08	The Tal al-Za 'atar massacre of Palestinian refugees in Tal al-Za 'atar camp in Lebanon.
2 7/8"	Assassination of the Secretary-General of the Popular Front for the Liberation of Palestine Abu Ali Mustafa
15/8/2010	Israel withdrew from the Gaza Strip and demolished 21 settlements according to the plan of Israeli Prime Minister Sharon.
19/08	The death of the Palestinian poet Samih al-Qasim at the age of 75 after a long struggle with cancer
2/8/2016	Freedom of Opinion and Expression Day in Palestine
5/8/2022	The Gaza war lasted until August 7

Findings

The study analyzed the five most followed Palestinian TikTok accounts, and concluded the following findings:

First: Asmaa-eman Account

This account is one of the most followed Palestinian accounts on the TikTok platform, with more than 3 million and 200 thousand followers, and the two girls have names and faith.

¹ The classification of accounts as the most frequent follow-up has already been clarified, while the statistics of the number of followers are prepared by the researcher by referring to the accounts directly.

Through the analysis of the materials published on the account, it appears that most of the clips do not have meaning, but are intended for laughter and entertainment only, and they are mostly short videos that do not exceed half a minute. These clips focus on commenting on social matters such as husband and wife, problems between them, relations between a young man and a girl, and the like. Most of the videos are quick comments on the comments of girls on TikTok, as well as there is a multiplicity of video posts per day up to about 10, but they are very short.

Table 6

Analysis of the content of the Asmaa-eman account

Trend	Languages	CULTURE	Amount	National dimension	Content
85% Humorous	100% colloquial	100% local	25% found	0%	100% Social
10% Normal			75% No Meaning		5% Religious
5% Constructive					

It is clear from the previous table that the nature of most of the content published in the account is comical at a rate of 85%, while 10% of the content was normal, and the constructive content was limited to only 5%, where the talk was serious, constructive and positive.

The categories of topics also included the classification of the highest percentage within social topics by 100%, while religious topics were included by 5% despite coming in the context of social topics as well. The topics were devoid of sports, political, cultural and other content.

The results show that the language used is 100% colloquial and there is no use of other dialects or languages.

As for the cultural dimensions carried by the published visual materials, they were 100% local culture, and did not include any other culture outside the Palestinian cultural context.

Regarding the values contained in the visual materials, it is clear that 25% includes with some significance, while 75% does not include any meaning or significance, but rather came in the context of meaningless transient speech.

It is clear from the results that the national dimension did not have any share in the visual materials despite the national events and the war that coincided with the period of production and dissemination of materials, as the materials did not contain any reference to any national dimension.

Second: Account of Mohanad Taha

This account is the second most followed Palestinian account in terms of the number of followers on the TikTok platform, as it has 1.5 million followers, and the visual posts in this account are humorous dramatic scenes mainly shared by young Muhannad with his father, and were overcome by spontaneity and improvisation. Also, the posting on the account was an average of 3 posts per day.

Table 7

Analysis of the account of Mohanad Taha/

Trend	Languages	CULTURE	Value	National dimension	CONTENT
100% humorous	100% colloquial	100% local	NL (0,0 %)	0%	85% Social
0 Nom.					10% Ads
0% Constructive					5% Scientific

It is clear from the previous table that most of the content published in the account is comical by up to 100%, as it did not include any ordinary or constructive content.

The categories of topics also included the classification of the highest percentage within social topics by 85%, while 10% came as advertisements, and 5% included a scientific subject.

As for the language used in the published visual materials, Arabic was 100% in the Palestinian colloquial dialect in Ramallah Governorate, and the video scenes did not include any use of classical or other languages.

The video scenes had a clear orientation to talk within the local Palestinian cultural context 100%. They did not include any foreign culture, but despite this, they were devoid of meanings and connotations and lacked meaningful value. Rather, they were limited to laughter without any meaningful content.

It is clear from the analysis of the video scenes of the account that the national dimension was completely absent despite the national events and the war that coincided with the period of production and dissemination of materials, as the materials were devoid of any reference to any national dimension.

Third: Ibrahim.barguthy account

This account is considered the third Palestinian account in terms of the number of followers, as it has one million and three hundred thousand followers, but the account was disabled and closed 5 times, prompting its owner to create other accounts.

In the specific study period, the account was disabled, but by referring to the visual materials published before this period, it is clear that it includes a clear national dimension through the focus of the publication on topics supportive of the resistance and its symbols, as it included videos of Palestinian leaders such as prisoner Marwan Barghouti, Yahya Sinwar and Ahmed Yassin, as well as critical videos in politics, which indicates that the account is moving positively with national mobilization and culture. This may be the reason behind the closure of the account according to the policies of social networking sites and TikTok policies towards Palestinian content according to the "violence clauses" contained in the materials, (tiktok, 2019) as they put it.

Fourth: yunis1998 account

This account is owned by a young man from the Gaza Strip, Muhammad Younis, who has a million followers, and is mainly based on social criticism, and deals with social groups such as girls in his criticism, in addition to criticism of society, customs and social traditions, and students in general and school students and relations between friends receive a share of criticism.

The account deals with various issues in a satirical manner and with dramatic scenes of the account holder's representation, so the comedy representation in the videos is a general character in it. The account also publishes visuals on a daily basis and at a rate of 2 videos per day.

Table 8

Analysis of yunis1998 account

Trend	Languages	CULTURE	Amount	National dimension	Content
100% humorous,	100% colloquial	100% local	18.3% None	0%	100% Social
			81.8% Social Criticism		

It is clear from the previous table that most of the content published in the account is comical by up to 100%, as the materials did not include any ordinary or constructive content.

The categories of topics also included the classification of social topics exclusively by 100%, as the classification was devoid of any other topics, as social criticism is the feature of all topics addressed by the published materials.

As for the language used in the published materials, Arabic was 100% in the Palestinian colloquial dialect in the Gaza Strip, and the video scenes did not include any use of classical language or other languages and dialects.

The video scenes critical of behaviors in Palestinian society were 100% within the local Palestinian cultural context, and did not include any foreign culture, but the visual materials included meaningful values of importance in social criticism in the comic comic style by 81.8% , while 18.3% were devoid of meanings and connotations and lacked meaningful value, but were limited to laughter without any meaningful content.

It is clear from the analysis of the video footage of the account that the national dimension was completely absent, although it is an account from the Gaza Strip, and the period of viewing these videos coincided with the Gaza war in the summer of 2022.

Fifth: Account djabibeatts

This account is owned by a young Palestinian man living in the US state of Los Angeles, and the material published in it is based on singing only. It is noteworthy from the visual materials published on the account that the number of videos is low, as it is not published on a daily basis, and even a week may pass without publication, and he speaks only English despite sometimes displaying Arabic songs.

Table 9*Analysis of djabibeatts account*

Trend	Languages	CULTURE	Value	National dimension	Content
85.7% comic	English	Foreign	NL (0,0 %)	0%	85.7% Recreational
14.2% Marketing					14.2% Marketing

It is clear from the analysis of the materials published on the account that most of the content in the account was comical by 85.7%, while 14.2% came as marketing content.

Topic categories included the highest percentage of entertainment topics by 85.7%, as they were singing, while 14.2% of the content was marketing, and did not include any other trends in the content. It is clear that the account was completely based on 100% English, as the Arabic language was not used by the account holder except for some Arabic songs that were included in some clips and in a faint voice.

The foreign culture stands out in the account clearly through dancing, singing and the appearance of foreign girls by 100%, while it did not include any local or Arab culture at all.

The videos are devoid of any value and purposeful dimensions and any national dimension.

- Discussion

Table No. (10) Shows the results of the analysis of the accounts combined according to the approved units of analysis.

Table 10*All Accounts Analysis Units*

		Calculate				Total	
		Asmaa	Mohamad Taha/	Ibrahim.barguthy	yunis1998	djabibetts	Percentage
Trend	humorous	%85	100%		100%	85.7%	92.6%
	NORMAL	10%				14.2	6%
	Constructive	5%					1%
Languages	Colloquialisms	100%	100%		100%		75%
	paschal						-
	Translation					100%	25%
CULTURE	Local	100%	100%		100%		75%
	Translation					100%	25%
Value	Available	25%	0%		81.8	0%	26.7%
	Not Available	75%			18/3		23.3.%
National dimension	Available	0%	0%		0%	0%	-
CONTENT	Social	100%	85%		100%		73%
	marketing	-	10%			14.2%	6%
	ENTERTAINER	-	-			85.7%	21.4%
	religious	5%	-				1%
	Scientific	-	5%				1%

The most followed Palestinian accounts on the TikTok platform tend to provide comic content to their followers by 92.6%, and this is in line with the follower's search for entertainment and free time in what he feels about himself and avoids seriousness and constructive content, so the constructive content has less follow-up on the entertainment platform whose users are predominantly young, and this is an indication of the superficial and non-serious culture that followers receive from the self-produced materials by account holders.

The result is consistent with a study (Abdel-Magid, 2021) that concluded that the lyrics are followed by the drama and then the dancer are the most watched by the accounts of adolescents, while their motives for following the content are entertainment, followed by attraction, enjoyment, and then helping to escape problems.

The vernacular language is considered to be used in the accounts that have been studied, and this may be due to the nature of the account holders, as they are from the general youth, in addition to the fact that the spoken language is the closest to the followers and enters in contexts far from the official, where classical Arabic is completely absent from all accounts. The use of colloquial language came in at 75%, while the English language was used by 25%, which is for the account of a Palestinian resident in the United States of America.

The most followed Palestinian accounts tend to broadcast the local Palestinian culture in the various materials provided, as most accounts avoid the transfer of imported culture, whether Western or Arab. The cultural context that they deal with is the local one lived in the Palestinian environments, whether in the West Bank or the Gaza Strip, while the deviation from this context is limited to an account from the United States of America that carries a full foreign culture.

This leads to the most followed Palestinian accounts far from the meaningful values in their materials, as they are dominated by materials that do not have meaning and significance and aim only to provoke laughter and entertainment among the followers, while what can be considered valuable materials was limited to 26.7%.

One of the paradoxes reached by the results is that the accounts are devoid of national materials or of a national dimension, despite the coincidence of their publication with important national events, whether historical or lived in the Palestinian reality, most notably the war on Gaza in the summer of 2022, while the national dimension was limited to account materials that were subject to closure during the study period due to the publication of national videos supporting the resistance.

The weakness of the national dimension in the calculation of the study sample does not mean that the Palestinian publication on the TikTok platform goes in the same direction, as the results of the Palestinian hashtags on TikTok indicate the issuance of national slogans and even pro-resistance during 2022, examples of which are shown in the following figure:

Some national hashtags also emerged, such as #FreePalestine, #SaveSheikhJarrah, # SavePalestine, with viewership rates ranging between 2.6 million and 3.9 million views. (Abbas & Shahira S. , 2022) Social content stands out as the most prevalent form of content in the Palestinian accounts, the study sample by 71%, followed by entertainment content by 21%, while other forms of content fall to a few percentages.

Social content is compatible with the nature of digital networking sites, which are basically social platforms in which social concern occupies most of the attention of the public.

The knowledge or culture industry through digital platforms depends on the exposure of the follower to media materials, and their impact, including them, depends on various factors, including the frequent exposure to their messages and content and their repetition until they become established with him, and the increase in the percentage of the follower's exposure to a material depends on the number of its repetition or passage through it. Its repetition through the abundance and multiplicity of programs, and its passage through it with its attractiveness to him and its ability to intensify towards it, and therefore the end result is the follower's saturation of what he received and the transformation of media messages to settle in his knowledge stock, so that his culture is made.

It is clear that the most followed Palestinian accounts are of great importance to a large segment of the Palestinian public estimated at millions per account, which means that cultural implantation through these accounts has become inevitable, within the trends in publishing previously analyzed by the study, whether with its positive dimensions such as preserving local culture or negative ones such as deviating from the national dimension.

Conclusion

Digital platforms have become new cultural sources for different societal groups, especially young people, with their attractive and enjoyable methods that carry with them cultural contents or directives,

whether direct or indirect. TikTok is one of these emerging and promising platforms with a high follow-up volume.

TikTok accounts often have more followers than traditional media outlets such as satellite channels and radio stations. The study dealt with the most prominent and most followed Palestinian accounts, whose materials are watched by several million people, which indicates that these accounts are superior to many satellite channels and radio stations in their impact and ability to instill culture in followers within the trends of publishing in them, whether in their positive or negative dimensions, as well as the attractiveness of short and dense visual materials, and the entertainment template produced in them.

The study concluded that the most followed Palestinian accounts on the TikTok platform focus on providing comic content to their followers at a high rate, while interest in constructive content declines to a few percentages, which is reflected in the superficial and non-serious culture that followers receive from the self-produced materials by the owners of these accounts. Social content also emerges as the most widespread form of content in Palestinian accounts, as it is compatible with the nature of digital networking sites, which are basically social platforms in which social concern occupies the largest part of the audience's attention.

The study found that the colloquial language is used in the accounts that were studied, as the owners of the accounts are from the general youth, while classical Arabic was completely absent from all the accounts.

The study also concluded that the most followed Palestinian accounts revolve in the context of Palestinian culture in the various materials presented, which are inspired by the local environment, whether in the West Bank or the Gaza Strip. However, they are far from the purposive values in their materials, as they are dominated by materials that do not have meaning and significance and are only intended to provoke laughter and entertainment among the followers. However, they are devoid of national materials or of a national dimension, despite the coincidence of their publication with important national events, whether historical or lived in the Palestinian reality, most notably the war on Gaza in the summer of 2022. The national dimension was limited to account materials that were subject to closure during the study period due to the publication of national videos supporting the resistance. However, the weakness of the national dimension in the account in the study sample does not mean that the Palestinian publication on the TikTok platform goes in the same direction. The results of the Palestinian hashtags on TikTok indicate the issuance of national slogans and even pro-resistance during 2022. The policy of publishing and blocking Palestinian content is a policy adopted by digital platforms, which limits the publication of the most followed account holders of materials that may lead to the closure of their accounts.

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