

Representing Zuluness on TikTok: Exploring Zulu cultural identity in the indigenous language short video format

by

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DECLARATION - PLAGIARISM

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3. This dissertation does not contain other persons' data, pictures, graphs, or other information,

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Date: 28 November 2025 Place: Cape Town

DEDICATION

To my father, Lt. Col. Mzwandile Mbambo. Through your actions, you planted in me a deep love for reading and learning. You sparked my curiosity about society and the world. Despite the socio-political challenges of our country, you always wanted the best for me, even when it was beyond your reach. This accomplishment is yours; it is your success story. Now you can proudly say *undodakazi une-masters*.

Mageza.

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What, then, shall we say in response to these things? If God is for us, who can be against us?

- Romans 8:31

Yahweh, for Your strength and wisdom, love, protection and Your grace. My thanksgiving will never be enough.

I would not have finished this race without the following people:

My husband, Daniel Kibirige, is the cheese to my macaroni. Thank you for your love, patience and support.

My daughter, my bouncy light, Imara Khanya…as Dora the Explorer sings: *We did it, we did it, yayyy!*

Friends and family who listened to my tears and encouraged me to keep going, thank you for holding me up.

Dr Henri-Count Evans for opening the door to the world of computational media research and for the inspiration to explore it.

And lastly, my supervisor, Prof Sarah Gibson. Ma'am, you are a formidable force. Thank you for your patience, guidance, and belief in my work. I hope I have made you proud.

ABSTRACT

Identity is shaped through shared cultural meanings and through how individuals present themselves within everyday interaction by drawing on the cultural and linguistic resources available to them. On social media, identity is performed visually, linguistically, and emotionally, as users adapt and reinterpret trends within their own cultural contexts. This study examines how Zulu cultural identity is expressed and negotiated within short-form video content on TikTok in South Africa, where such platforms function as significant sites of cultural production and participation. The research addresses the need to explore indigenous language expression in contemporary media spaces, particularly in contexts where historically marginalised languages are increasingly used in creative, meaningful, and socially resonant ways. A mixed methods netnographic approach was used to explore how Zulu identity is constructed, represented, and engaged with across 98 TikTok videos, posted between January and June 2024, along with associated 18,977 audience comment interactions. Data was collected using the 4CAT Capture and Analysis Toolkit to obtain video metadata, engagement patterns, and comments, enabling both quantitative and qualitative analysis. Quantitative findings showed high levels of interaction, with cultural expression content generating above-average engagement and predominantly positive sentiment, characterised by multilingual play and extensive emoji use. Computational text analysis techniques, including translation and comment and emoji sentiment scoring, supported the analysis of audience engagement. Qualitative reflexive thematic analysis identified four key themes: Visualising and Performing Zuluness; Digital Participation and Platform Affordances; Gender, Morality and Cultural Policing; and Cultural Knowledge Transmission and Continuity. These themes illustrated strong expressions of cultural pride through dress, language, and music; the use of humour to foster relatability and shared identity; the negotiation of respect and modernity in relation to gender and intergenerational norms; and the prominence of the *amabhinca* aesthetic, a contemporary Zulu subculture, as a fusion of rural heritage and urban style. Overall, the study demonstrates that Zulu identity in social media spaces, articulated through the short-form video content, is dynamic and continually negotiated through participation and interaction, enabling individuals to assert belonging, engage in collective meaning-making, and contribute to evolving understandings of Zuluness in contemporary South Africa.

Keywords: TikTok; indigenous language media; Zuluness; participatory culture; social media; short video; representation; identity

ABBREVIATIONS

AI	Artificial Intelligence
API	Application Programming Interface
ER	Engagement Rate
FYP	For You Page
GBV	Gender-Based Violence
GRWM	Get Ready With Me
IFP	Inkatha Freedom Party
MC	Master of Ceremonies
NLP	Natural Language Processing
POV	Point of View
QUAL	Qualitative
QUAN	Quantitative
RDP	Reconstruction and Development Programme
RTA	Reflexive Thematic Analysis
SABC	South African Broadcasting Corporation
SD	Standard Deviation
TA	Thematic Analysis
UKZN	University of KwaZulu-Natal

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1 CHAPTER ONE: INTRODUCTION

1.1 Introduction

This chapter introduces the study by situating it within the dynamic intersection of social media, participatory culture, and cultural identity representation on TikTok. It begins by outlining the background, tracing how short-form video platforms have transformed cultural production and consumption. The chapter then presents the rationale, focusing on TikTok as a site where Zulu cultural identity is negotiated and performed, highlighting gaps in existing scholarship on indigenous representation in algorithm-driven spaces.

Building on this foundation, the research problem is articulated alongside the study's aims, objectives, and guiding research questions. The chapter foregrounds the theoretical lens of the circuit of culture, examining identity, representation, production, and consumption, while integrating participatory culture to explain user-driven content creation and engagement. It also outlines the mixed methods design, detailing how quantitative engagement metrics and sentiment analysis complement qualitative thematic analysis of TikTok videos and comments. Data collection strategies, including scraping videos with associated metrics and manually selecting ten content creators, are briefly explained, along with the analytic techniques: Braun and Clarke's thematic analysis, descriptive statistics, and emoji-based sentiment mapping. Finally, the chapter provides a roadmap for the dissertation's structure.

1.2 Background to the Study

This study foregrounds TikTok and short-form mobile video as central to contemporary cultural production. While language remains important, the focus is on how TikTok functions as a participatory space where Zulu cultural identity is negotiated through creative, everyday practices. Smartphones play a major role in this environment, as they hybridise technologies, platforms, and user habits, shaping how people access media and manage mediated relationships (Madianou, 2014: 667). They are simultaneously global and deeply local in their use (Goggin and Hjorth, 2014: 1), and with their technology, mobile video is recorded, shared, and increasingly consumed across diverse user groups (Goggin, 2014: 1). These shifts reflect the broader move toward user-generated content, where "amateur" media becomes central to social media ecosystems (Mandiberg, 2012: 1) and where each technology has its own

affordances, with its power often stemming from these affordances (Boyd, 2012: 75). Short-form videos in particular encourage immediacy, sociality, and playfulness (Kaye et al., 2022), enabling users to express themselves outside the traditional aesthetic norms of mainstream media (Verma, 2021: 159).

Platforms like TikTok support what Henry Jenkins (1992, 2006; Jenkins et al., 2013) describes as participatory culture, where users create, remix, and circulate content grounded in local knowledge while engaging global audiences. TikTok's accessible editing tools and remixable audio features decentralise representation beyond institutional media (Burgess, 2006: 202), making it a critical site for studying how identity, such as Zuluness, is constructed and articulated in everyday digital practice.

However, representations of Zulu identity have historically been shaped by external narratives. Colonial and apartheid language policies relegated isiZulu and other African languages to marginalised domains (Dlamini, 1998: 479; Kamwangamalu, 2000: 126), and media portrayals, like the series *Shaka Zulu* (1986), often framed Zulu culture through stereotypes of militarism and primitivism (Msimang, 1990: 46; Mersham, 1993: 79; Monteiro-Ferreira, 2005: 352). Although indigenous media newspaper *Ilanga laseNatali* provided alternative spaces for isiZulu expression, they reflected the interests of the Zulu-speaking intellectual class (Buthelezi, 2016: 66; Mokoena, 2009: 57), leaving the everyday experiences of broader Zulu-speaking communities underrepresented.

In post-apartheid South Africa, isiZulu has gained cultural prominence as the country's most widely spoken home language over the past three decades (Statistics South Africa, 2025: 5). This demographic weight has been commercialised through a diverse media landscape spanning newspapers, magazines, radio stations, and television channels (Ndlovu, 2011). This expanding visibility highlights a key opportunity for studying Zulu cultural identity on social media allows researchers to understand how cultural belonging is practised, negotiated, and reimagined today.

Zuluness, however, extends beyond linguistic identity. It involves agency, participation, and the lived performance of cultural roles and values (Woodward, 2002: x; Mhiripiri, 2009: 224). TikTok provides fertile ground for observing these expressions, offering insight into how Zulu users articulate identity through visual, linguistic, musical, and humorous forms, and how these practices shift within a participatory, mobile-first media environment.

1.3 Rationale

Social media plays a central role in everyday communication and cultural participation, with 26.7 million of South Africa's 64.4 million people (41.5%) actively using these platforms; WhatsApp (93.8%), Facebook (88.6%), and TikTok (76.9%) dominate national usage (Meltwater, 2025). Since its release in 2017, TikTok has expanded to 150 countries, supported 75 languages, and topped app store rankings in over 40 regions (Zuo and Wang, 2019: 1). By September 2021, it reached a significant milestone of 1 billion global users (TikTok, 2021). In South Africa, 26.7 million people aged 18 and older use social media, with TikTok reaching 23.4 million users by early 2025, up 34 per cent in a single year (DataReportal, 2025).

Unlike traditional social network sites, like Facebook, where users mainly interact with content from familiar social circles, TikTok continuously exposes users to an algorithmised representation of the self, presenting content that reflects and refracts their interests, identities, and behaviours (Bhandari and Bimo, 2022: 9). TikTok users perceive personalised recommendations as mirroring their fluid identities, aligning their "algorithmic selves" with their actual selves, and fostering moments of connection with others who reflect aspects of their own experiences (Lee et al., 2022: 19).

Short-video platforms function as stages for users to perform, tell stories, and articulate their opinions and identities (Shutsko, 2020: 122). As short-form video has become a global cultural phenomenon, it has shaped entertainment, communication, social interaction, and cultural expression (Chen, 2023: 115). These developments align with broader trends in digital storytelling, where new media afford new and innovative narrative forms (Burgess, 2006: 207). Short videos, typically seconds to minutes long, are easy to produce and spread rapidly, enabling ordinary grassroots users to participate as both content creators and audiences (Yang et al., 2019: 340). TikTok's model further transforms popular culture production by allowing every user to generate content as an independent unit of cultural value (Zuo and Wang, 2019: 1), while also empowering users to meet self-presentation needs through their creations (Zuo and Wang, 2019: 2).

This shift from traditional media forms such as television to participatory digital cultures reflects a broader media transformation, challenging legacy industries and reshaping how culture is produced, consumed, and shared globally (Goggin, 2014: 154). Exemplified by TikTok's distinctive recommendation algorithm that enables participation in circulating popular culture not only through video production but also through everyday actions such as

liking and commenting, which the platform uses to guide what cultural content is further disseminated (Zuo and Wang, 2019: 2). Within this context, studying Zulu cultural identity on social media offers an opportunity to understand how language practices, cultural symbolism, and communal belonging are shaped in contemporary communication environments. TikTok offers a space where identity is performed linguistically, visually, musically, emotionally, and bodily, making it a valuable site for examining how Zulu cultural identity is practised, negotiated, and reimagined today.

1.4 Problem Statement

TikTok has rapidly become one of the most influential social media platforms globally, and within South Africa, there is limited academic understanding of how the platform is shaping the representation and construction of Zulu cultural identity in digital spaces. TikTok reached over 23.4 million adult users in South Africa by January 2025, reflecting 34% year-on-year growth (DataReportal, 2025). At the same time, isiZulu remains the most widely spoken home language, used by 24.4% of the national population and nearly 30% of the Black African population (Statistics South Africa, 2025: 5, 8). This combination of demographic and digital prominence highlights the importance of examining how Zulu identity is represented and negotiated on platforms like TikTok.

Historically, Zulu identity and isiZulu-language expression have been more extensively examined within traditional media domains such as newspapers, magazines, radio, and television broadcasting (Mersham, 1993; Odhiambo, 2006; Clowes, 2001; Gunner, 2019; Ndlovu, 2011; Buthelezi, 2016). These media forms were shaped by institutional gatekeeping and often reproduced selective, often misrepresented narratives of Zulu culture (Msimang, 1990; Tomaselli, 2003). TikTok, in contrast, enables ordinary users to create, archive, remix, and perform cultural identity in ways that are public, participatory, and algorithm-driven (Burgess, 2006: 202; Anderson, 2020: 8; Schellewald, 2021 1438: 1438).

While global research demonstrates TikTok's role in enabling identity expression and cultural participation (Verma, 2021; King-O'Riain, 2022; Fernando et al., 2023), very few studies have examined how African or indigenous language communities negotiate cultural identity in this space. Emerging African scholarship recognises TikTok as a space where users creatively perform and reimagine African identity, highlighting how humour, dance, and everyday creativity can challenge Afropessimistic narratives (Machirori, 2023). At the same time, other studies caution that some forms of TikTok content may reproduce harmful

stereotypes or slip into visibility-driven self-ridicule, contributing to negative representations of the continent (Nyarko et al., 2025). However, this work focuses on broader continental or pan-African contexts rather than specific cultural expression, leaving a gap that this study addresses.

Although some recent South African studies highlight isiZulu's increasing digital presence for education, linguistic innovation, and entrepreneurship (Khan, 2024; Xaba, 2025), no study has yet examined how everyday isiZulu-speaking TikTok users actively construct, negotiate, and perform Zulu cultural identity through the short-form video. This absence is significant because TikTok's features, such as duets, stitches, visible hashtags, sound memes, and comment-driven video replies, shape how cultural identity is made visible and meaningful online (Zeng et al., 2021: 3164; Vizcaíno-Verdú and Aguaded, 2022: 158).

Therefore, the problem this study addresses is the lack of scholarly research exploring how Zulu cultural identity is constructed, expressed, and negotiated on TikTok by everyday isiZulu-speaking users, and how the platform's participatory affordances shape such performances.

1.5 Aim and objectives

This study aims to analyse how Zulu cultural identity is portrayed and constructed within TikTok's short-video format. To achieve this, the study has the following objectives:

- To examine patterns of audience engagement with Zulu-themed TikTok videos by using the Capture and Analysis Toolkit (4CAT) to collect and analyse quantitative metrics such as likes, shares, comments, and follower interactions.
- To conduct qualitative reflexive thematic analysis of Zulu-related TikTok videos and user comments to identify recurring themes, symbols, and cultural meanings.
- To apply computational sentiment analysis to user comments to assess the emotional tone associated with Zulu cultural representation, integrating these findings with the qualitative themes.

Together, these objectives support a mixed methods design that combines quantitative audience analytics with qualitative interpretive insights, offering a comprehensive understanding of how Zulu cultural identity is expressed, contested, and interacted with on TikTok.

1.6 Research Questions

The research questions guiding this inquiry are:

- How is Zulu cultural identity represented and constructed through TikTok's affordances?
- What are the audience engagement patterns for Zulu-themed videos on TikTok?
- What thematic codes emerge from the analysis of Zulu-related content on TikTok?

This investigation addresses a critical gap in scholarship by focusing on indigenous language social media presence within the South African context, specifically examining how TikTok's affordances facilitate new forms of identity expression, cultural transmission, and participatory community-building among isiZulu-speaking users. The study advances understanding of the evolving interplay between participatory platforms, local heritage and global online cultures, illustrating how Zuluness is dynamically co-constructed through multimodal social media practices.

1.7 Research Approach

This study adopts a mixed-methods research approach to examine how Zulu cultural identity is represented and negotiated in isiZulu-language TikTok content. Mixed methods research integrates elements from both quantitative and qualitative approaches within a single study (Creswell and Creswell, 2017: 51; Plano Clark, 2017: 305). The approach is appropriate because the research questions require both the identification of patterns in audience engagement and circulation (which draw on quantitative interpretation) and the interpretation of cultural meanings, symbolism, and performative expression embedded within TikTok videos (which require qualitative insight). Mixed-methods research draws on the strengths of each strand to compensate for their limitations, offering both contextual depth and analytical breadth (Creswell and Plano Clark, 2018: 12).

Quantitative analysis, including sentiment analysis (McLevey and Crick, 2022: 294) and engagement metrics (Arman and Sidik, 2019), identifies trends in user interaction, while qualitative reflexive thematic analysis (Braun and Clarke, 2006; 2019: 2021) interprets the symbolic and performative dimensions of Zulu identity as expressed through video content. The mixed methods design is informed by the study's theoretical framework, which draws on the concept of the circuit of culture (du Gay et al., 1997, 2013), particularly on the moments of

identity and representation, and participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013). These frameworks guide the analysis of identity, representation, production, and consumption, recognising TikTok as a participatory space where users become active producers of culture, each generating content that carries its own cultural value (Zuo and Wang, 2019:1)

The pragmatic paradigm underpinning the study supports methodological flexibility and abductive reasoning, enabling the researcher to move iteratively between data and theory (Morgan, 2007: 71; Creswell and Creswell, 2017: 58). This approach allows the researcher to combine quantitative patterns of engagement with qualitative interpretations of meaning-making in TikTok videos, producing a richer and contextually grounded analysis of how Zulu cultural identity is represented and negotiated on the platform.

1.8 Research Design

This study employs a concurrent triangulation research design, in which quantitative and qualitative data are collected and analysed during the same phase of the research process (Creswell, 2009: 174). In mixed methods notation, the design is represented as QUAN + QUAL, indicating that both strands are given equal priority and are integrated to provide complementary insights (Leech and Onwuegbuzie, 2007: 272). Quantitative methods, including descriptive statistics, engagement metrics, and sentiment analysis, identify patterns in how Zulu-themed TikTok videos are received. These are integrated with qualitative thematic analysis, which interprets the cultural meanings embedded in the videos and captions, providing insight into how Zulu identity is represented and negotiated.

The concurrent triangulation approach strengthens the study by offsetting the limitations of each method with the strengths of the other (Creswell, 2009: 174). Quantitative approaches provide broad insight into trends and visibility patterns but may overlook contextual nuance, while qualitative approaches offer depth and cultural interpretation but are limited in generalisability (Creswell and Plano Clark, 2018: 14). Integrating both forms of evidence allows for a more comprehensive and balanced understanding of how Zulu identity is constructed, performed, and circulated on TikTok. Although this design requires proficiency in both analytical strands and involves a more complex interpretive process (Creswell, 2009: 175), it is well suited to examining identity as both representation and digital interactions, aligning with the study's broader aim of understanding cultural performance within participatory media environments.

1.9 Data Collection

Data for this study were collected using a netnographic approach, which involves observing and analysing naturally occurring cultural expression in online environments (Kozinets, 2019: 16). TikTok was selected for analysis because it is currently one of the most active (Meltwater, 2025) platforms for short-form video creation in South Africa, offering a rich environment for everyday cultural expression and performance (Zuo and Wang, 2019: 1-2). Rather than relying on researcher-elicited data, this study draws on naturally occurring online content (Fenton and Parry, 2022: 215) to capture digital practices as they unfold within users' modes of interaction. Netnography, therefore, provides an appropriate methodological approach because it enables the analysis of these organic digital traces without interfering with the communities or practices being observed.

To capture content at scale, the study incorporated computational data collection methods, utilising the 4CAT Capture and Analysis Toolkit (4CAT) in conjunction with the Zeeschuimer browser extension to extract TikTok video metadata, engagement statistics, and audience comments (Peeters and Hagen, 2022: 572). In this study, the hashtag #zulutiktok served as the primary entry point for sampling TikTok content connected to Zulu cultural expression. As hashtags operate as organisational and communicative markers that cluster related posts (Bruns and Burgess, 2015: 23), enabling the researcher to access and trace videos, themes, and interactions efficiently. This resulted in a total of 88 videos from the 4CAT dataset.

An additional dataset was developed to address the limitations of hashtag-based scraping, which does not capture all culturally relevant isiZulu content. A purposive sample of ten TikTok creators, identified as cultural intermediaries (Maguire and Matthews, 2012), who consistently produce isiZulu-language or Zulu cultural content, was identified using the hashtags *#zuluculture*, *#zulu*, and *#zulutiktoker* and through the "Popular" tab on their profiles. One video from each creator was selected and combined with the ten most-watched videos in the study period (January – June 2024). For the qualitative component, ten videos were drawn from the 4CAT dataset and ten from the purposive content-creator sample, resulting in a total of twenty videos for in-depth analysis.

Data for this study were collected between October and November 2024, comprising 98 videos (**Error! Reference source not found.**) for quantitative analysis, 20 videos for qualitative analysis, and 18,977 user comments for sentiment analysis. This resulted in a multi-layered dataset comprising TikTok videos selected for both quantitative and qualitative

analysis, along with comments used for sentiment assessment. The netnographic approach and computational scraping supported a multi-layered analysis of how Zulu identity is represented, circulated, and engaged with on TikTok.

1.10 Data analysis

The data analysis followed a mixed methods approach, integrating qualitative and quantitative approaches to provide a comprehensive understanding of how Zulu cultural identity is represented and engaged with on TikTok. The dataset required preprocessing to address common challenges associated with social media data, including variability in language, code-switching, and the presence of corrupted emoji and metadata fields (Bail, 2014: 467; Churchill and Singh, 2021: 61). The extracted data was cleaned, pseudonymised, and reduced to relevant analytical variables, while comments were processed to restore emoji readability and retain their expressive function in communication. This preparatory stage ensured that both video-based cultural performances and audience responses could be analysed meaningfully and consistently.

Qualitatively, the study employed reflexive thematic analysis (RTA) to interpret how Zulu identity is represented, performed, and negotiated across the selected TikTok videos (Braun and Clarke, 2006; 2019: 2021). RTA was chosen because of its flexibility and its emphasis on the researcher's interpretive role in identifying patterns of cultural meaning across multimodal content, including language, gesture, visuals, and sound. Through iterative coding, theme development, and reflexive engagement, the analysis explored how creators express belonging, negotiate authenticity, and respond to cultural norms, situating these expressions within broader dynamics of representation and participatory cultural production online.

Quantitatively, the study applied descriptive statistical analysis to examine engagement patterns, content visibility, and interaction levels across the dataset (Deacon et al., 2021: 103). Measures such as mean, median, frequency counts, and play-based engagement rates provided insight into how audiences respond to different forms of cultural expression. In addition, a lexicon-based sentiment analysis was conducted to assess the emotional tone of user comments, supported by emoji sentiment scoring (Kralj Novak et al., 2015), to capture nuance beyond text alone. Translating and processing 18,977 comments enabled the study to identify dominant emotional orientations in response to Zulu-centric content. Together, the qualitative and quantitative analyses provide a multi-layered understanding of how identity, culture, and audience interaction converge within TikTok's participatory environment.

1.11 Structure of the Dissertation

The first chapter introduced the introduction, background to the study, rationale, problem statement, research aims and objectives, the theoretical and methodological approaches, and the overall structure of the study.

Chapter two presents the literature review and begins by examining the evolution of Zuluness from rituals, ceremonies and clan praises to contemporary subcultures, showing how identity is performed through language, dress, music, and gesture. The review then addresses the challenges of indigenous language representation in social media, noting the dominance of English and the marginalisation of isiZulu online. It also traces how Zulu identity has historically been mediated through print, radio, and television, often shaped by colonial and commercial imperatives. Finally, the chapter explores TikTok as a participatory digital platform that enables everyday users to perform, negotiate, and reimagine cultural identity. It situates TikTok within broader media landscapes, examining how its design features, short-form video, and remix tools support vernacular creativity (Burgess, 2006: 206) and indigenous language expression. Ultimately, the review positions TikTok as a participatory space, where users co-create meaning and contest dominant narratives through everyday digital practices.

Chapter three discusses the theoretical framework and aims to connect the research study to established theories that guide interpretation and give meaning to the findings (Grant and Osanloo, 2014: 18). This chapter outlines the theories that underpin the examination of Zulu cultural identity on TikTok. The first theoretical model, the circuit of culture (du Gay et al., 1997, 2013), is used to explore how identity is produced, represented, circulated, and consumed within platform-based cultural practices. The participatory culture theory (Jenkins, 1992, 2006; Jenkins et al., 2013) provides a lens for understanding how TikTok users engage, remix, collaborate, and co-create cultural meaning in online spaces. Key concepts, core assumptions, and the relevance of both frameworks to digital cultural performance are discussed. The chapter demonstrates how these theories collectively support the interpretation of the data and position the study within broader academic debates on culture, identity, and digital participation.

Chapter four outlines the methodological approach adopted in this study. It discusses the research paradigm and mixed methods design, explaining how quantitative and qualitative

strands were integrated to gain a comprehensive understanding of Zulu identity performance and audience engagement on TikTok. Netnography (Kozinets, 2010, 2019) is presented as the guiding methodological framework for studying cultural expression in online environments. The chapter details the data collection process, including the use of Zeeschuimer and the 4CAT Capture and Analysis Toolkit (Peeters and Hagen, 2022) to scrape TikTok videos and comments. The selection of the sample, data preprocessing procedures, and the application of reflexive thematic analysis, descriptive statistics, descriptive content analysis, and sentiment analysis are explained. Finally, issues of researcher positionality, ethical considerations, and strategies to ensure rigour and credibility in the research are discussed.

Chapter five presents and interprets the findings of both the qualitative and quantitative analyses in relation to the research questions and the study's theoretical framework. Drawing on reflexive thematic analysis (Braun and Clarke, 2006; 2019: 2021) and descriptive statistical patterns, the chapter explains how Zulu cultural identity is represented, performed, negotiated, and engaged with on TikTok. The qualitative analysis explores themes such as visualising and performing Zuluness, platform participation, gendered and moral negotiations, and cultural knowledge transmission, revealing identity as fluid, relational, and continually reshaped through digital interaction. Complementing this, the quantitative analysis examines 98 videos and 18,977 comments to identify patterns of visibility, engagement, and audience sentiment, offering empirical insight into how cultural expression circulates within short-form video. Together, these approaches provide analytical breadth and depth, showing how creators and audiences co-construct meaning through performance, emojis, and platform affordances. The chapter draws on the circuit of culture (du Gay et al., 1997; 2013) and participatory culture theory (Jenkins, 1992, 2006; Jenkins et al., 2013) to situate these findings within broader processes of cultural production, representation, and identity negotiation online.

This final chapter summarises the key findings of the study and reflects on how the research objectives and questions have been addressed. It revisits the central aim of examining how Zulu cultural identity is represented and constructed on TikTok and considers the significance of the results in relation to the problem statement.

1.12 Conclusion

This chapter introduced the study by outlining its background, rationale, and the problem it seeks to address, while establishing the central aim of analysing how Zulu cultural

identity is represented and negotiated on TikTok. It presented the research objectives and guiding questions and situated the study within the theoretical lenses of the circuit of culture and participatory culture, which collectively guide the investigation of cultural performance, audience engagement, and the sentiment surrounding Zulu identity content. The chapter further explained the mixed methods approach, detailing the quantitative, qualitative, and sentiment-analysis techniques used to examine both content and audience interaction. By setting out the research design, data collection strategies, and analytical procedures, it provides the foundation for understanding how the study approaches questions of identity, representation, and participation. The next chapter builds on this groundwork by reviewing the relevant literature on Zulu identity within both historical and contemporary contexts, indigenous language media and the short video evolution focusing on TikTok.

2 CHAPTER TWO: LITERATURE REVIEW

2.1 Introduction

The literature review explores Zulu identity and how it is mediated across diverse media forms, from print and radio to television. It further examines the dynamic role of TikTok as a participatory digital platform for cultural expression, highlighting its capacity to enable 'vernacular creativity' (Burgees, 2006: 206) and cultural negotiation. Additionally, the review situates TikTok within contemporary social media landscapes, emphasising the opportunities it offers producers and consumers for indigenous language media and the representation of cultural identity on a global platform.

2.2 Navigating Zuluness

Zuluness refers to a sense of identity grounded in the shared cultural consciousness, pride, and historical heritage of being Zulu. It encompasses the "sense, characteristics, [and] positive consciousness of being Zulu" as well as the historical pride that the Zulus hold towards isiZulu as a language and cultural marker (Ndlovu, 2011: 268). Rather than being limited to biological or lineage-based belonging, Zuluness operates as a lived and expressive cultural identity that is enacted, imagined, and negotiated in everyday contexts (Mhiripiri, 2009: 224). It is therefore both a feeling and a mode of self-identification that may be consciously performed or momentarily inhabited, particularly in cultural expression and mediated representation (Mhiripiri, 2009: 224).

2.2.1 Foundations of Zulu identity

The foundations of Zulu identity have historically been sustained through institutionalised cultural practices such as ancestral veneration (*amadlozi*), customs of respect (*hlonipha*), bridewealth (*lobola*), and ritual cattle sacrifices, all of which anchor cultural continuity across generations (Dlamini, 1998: 475; Rudwick, 2004: 164). Alongside these rituals, clan names (*isibongo*) and praise names (*izithakazelo*) form another foundation of belonging. More than labels, they trace precolonial lineages to ancestral patriarchs, are shared across kin groups, and are used as everyday forms of address that embed respect into social interaction (Turner, 1995: 74–75; Mhlambi, 2016: 109). These practices and naming systems position identity as both spiritual and social, grounding the lived experience of being Zulu. Yet these foundations are not static; they have been shaped by historical processes, colonial disruption, and contemporary social transformations.

2.2.2 Language, Respect, and Social Hierarchies

In Nguni society, the concept of identity is deeply intertwined with the clan name which traces its origin to the name of the founding kraal head, the patriarch, or a notable member of the clan (Turner, 1995:74). Alongside the clan name, there is *izithakazelo* which serves as honorific or praise names, used both as a form of address and as a means to honour and elevate the individual (Turner, 1995: 74; Mhlambi, 2016: 109). These praise names are not merely labels but represent intact lineages of pre-colonial heritage, and they are shared by all clan members, reinforcing unity and social cohesion (Turner, 1995: 75).

In pre-colonial times*, izithakazelo* and related oral traditions, such as *izibongo* [praise poetry], played a crucial role in narrating the history of clans. These oral genres highlighted the contributions of both elites and commoners, positioning them as active agents in the historical narratives of their people (Mhlambi, 2016: 110). Clan praises were more than just historical records; they were binding forces within the clan, helping to solidify a collective identity and sense of belonging (Turner, 1995: 74). In formal interactions, it is customary to address others by their *izithakazelo* as a sign of respect, reflecting the widespread use and significance of these honorifics in Nguni society (Turner, 1995: 75).

While the knowledge of clan praises persists today, much of it is passed down through books and oral transmission from elders (Zwane, 2019: 220). Some clans possess multiple *izithakazelo*, each honouring specific ancestors, and it is considered vital for clan members to know these praises as part of their cultural heritage (Turner, 1995: 75). Traditionally, *izithakazelo* were preserved orally, as writing came into use later among the Zulu people (Zwane, 2019: 220).

Clan praise names incorporate a rich language of respect, frequently using metaphors with heroic connotations that evoke dignity and honour. These metaphors often draw on powerful natural elements such as vast rivers, mighty animals, towering mountains, tall trees, and great seas, symbolising strength and resilience (Zwane, 2019: 220). Sometimes, they contain critiques or satirical references to past events or deeds within the clan despite their otherwise elevated nature (Turner, 1995: 74).

Clan praises are performed in various contexts, ranging from informal occasions, such as a mother playing with her children, to more significant events like family rituals, ceremonies,

and solemn occasions (Turner, 1995: 75-76). These praises are often shared before an audience, whether just immediate family or a larger group of clan members, during events like weddings, funerals, or sacrificial ceremonies. They can also serve as expressions of appreciation or congratulations, such as in marriage negotiations and formal betrothal ceremonies, as well as in moments of consolation or comfort (Turner, 1995: 76).

It can be argued that while clan praises preserve ancestral memory, they do not contribute to the creation of new identities, such as those in post-colonial and post-apartheid contexts, but instead reinforce existing ones in postmodern and suburban practices (Mhlambi, 2016: 109). However, their contemporary role has shifted towards fostering a form of ethnic nationalism, helping Africans reconnect with their roots in the aftermath of modernity, often overlooking the contradictions and disruptions caused by historical anxieties (Mhlambi, 2016: 110).

Hlonipha [respect norms] structures social relations through both language and embodied behaviour. Age-based hierarchies require younger people to yield to elders, even when elders are incorrect, affirming seniority (Dlamini, 1998: 483). Respect extends to gestures, dress, and comportment, as seen in the married woman's *umnqwazi*, a beaded headband that symbolically shields her gaze from her husband and in-laws (Nkumane, 2001: 109; Boram-Hays, 2018: 48). *Hlonipha* also encompasses euphemisms, indirect references to taboo topics such as sexuality, and submissive postures, reinforcing social cohesion while simultaneously maintaining patriarchal dominance (Herbert, 1990: 458; Rudwick and Shange, 2009: 68–69; Turner, 1995: 84; Irvine and Gunner, 2018: 175).

2.2.3 Rituals, Gender and Marriage

Ritual practices further illustrate how cultural continuity is maintained and contested. Historically rooted in the agrarian and warrior traditions of the Zulu people, stick fighting serves as a ritual that tests boys' courage, character, and resilience within a structured, communal environment. It symbolises continuity amidst societal changes while upholding kinship ties and traditional ideals of masculine honour (Carton and Morrell, 2012: 51). Under King Shaka, stick fighting was a form of military training, emphasising self-defence and combat skills, and it played a crucial role in preparing young men for their roles as warriors (Coetzee, 2000: 99). This practice, alongside other physical activities like dancing, competitions, and cattle racing, reflected the agrarian society's embrace of physical prowess and the spirit of sports (Alegi, 2008: 273).

In modern times, stick fighting continues to evoke the challenges of manhood and serves as a platform for expressing Zulu masculinities and cultural identities, features prominently in traditional Zulu weddings, where men participate even in the absence of disputes (Alegi, 2008: 273). Prepared for a fight, they use the occasion to impress women and build a reputation as skilled fighters, further embedding the practice in social and cultural rituals (Coetzee, 2000: 101)

For women, virginity testing (*ukuhlolwa*) and coming-of-age ceremonies (*umemulo*) mark transitions to adulthood, regulate sexuality, and seek ancestral blessings (Mhlongo, 2009:34; Magwaza, 2008: 482). While some view virginity testing as heritage affirmation, others critique it as violating bodily rights and its HIV/AIDS prevention strategy (Scorgie, 2002:55; Marcus, 2008: 536; Ntuli, 2023: 1). Traditionally overseen by older women, virginity testing reinforces family honour and may influence *ilobolo*, as a girl's virginity could increase her bride price (Lambert, 2008: 547; Marcus, 2008: 542). Contemporary *umemulo* ceremonies have adapted to mark broader milestones, such as university graduation or turning 21, while premarital chastity is no longer strictly enforced, the ceremony continues to honour familial and cultural traditions (Magwaza, 2008: 482)

Zulu society is structured around a deeply entrenched patriarchal and patrilineal system in which male lineage determines social identity, inheritance, and authority. Children inherit their father's clan name, emphasizing male descent as the foundation of social identity (Turner, 1995: 74; Hammond-Tooke, 2008: 63). Cattle husbandry, including milking, is exclusively controlled by men, reinforcing broader patriarchal norms justified by cultural beliefs that associate women of childbearing age with ritual impurity thought to endanger the well-being of both cattle and men (Hammond-Tooke, 2008: 62). Patrilocal marriage arrangements further shape social life, while polygamy, though less common today, remains practised in many rural areas (Herbert, 1990: 456–457).

The institution of bridewealth, typically paid in cattle, consolidates patrilineal descent, strengthens clan ties, and asserts male authority, while simultaneously limiting access to marriage for men unable to afford it (Monteiro-Ferreira, 2005: 350; Posel and Rudwick, 2014a: 62; 2014b 283). Control over cattle thus remains a central mechanism through which patriarchal power is maintained, with cattle themselves continuing to hold deep ritual and ancestral significance (Herbert, 1990: 456; Hammond-Tooke, 2008: 62–63).

The arrangement of marriage involves an exchange of cattle (*ilobolo*) from the groom's family to the bride's family, symbolizing the union of their respective ancestral spirits (*amadlozi*) (Boram-Hays, 2018: 33). Historically, *ilobolo* was paid in cattle, but colonial interference formalised the practice in the former colony of Natal, where the Natal Secretary for Native Affairs in 1869 set the standard at eleven cattle for the daughters of commoners (Magwaza, 2008: 482; Posel and Rudwick, 2014a: 52). However, the practice of *ilobolo* now occurs within a complex socio-economic landscape shaped by post-apartheid realities.

Despite aspirations for upward mobility, many Black South Africans face structural barriers in a precarious economy dominated by low-paying and temporary employment (Sennott et al., 2021: 56). As *ilobolo* becomes increasingly commercialised and costly, it has become unattainable for many, contributing to declining marriage rates, particularly among isiZulu speakers (Posel and Rudwick, 2014a: 57). This economic inaccessibility not only restricts men's ability to marry but also limits their social participation and family involvement in a context where cohabitation remains a social taboo (Posel and Rudwick, 2014b: 283).

Beyond marriage customs, indigenous herbalists (*izinyanga*) continue to play a vital role in integrating spiritual, economic, and social systems, demonstrating the enduring interplay between cultural and practical knowledge (Flint and Parle, 2008: 312–313). Central to Zulu spirituality are the *izangoma* (diviners), often referred to as the "keepers of Zulu religion" (Kendall, 1999: 101), and the *izinyanga* (herbalists), who apply indigenous African techniques rooted in traditional principles, theories, and customs. These practitioners use a combination of methods, including divination, song, dance, prayer, and herbal remedies derived from plant and animal materials, to restore balance and promote well-being (Kendall, 1999: 94; Flint and Parle, 2008: 312).

2.2.4 Expressive Culture

Zulu identity is also expressed through oral forms, music, and performance. *Imilolozelo* [lullabies] encode moral lessons and social commentary (Ntuli, 2013: 13; Turner, 1994: 63), reflecting the broader reliance on layered meanings in oral tradition (Kresse, 1998: 175). Traditional *ingoma* songs combine singing, dancing, and drumming in call-and-response structures that affirm communal participation (Yende and Ngema, 2022: 6; Ntombela, 2016: 116; Ntombela, 2017: 50). Maskandi music, emerging from the apartheid migrant labour system, fuses traditional storytelling and *izibongo* [praise poetry] with urban instruments such as doctored guitars and concertinas, bridging rural heritage and urban realities (Ntombela,

2016: 110). Beadwork, once a communicative language of age, gender, social status, and purity, has been reinterpreted through commodification, particularly during the cultural tourism boom of the 1960s (Boram-Hays, 2005: 42; Gatfield, 2019: 126).

2.2.5 Hybrid Identities and Urban Subcultures

Stuart Hall (1989:71) argues that identity formation must be understood within historical contexts of colonialism and migration, where postcolonial critiques reveal that identity emerges through power relations and discursive control. This theoretical lens helps contextualise the historical evolution of Zulu identity, which has never been static but continually reshaped by political, social, and cultural forces. Hybrid identities further illustrate this fluidity, as identity is not rooted in purity or singular origin but formed through mixing, adaptation, and transformation, a creativity of "cut and mix" (Hall, 1989:80).

Building on this perspective, the historical trajectory of Zulu identity demonstrates how cultural categories are constructed and contested over time. The term Zulu originally referred only to members of the royal house under Shaka's dominion, excluding other descent groups from this identity (Wright, 2008:36). Until the 18th century, Zulu chiefdoms operated independently without a unified monarch (Monteiro-Ferreira, 2005:350). Colonial narratives later broadened the term's definition, categorising all populations under Shaka's rule as Zulu to simplify and homogenise native identities (Wright, 2008:37). The Zulu Kingdom emerged as a conquest state in the 1820s, amalgamating previously autonomous chiefdoms, each with its own ruling houses, identities, and traditions (Wright, 2008:36). By the 1860s and 1870s, the kingdom achieved greater political unity as leading chiefs consolidated under Zulu authority in response to external threats from the British and the Boers (Wright, 2008:37). Conquered peoples also adopted the royal family's way of life and language, attracted by its prestige (Harries, 1993:107).

These historical processes underpin contemporary tensions around language and cultural norms, where isiZulu remains central to notions of authenticity even as urbanisation and multilingual practices challenge traditional boundaries. Despite its traditional roots, *hlonipha* [respect customs] persists in many households, though urban influences are perceived as eroding isiZulu customs and threatening the transmission of generational traditions that embody Zuluness (Rudwick and Shange, 2009:72). This tension is heightened by the urban–rural divide, as rural communities often adhere to patriarchal customs such as *hlonipha*, which may conflict with South Africa's constitutional gender-equality rights (Rudwick and Shange,

2009:66). The excessive use of English or urban slang such as *Tsotsitaal* is sometimes regarded as disrespectful, undermining cultural norms of respect and signalling a disconnection from tradition (Rudwick and Shange, 2009:70; Dlamini, 2008:485).

Language thus becomes a central site where tradition and modernity intersect. IsiZulu is widely regarded by its speakers as a "cornerstone of 'Zuluness' and/or 'Africanness'" (Rudwick, 2004:164). The term *Tsotsitaal*, meaning *Tsotsi*-language, was coined in Sophiatown in the late 1930s or early 1940s (Hurst, 2009:245). Urban youth often use *Tsotsitaal*, a township lingua franca blending isiZulu, English, and Afrikaans, to express shared urban experiences (Hurst, 2009:250; Hurst-Harosh, 2020:46). While *Tsotsitaal* fosters solidarity, it can also be criticised for undermining *hlonipha* [respect] practices and signalling a departure from tradition (Rudwick and Shange, 2009:70; Dlamini, 2008:485). Similarly, although fluency in English enables social mobility, it may attract accusations of inauthenticity, with labels such as coconut signalling perceived cultural disconnection (Rudwick, 2008:102; Wilmot, 2014:309; McKinney, 2007:17).

Post-apartheid South Africa has seen English consolidate its hegemonic status, with social class and education increasingly shaping inequalities (Wilmot, 2014:308–309). A prestigious English variety among the Black elite has redefined linguistic identity, making it more about class than racial background (Wilmot, 2014:335). These shifts affect identity construction among young Black middle-class speakers, particularly those attending private and former Model C schools, —previously white public schools under apartheid that retained partial state funding, charged additional fees, and admitted a limited number of Black learners—where adopting an "English school identity" often includes acquiring a prestigious accent (Wilmot, 2014:307, 310).

Despite English's dominance, isiZulu remains a strong marker of identity in KwaZulu-Natal townships. Speaking English with an accent devoid of African characteristics can result in being labelled a coconut, a term used to describe Black individuals perceived as adopting white cultural behaviours (Rudwick, 2008:102; Wilmot, 2014:309; McKinney, 2007:17). This labelling reflects deeper cultural and racial tensions, challenging apartheid-era categories while reinforcing new boundaries around Black authenticity (McKinney, 2007:21). Although many have been called coconuts at some point, they often reject the label and embrace their linguistic choices (Wilmot, 2014:316).

Such negotiations of tradition and modernity are also evident in emerging subcultures like *amabhinca,* which creatively fuse rural heritage with urban aesthetics. *Amabhinca* embrace *maskandi* music and traditional attire while incorporating luxury brands, creating identities that blend rural pride with urban style (Mthombeni, 2025: 5; Dube, 2024; Dlamini, 1998:475). Emerging from migrant labour hostels during apartheid, these men developed hybrid cultural forms combining traditional customs with urban influences and the "city" music of the era (Dube, 2024; Mthombeni, 2024:5). Their ties to minibus taxi culture, including historical competition and associated gun violence, further reveal intersections of gender, labour, and urban sociality (Gibbs, 2014:433–434). In hostels, homesick men expressed rural pride through music, attire, and camaraderie, later returning to their villages during holidays wearing expensive urban clothing (Dube, 2024). This style extended into the taxi industry, where drivers became known for expensive fashion, boldness, and cheeky attitude (Hansen, 2006:187,189).

The taxi industry itself is historically linked to migrant labour and violence. Minibus taxis were initially developed to transport migrant workers from urban mine hostels to rural homes (Gibbs, 2014:434). From the 1980s through the 1990s, competition for routes fuelled taxi violence, including public shoot-outs that claimed innocent lives (Gibbs, 2014:433). The taxi owner or boss emerged as an emblem of urban patriarchal authority, commanding both fear and respect (Gibbs, 2014:433).

Taken together, these practices demonstrate that Zuluness is not a fixed essence but a socially constructed identity shaped by lived realities and historical contexts. It provides a platform for imagination, cognition, and expression (Mhiripiri, 2009:224–225). At the same time, Zuluness is contested and policed. Migrants to KwaZulu-Natal from other provinces may be excluded as "not real Zulu" based on their accent or region of origin, despite fluency in isiZulu (Dlamini, 1998:479). Such exclusions can escalate to violence, as seen during the 2008 xenophobic attacks, when a foreigner's failure to convincingly speak isiZulu became grounds for assault (Misago et al., 2010:52). Zuluness thus emerges as both resilient and contested, performed, reinterpreted, and bounded by shifting notions of authenticity and belonging.

2.3 The Status of Indigenous Language Media

The construction of Zulu identity in South African media has been shaped by intersecting forces of politics, commerce, and heritage. Rather than reflecting a singular or "authentic" Zuluness, media representations often mediate identity through selective symbols, stereotypes, and narratives that serve ideological or commercial purposes. Across newspapers,

radio, television, and film, Zuluness has frequently been framed through tropes of warrior masculinity, rural traditionalism, and linguistic pride, often at the expense of complexity, gender diversity, or urban modernity.

2.3.1 Print Media

Newspapers have historically been central to the circulation of Zulu cultural identity, with titles such as *Ilanga Lase Natali* (founded in 1902) and *Isolezwe* (founded in 2002) serving as key platforms for articulating African grievances and negotiating identity (Buthelezi, 2016 65; Salawu, 2016: 15). *Ilanga* became a crucial forum for African political leaders during colonial rule, offering a space for public debate and intellectual exchange. Its literary network, *ibandla* (an assembly), enabled readers and writers to deliberate on literacy, cultural belonging, and African nationalism, positioning the paper at the centre of political consciousness (Mokoena, 2009: 595). Importantly, the introduction of women's pages in the 1930s created a rare public forum for women's voices, challenging patriarchal exclusions and linking gender to debates about national progress (du Toit and Nzuza, 2019: 64, 85).

The newspaper's readership largely comprised *amakholwa* [believers], Christian converts educated in missionary schools, who were situated between traditional Zulu society and colonial authority (Buthelezi, 2019: 66; Mokoena, 2010: 47). Their voices dominated *Ilanga*'s content, while perspectives of the illiterate, more traditional sections of society were largely absent. In a contemporary setting, *Ilanga* distinguishes itself as the only South African newspaper to consistently feature bare-breasted women through its *Ubuhle Bendalo* [natural beauty] column, presenting half-nakedness as an indigenous, non-sexualised Zulu aesthetic in contrast to the more restrained, Victorian-influenced norms of other tabloids and even some "quality" newspapers (Ndlovu, 2011: 286).

Similarly, *Isolezwe*, as the only daily indigenous-language tabloid newspaper in South Africa, has demonstrated the enduring link between language, ethnicity, and cultural identity (Salawu, 2013:73). Its readership actively affirms their Zulu heritage through their choice of newspaper, and its digital expansion has strengthened this relationship (Wasserman and Ndlovu, 2015: 147). However, its coverage of sensitive issues, such as xenophobic violence, has revealed the tensions of representing community interests while navigating national debates (Ngwane, 2018: 297).

Magazines have also played a pivotal role in shaping and contesting broader Black South African identities, offering spaces where urban life, cultural affirmation, and social commentary intersect. Launched in English in 1951, with isiZulu translations introduced in 1993, *Drum* became a significant cultural and literary platform (Ndlovu, 2011; Laden, 2003: 192). Initially aimed at entertaining and informing Black urban readers, it evolved into a powerful voice for Black intellectuals and journalists engaging in political and social discourse (Odhiambo, 2006: 157). The magazine documented African life under apartheid and offered counter-narratives to white-controlled media (Odhiambo, 2006: 157; Clowes, 2001: 4).

Early editions of *Drum* attempted to bridge rural traditions and urban modernity through romanticised depictions of "tribal life," often written by white "experts" (Clowes, 2001: 3–4). However, in response to reader demand, it shifted its focus toward city life, crime, and entertainment (Clowes, 2001: 4–5). Through investigative journalism, literature, and lifestyle content, *Drum* celebrated Black culture and resistance, even as it simultaneously reproduced aspirational whiteness in its advertising, where modernity and upward mobility were often equated with white, middle-class ideals (Rauwerda, 2007: 394–397; Dowling, 2013: 178, 186).

Bona, first published in isiZulu in 1956, presented a markedly different model from *Drum*. As a family-oriented magazine, it reflected the shifting social and cultural landscape of Black South Africans, consistently integrating educational content and practical advice that reinforced cultural knowledge and literacy (Laden, 2003: 201). Unlike the more overtly political *Drum*, *Bona* adopted an ethos of "inform, educate, and entertain," a stance that often aligned it with state agendas and contributed to its relatively uncritical support of retribalisation policies (Khuzwayo, 2010: 146–147). Such accommodation raised questions about the magazine's role in reinforcing rather than resisting dominant ideologies.

Yet *Bona* was also an important space of negotiation. By addressing domestic life alongside modern aspirations, it mediated between rural traditions and urban modernity, offering women frameworks for balancing household responsibilities with emerging opportunities in public life (Khuzwayo, 2010: 147). Educational features such as the long-running "Look and Learn" supplement, puzzles, and competitions promoted literacy and self-improvement (Laden, 2003: 201). Beyond education, *Bona* responded to socioeconomic challenges by publishing advice and success stories on retrenchment, unemployment, and survival strategies, positioning itself as a guide through economic precarity (Laden, 2003: 202).

While early advertisements tended to reinforce traditional gender roles, more recent campaigns have increasingly incorporated urban slang to connect with younger audiences, signalling a shift away from rigid vernacular norms (Dowling, 2013: 185–186).

Taken together, *Drum* and *Bona* demonstrate the ambivalence of Zulu and Black identity in print media. Both celebrated cultural heritage and provided tools for navigating modernity, yet they were also entangled with state agendas, commercial imperatives, and patriarchal norms. Commercial publishers commodified Zulu culture for profit, blending affirmation with consumerism (Rauwerda 2007: 397; Dowling 2013: 186). At the same time, women writers and readers used *Ilanga lase Natali* to assert alternative visions of womanhood, complicating male-dominated narratives (du Toit and Nzuza, 2019: 64). This shows that the construction of Zulu identity in print media was never singular or uncontested: it emerged through layered negotiations between resistance and accommodation, authenticity and commodification, patriarchy and contestation (Buthelezi, 2019: 66; Mokoena, 2010: 47).

2.3.2 Broadcast Media

Radio, on the other hand, remains the most accessible and culturally resonant medium for isiZulu speakers. *Ukhozi FM*, with nearly eight million listeners, is the largest radio station in South Africa, playing a crucial role in affirming Zuluness and shaping youth identities (Ndlovu, 2011: 274, 285). Its programming strategy appeals to broad audiences but also reifies certain cultural norms, particularly gendered roles (Nkosi, 2014: 2). More recently, stations like *Gagasi FM* have integrated digital interactivity, allowing listeners to become co-producers of identity discourse through social media (Zondi and Muringa, 2024: 16). These platforms demonstrate how radio balances tradition with modernity, but they are still structured by state policy and commercial imperatives (Mhlambi, 2019: 213).

Radio broadcasting remains a central force in the mediatization of Zulu cultural identity, shaping how Zuluness is constructed, circulated, and contested in South Africa. *Ukhozi FM*, the largest radio station in the country, has long been a cultural pillar in KwaZulu-Natal, reaching 66% of the province's population (Botha, 2011:27). Its programming, spanning music, talk shows, news and serialized dramas, has historically reflected and reinforced Zulu cultural values, but also provided a space for negotiating identity in response to social change (Mhlambi, 2019:225). The South African Broadcasting Corporation (SABC) originally introduced vernacular radio as part of its apartheid-era strategy

to control Black audiences and reinforce ethnic divisions (Lekgoathi, 2009: 575). Radio Bantu, launched in 1960, was explicitly designed to promote state-sanctioned versions of Zulu identity, glorifying traditional authority and limiting oppositional voices (Lekgoathi, 2009: 575). Despite these constraints, Zulu-language radio evolved to reflect local experiences and aspirations, with drama and music programming embedding cultural and linguistic richness within their content (Gunner, 2000: 223; Mhlambi, 2019: 225).

Radio drama has been especially influential in shaping Zulu identity. Serialised productions on *Ukhozi FM* blend traditional storytelling with contemporary social issues, engaging listeners with themes of love, loyalty, and ethical dilemmas (Gunner, 2019). These dramas, while monitored by the apartheid state, often carried subversive messages, allowing Black audiences to navigate their realities through fictional narratives (Lekgoathi, 2009: 590). The popularity of radio drama endures, with *Ukhozi FM* maintaining a strong following for its serialised productions, which continue to serve as a space for the negotiation of cultural values and social norms (Gunner, 2019).

Music programming on Zulu radio stations further illustrates the dynamic construction of identity. The fusion of traditional Zulu sounds with urban influences has contributed to a collective modern African identity, resonating with both middle-class and working-class audiences (Mhlambi, 2019: 225). However, the dominance of 'pure' Zulu in radio programming has been challenged by younger audiences, who increasingly favour hybridised forms of Zulu that integrate elements of popular culture (Ndlovu, 2011: 288). This generational shift highlights the fluidity of Zulu identity and the ongoing negotiation between tradition and modernity.

Commercial radio, particularly *Gagasi FM*, has introduced new dynamics into the construction of Zulu identity. As the largest privately owned radio station in South Africa, *Gagasi FM* is unique in its bilingual format, broadcasting in both English and isiZulu (Ndlovu, 2011: 286). The station targets urban, educated, young Black middle class, curating content that blends local and international music genres such as R&B, hip-hop, house, and kwaito (Ndlovu, 2011: 278). *Gagasi FM*'s marketing approach positions young, urban Zulu speakers as a transformative force, emphasising cultural pride while also reflecting aspirations for modernity and social mobility (Ndlovu, 2011: 285). By integrating digital media and encouraging real-time participation through social media, *Gagasi FM* has expanded the scope

of audience engagement, allowing listeners to co-produce content and shape public discourse (Zondi and Muringa, 2024: 16).

The construction of Zuluness on the radio is thus not the work of a single actor. State media, commercial broadcasters and advertisers all play roles in shaping these narratives. Early Zulu-language broadcasts on *Ukhozi FM* often positioned women as domestic figures, with female presenters adopting an instructive tone to "teach" women how to be better wives and mothers (Nkosi, 2014: 19). While programming has evolved to include more diverse content, these gendered expectations persist, reflecting broader societal norms (Nkosi, 2014: 35). Importantly, the myths of Zuluness constructed through radio are not fixed or singular. Radio broadcasting offers a contested space where Zulu identity is continually shaped, challenged, and reimagined, resisting essentialist definitions and reflecting the complexities of contemporary South African society (Zondi and Muringa, 2024: 16; Lekgoathi, 2009: 593).

Television dramas and historical epics also play a role in the construction and circulation of Zulu identity. Popular soap operas such as *Uzalo*, *Isibaya*, and *Imbewu: The Seed,* as part of "newer ethno-specific direction" (Nzimande and Dyll, 2023: 24), are widely praised for their monolingual isiZulu scripts with English subtitles (Nzimande and Dyll, 2023: 27), which affirm Zulu heritage while making the content accessible to broader audiences. By foregrounding idioms, proverbs, and clan praises, these shows provide cultural depth and reinforce linguistic authenticity (Msweli, 2002: 101, 118). At the same time, they shape audiences' understandings of morality, family, and gender norms, mediating complex social realities.

Uzalo was commissioned in response to the SABC's call for the production of high-quality local programming (Gibson et al., 2019: 148). It localizes identity within KwaMashu township, contrasting two families, one linked to religion and the other to crime while exploring themes of gangsterism, moral choice, and Christianity (Gibson, 2018: 97; Nzimande and Dyll, 2023: 27). The series matriarchs as moral and political actors, while male characters shift between violent and sensitive masculinities, highlighting tensions within contemporary Zulu manhood (Landers, 2018:112; Nzimande and Dyll, 2023:32). Polygamy, present in both *Uzalo* and *Imbewu: The Seed*, becomes a site of negotiation between tradition and modern ideals, dramatizing conflicts over jealousy, inheritance, and legitimacy (Mhlambi, 2019: 216; Msweli, 2022: 84). *Hlonipha*, the practice of respect in speech and behaviour, is woven throughout dialogue and family interactions in *Isibaya*, highlighting social hierarchies and

intergenerational norms, though its repeated use risks portraying Zulu identity as fixed identity (Msweli, 2022: 98).

These dramas also deliberately disrupt patriarchal norms. In *Uzalo*, characters who embody homosexuality (Nzimande and Dyll, 2023: 31) or challenge traditional gender roles appear alongside strong matriarchal figures, signalling that Zuluness is not exclusively patriarchal or heteronormative (Ndlovu, 2013: 9; Landers, 2018: 112). Absent fatherhood, often caused by migration, violence, or abandonment, destabilizes patriarchal authority and places women at the centre of care and decision-making, reflecting both social anxieties about masculinity and female resilience (Nzimande and Dyll, 2023: 30). The taxi industry in *Isibaya* further reinforces tensions in contemporary masculinity: drivers are shown as both defenders and sources of violence, updating warrior tropes within modern urban economies (Ndlovu, 2013: 14).

Historical productions offer a contrasting lens, showing how state, commercial, and elite actors shape mediated Zuluness. Literary and visual representations have long informed ideas of Zulu ethnicity, particularly through the persistent warrior image (Leech, 1998: 89–90). Zulu history has been repeatedly manipulated by colonial authorities, the Inkatha Freedom Party (IFP), the Zulu royal family, and filmmakers (Leech, 1998: 90). The apartheid-era miniseries *Shaka Zulu* (1986), produced with support from KwaZulu homeland authorities, portrayed Shaka as a mythic warrior, reinforcing the "warrior nation" stereotype and aligning with state narratives of ethnic cohesion (Msimang, 1990: 42; Mersham, 1993: 103; Tomaselli, 2003: 94). It framed African spirituality and customs through a Westernized lens, positioning Christianity against indigenous belief systems and often misrepresenting Zulu practices such as courtship and lobola (Msimang, 1990: 46–47; Tomaselli, 2003: 93).

While internationally watched, it was criticised for reproducing colonial myths and exaggerating violence, presenting Zulu identity in rigid and externally imposed ways (Wylie, 2023; Tomaselli, 2003: 95–96). Ideological criticism of *Shaka Zulu* (1986) often frames the series as an apartheid-era propaganda project, produced through collusion between the Nationalist government, the SABC, the KwaZulu government, the Zulu royal family, Chief Buthelezi, and the IFP to legitimise Zulu nationalism by mobilising ethnicity (Mersham, 1993: 88).

Earlier cinematic productions were equally influential. *A Zulu's Heart* (1908), by American director, D. W. Griffith, relied heavily on warrior imagery, savagery tropes, and

exotic “native” spectacle, establishing visual codes that shaped Western depictions of Zulu people well into the twentieth century (Leech, 1998: 95). Later films such as *Zulu* (1964) and *Zulu Dawn* (1979) focused on specific battles and similarly drew on motifs of primitivism and savagery; as South African productions, they participated in constructing Zulu identity as martial and primitive (Leech, 1998: 97).)

By contrast, the recent *Shaka iLembe* (2023) represents a deliberate effort to reclaim Zulu history through indigenous voices. Produced in isiZulu with guidance from historians and the Zulu monarchy, it is praised for its cultural and linguistic authenticity, presenting Shaka as a complex historical figure while fostering pride in the Zulu language and heritage (Xhakaza et al., 2024: 331–332; Wylie, 2023). Even so, the need to balance historical fidelity with entertainment and commercial imperatives introduces simplifications and dramatisations, highlighting ongoing tensions between authenticity and market demands (Tomaselli, 2003: 99).

Shaka iLembe (2023), produced by Bomb Productions, the same company behind *Isibaya*, not only reconstructs the historical figure of Shaka but also functions as a tool for cultural education and language revitalisation (Xhakaza et al., 2024:332). By incorporating isiZulu dialogue, traditional dress, and rituals, it foregrounds Zulu epistemologies and challenges colonial portrayals of Zulus as violent “savages” (Xhakaza et al., 2024: 332). The series highlights the strategic, political, and social acumen of Shaka, presenting him as a complex leader rather than a one-dimensional warrior (Wylie, 2023). In doing so, it negotiates between historical accuracy and dramatic storytelling, balancing the expectations of local audiences, who value cultural authenticity, and international viewers, who expect narrative clarity and entertainment.

Furthermore, the extensive involvement of the Zulu monarchy and historians as consultants ensures that elite cultural authority shapes the narrative, which raises critical questions about whose version of history is being legitimised (Xhakaza et al., 2024: 332). This meticulous approach has earned widespread acclaim, including praise from South African President Cyril Ramaphosa, who described it as a "spectacular and ambitious epic," recognising its success in portraying King Shaka’s history and the formation of the Zulu kingdom (The Presidency, 2023).

Taken together, soap operas and historical epics show that Zulu identity is constructed through multiple actors: state broadcasters like the SABC, commercial producers, advertisers, cultural elites such as the monarchy, and audiences themselves. State media advance isiZulu

content as part of cultural policy, while commercial producers mix tradition and popular culture to attract young viewers (Barnard, 2006: 49; Dowling and Grier, 2015: 565). Cultural elites lend authority to certain historical narratives but can privilege elite perspectives over everyday experiences.

On *Uzalo,* audiences actively negotiate meaning within media texts, accepting certain portrayals while resisting or reinterpreting others (Nzimande and Dyll, 2023: 32–34), including representations of homosexuality were resisted, even as many individuals continue to conform to established gendered roles and expectations. Viewers largely adopted a dominant reading of storylines centred on absent fathers, recognising the narrative's accuracy and affirming its relevance through their own experiences of abandonment. Polygamy, however, elicited the most divergent interpretations: while participants acknowledged it as part of Zulu cultural practice, they expressed differing views regarding the specific behaviours and practices associated with it (Nzimande and Dyll, 2023: 32–34). Even within traditional media, where the roles of producers and consumers are formally separated, meaning-making remains a negotiated process.

2.3.3 Opportunities for Indigenous Languages on Social Media

The representation of Zulu cultural identity in South African media has long been shaped by tensions between indigenous language expression and the hegemony of English. The mediatisation of Zulu identity is not neutral; it reflects how media frame, circulate, and contest meanings of Zuluness.

Across Anglophone Africa, English dominates mainstream media, especially in print, and this marginalises indigenous languages (Chibita and Salawu, 2016: 3). In South Africa, this dominance is compounded by the global prestige of English, which threatens the vitality of African languages (Wasserman, 2002: 65; Ndlovu, 2011: 274). Digital media reproduces similar inequalities: African languages remain underrepresented online because of limited content creation and users' reluctance to post in them (Salawu, 2016: 15). English, therefore, continues to function as the language of public life, disadvantaging indigenous expression (Wasserman, 2002: 65).

This imbalance is deeply rooted in colonial legacies. Under colonialism and apartheid, African languages were relegated to the cultural domain, while English and Afrikaans served

as languages of political power, economic opportunity, and social mobility (Gilmartin, 2004: 406–407; Kamwangamalu, 2000: 121). These hierarchies persist. In commercial media, isiZulu is often symbolic rather than authoritative, mobilised strategically in advertising or youth culture to create affective appeal but stripped of institutional weight (Dowling and Grier, 2015: 555-565). This selective use reduces isiZulu to a stylistic marker rather than recognising it as a medium of knowledge, authority, and critique.

Scholarship on indigenous language media in Africa remains underdeveloped, reflecting the field's longstanding preoccupation with mainstream outlets in colonial languages such as English, French, and Portuguese (Tshabangu and Salawu, 2022: 2). Yet, as Tshabangu and Salawu (2022: 2) argue, indigenous-language media, whether in print or broadcast, provide vital spaces for communities to represent their perspectives authentically, challenging exclusionary media landscapes. These dynamics intersect with South Africa's digital divide. Black South Africans record the lowest levels of internet access (Bornman, 2016: 272), with gaps reinforced by income inequality and uneven educational opportunities (Bornman, 2016: 276). As a result, the expansion of digital indigenous-language content remains uneven, shaped by structural barriers to access.

Another challenge indigenous languages face is being undermined by the dominance of English in advertising, governance, and higher education, where symbolic recognition of indigenous languages rarely translates into institutional parity (Tshabangu and Salawu, 2022: 2; Wasserman, 2002: 65; Ndlovu, 2011: 274). Nevertheless, indigenous-language media producers and audiences are not passive victims of marginalisation as they can actively assert cultural identity and resist linguistic domination through innovative practices (Chibita and Salawu, 2016: 2). This is particularly evident on social media, where the boundary between producers and consumers has become increasingly blurred and users simultaneously create and consume content (Bruns, 2013: 68).

Social media functions as a key site for indigenous language expression and the articulation of cultural identity. In the South African context, several studies illustrate this dynamic: the use of isiZulu for language teaching, cultural engagement, and entrepreneurship on TikTok (Khan, 2025); linguistic innovation, such as the creative deployment of the isiZulu verb stem *goma* on a podcast reposted on TikTok (Xaba, 2025); and how Black teenage girls' social media expressions of gender and sexuality are shaped, negotiated, and constrained by Zulu cultural ideals of moral behaviour, including expectations of sexual purity, appropriate

dress, and respectability (Mhlongo, 2025). Further work includes the analysis of how isiXhosa Facebook users construct meanings of proverbs and idioms through the use of Facebook emojis (Mgogo and Nokutywa, 2023). Collectively, these studies highlight how social media users, as both producers and consumers, assert their cultural identities in increasingly self-determined and expressive ways.

2.4 TikTok and the Short Video Evolution

2.4.1 Fostering Engagement through Affordances

TikTok has reshaped digital cultural production through its short video format, which supports rapid, mobile-friendly content creation. Short videos typically last between fifteen seconds and a few minutes and are designed for easy consumption, often filmed in everyday or staged settings (Chen, 2023: 115; Yang et al., 2019: 340). Short videos have transformed media production and consumption, reshaped communication and social interaction, and become a powerful cultural phenomenon that enables users to express creativity, identity, and diverse perspectives (Chen, 2023: 115). Short videos are primarily user-generated rather than professionally produced content (Kaye et al., 2020: 230).

Earlier platforms like Vine, Dubsmash, and Kuaishou had gained popularity among young users, though they remained niche, and others, like Facebook's Lasso, failed to gain traction (Kaye et al., 2022; Zeng et al., 2021). By the time TikTok arrived, one of over ten competing short-video apps in China, ByteDance became the first Chinese social media company to achieve global success, positioning TikTok as a formidable competitor to Silicon Valley giants (Zeng et al., 2021). In response, these platforms launched their own short video services, including Instagram Reels and YouTube Shorts (Kaye et al., 2022: 7). Its influence is evident in a distinct digital vocabulary; users speak of "tiktoking" or having "tiktoked something" (Ureke, 2024: 256).

Compared to longer YouTube videos, TikTok clips emphasise immediacy, sociality, and playfulness, enabling quick and interactive engagement (Kaye et al., 2022: 70). The platform's concise and easily consumable format allows users to engage quickly with content filmed in diverse settings, from everyday life to staged performances (Chen, 2023:115). Unlike Instagram's polished aesthetic, Snapchat's 24-hour fleetingness, Facebook's familial surveillance, or Twitter's confrontational tone, TikTok offers a casual and open space that encourages participation (Kaye et al, 2022: 3; Vizcaíno-Verdú and Aguaded, 2022: 158). This participatory environment supports grassroots contributions to the cultural landscape (Zuo and

Wang, 2019: 1), fostering what Burgess (2006: 206) calls vernacular creativity, everyday creative practices emerging from mundane contexts. This is evident in TikTok's mise-en-scène: messy bedrooms (Kennedy, 2020: 1070), agricultural fields, and lower-income households (Verma, 2021: 161).

The platform's appeal lies in its simplicity and accessibility, particularly for grassroots creators who are ordinary individuals producing content outside formal media institutions, often using minimal resources and drawing from lived experience (Payne et al, 2011: 46). The opportunities for self-expression on TikTok have given rise to new forms of digital culture (Vizcaíno-Verdú and Aguaded, 2022), enabling users to explore and represent their identities in creative ways.

Sound plays a central role in TikTok's design. Unlike Instagram, which prioritizes image over text, TikTok privileges sounds over music, allowing the lyrics or audio clips to tell the story (Abidin, 2021: 8). The platform offers a wide range of audio options, including music, recorded clips, and trending sounds that integrate with videos to enhance storytelling (Stahl and Literat, 2022: 5; Verma, 2021: 159). Users can customise audio, layer dialogue, and join trends through features like "use this sound," combining audio with visual effects, filters, emojis and text overlays to produce dynamic content with minimal technical skill (Abidin, 2021; Guinaudeau et al., 2022: 466; Yang et al., 2019: 340). TikTok's acquisition of Musical.ly in 2018 consolidated its teenage and preteen user base, maintaining a playful music-centred format (Guinaudeau et al., 2022: 466; Kaye et al., 2022: 9; Abidin, 2021: 91).

Social media blurs the boundaries between producers and consumers (Bruns, 2013: 68), and TikTok epitomises this. Users remix, annotate, and recirculate content, fostering collaborative creativity and expanding digital storytelling (Burgess, 2006: 202; Abidin, 2021: 92). Tools such as duets, stitches, audio memes, and hashtag publics facilitate cultural dialogue and community formation (Bruns et al., 2016: 20; Kaye et al., 2020: 3).

TikTok's looping format and algorithmic curation via the For You Page (FYP) encourages repeated viewing and sustained engagement, making it a powerful tool for visibility and virality (Guinaudeau et al., 2022: 466; Zeng et al., 2021: 3163; Anderson, 2020: 8). The FYP distinguishes TikTok as a personalised, endless feed, curating videos based on user behaviour and preferences (Anderson, 2020: 8; Kaye et al., 2020: 236). This feature optimises engagement and fosters an addictive scrolling experience, amplifying trends and encouraging cross-community participation (Zeng et al., 2021: 3163; Schellewald, 2021: 1438). Users also

routinely pile on suggested or trending hashtags, regardless of their relevance, because they believe this practice boosts algorithmic favourability, visibility, and placement on the FYP (Klug et al., 2021: 88).

TikTok's affordances exemplify 'networked publics' (boyd's 2011:46), spaces created through technology and social interaction where content is scalable, searchable, visible, and replicable. Within these digital spaces, creators experiment with and represent their identities in inventive ways, blending local and global influences (Kaye et al., 2022: 3; Vizcaíno-Verdú and Aguaded, 2022: 158). Hashtags further support content discovery and trend aggregation (Kanthawala et al., 2022: 3109). Creators often craft content for an imagined audience they expect will appreciate and support specific cultural content, such as Zulu culture, shaping humour, performance, and affect according to the perceived norms of that community. This imagined audience functions as a guiding frame for self-presentation and cultural expression (boyd, 2011: 44).

Social media plays a central role in shaping contemporary identity construction, offering users multiple pathways to present, negotiate, and contest who they are. Four overarching processes frame this identity work (Pérez-Torres, 2024): self-presentation, where individuals curate how they appear to others; social comparison, through which users evaluate themselves against peers or influencers; role-modelling, as media figures become reference points for behaviour and aspiration; and audience awareness, where identity performance is shaped in relation to friends, peers, and wider online publics. Beyond these processes, social media's connective capacity fosters a sense of belonging, particularly for individuals whose cultural or geographic contexts may otherwise produce feelings of isolation (Bhashanjaly, 2024:235).

Platforms also serve as creative spaces that enable the exploration and showcasing of multiple facets of the self, while simultaneously providing marginalised or underrepresented groups with opportunities to make their voices visible (Bhashanjaly, 2024:235). The architecture of social networking sites further supports deliberate self-presentation through features such as location tagging, visual curation, and the use of hashtags, which increase visibility and help embed users within specific cultural or social streams (Kumari and Singh, 2024:840).

Platforms also incentivise visibility and virality. TikTok pays approximately $0.02–0.04 for every 1,000 views, which creates a strong incentive for producing highly viewed videos.

TikTok creators are commonly categorised as Nano influencers with (1K–10K) followers, Micro (10K–50K), Mid (50K–500K), Macro (500K–1M), and Mega influencers (1M+) (Tricomi et al., 2024: 1503). However, TikTok creators in South Africa and across Africa do not earn from the platform's monetisation scheme (Nozulela, 2025). Despite this, TikTok still has more active users than YouTube in South Africa (Meltwater, 2025), where local creators do receive earnings.

2.4.2 Identity and Cultural Expression

Globally, the platform has amplified marginalised voices: Indian creators bypass mainstream Bollywood narratives to tell alternative stories (Verma, 2021), migrant construction workers in Singapore document experiences during COVID-19 lockdowns (Kaur-Gill, 2022), and TikTokers in Hong Kong assert local cultural identities through sound memes (Darvin, 2022).

In Africa, TikTok similarly functions as a site for reimagining identity and cultural representation, as shown in a study examining selected Ghanaian and Zimbabwean TikTok videos where creators engage in what the authors term 'fun journalism', drawing global attention to critical public issues while paradoxically contributing to Africa's self-defamation (Nyarko et al., 2025).

Humour, viral challenges, and dance trends allow African creators to challenge Afropessimism and assert digital visibility (Machirori, 2023). Hashtag trends such as #AfricanAunties demonstrate how women and girls perform cultural practices to resist societal norms and gendered surveillance (Akinbola, 2022). Nigerian creators, for example, portray hybrid identities that negotiate European and Nigerian influences, reflecting ambiguous forms of "Otherness" (Amaefula, 2024).

Locally in South Africa, TikTok operates as both a platform for gang culture and community activism, revealing how virtual spaces can mirror local social realities and affiliations (Lambrechts, 2024). The platform also enables public discourse, such as the conversations surrounding a racist incident at Stellenbosch University (Schoon and Bosch, 2023). Beyond activism, TikTok is a site for indigenous language expression and cultural advocacy. Khan (2025) highlights how isiZulu is used for language teaching, cultural engagement, and entrepreneurship, while Xaba (2025) explores linguistic innovation, such as the creative use of the isiZulu verb stem *goma*.

Together, these studies reveal that TikTok functions as a dynamic participatory space, enabling users to perform and negotiate identities, assert local culture, engage in social commentary, and amplify marginalised voices. The platform bridges global affordances with local realities, allowing creators to merge cultural heritage, contemporary expression, and digital creativity in ways that are both performative and socially meaningful.

2.5 Conclusion

The literature demonstrates that the myths of Zuluness are not organically inherited but actively constructed through intersecting social and media practices. On one hand, Zulu identity as a social practice is grounded in rituals, language norms, respect codes, and gender roles that sustain cultural continuity and regulate belonging. These practices embed identity in everyday life, shaping how individuals perform and negotiate authenticity within kinship, gender, and generational hierarchies. On the other hand, media constructions of Zuluness translate, commodify, and sometimes distort these practices into symbolic representations that serve ideological or commercial agendas.

Zulu identity, therefore, emerges as a performative social construct, marked by generational differences, urban–rural tensions, economic pressures, and shifting gender norms. It is negotiated in everyday contexts amid historical disruptions such as colonialism, apartheid, and urban migration, producing hybrid subcultures like *amabhinca*, where rural pride fuses with urban aesthetics.

Importantly, social practices and media constructions of Zulu identity are not parallel strands but mutually constitutive. The literature reveals that the myths of Zuluness are produced through a complex interplay of historical, institutional, and participatory forces. Colonial and apartheid regimes shaped reductive portrayals of Zulu identity through state-sponsored media, frequently reproducing selective tropes such as warrior masculinity and rural traditionalism. Post-apartheid media continued to mediate Zuluness through selective symbols and commercial imperatives, often privileging elite narratives and marketable aesthetics.

At the same time, indigenous-language media, grassroots creators, and social media platforms like TikTok have opened new spaces for cultural negotiation. TikTok decentralises cultural authority, allowing ordinary users to remix tradition, perform identity, and contest exclusion. The platform's participatory affordances, such as duets, stitches, in-text captions,

hashtags, and sound memes, enable digital storytelling and vernacular creativity (Burgess, 2006:207), challenging dominant representations and expanding the scope of cultural expression.

These digital practices blur the line between representation and lived experience, demonstrating that cultural identity is neither fixed nor solely mediated from above but co-produced through creativity, social interaction, and algorithmic visibility. While the myths of Zuluness remain shaped by historical legacies and institutional power, participatory media reveal how these identities continue to be represented, contested, and renegotiated.

The next chapter introduces the theoretical framework guiding this study, drawing on two complementary lenses, the circuit of culture model (du Gay et al., 1997; 2013) and participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013), to explore how Zulu cultural identity is represented and performed on TikTok.

3 CHAPTER THREE: THEORETICAL FRAMEWORK

3.1 Introduction

The previous chapter reviewed literature on Zulu identity and its construction in print and broadcast media, and examined how TikTok's participatory design and networked affordances foster vernacular creativity (Burgess, 2006:206), social interaction, and cultural negotiation. It positioned TikTok within the broader media landscape, illustrating how indigenous language media and traditional cultural practices intersect with contemporary digital engagement. The review also examined how Zulu cultural identity, often articulated through visual, linguistic, and performative signs, is mediated and redefined socially and across traditional media forms.

This chapter outlines the theoretical framework that underpins the study. The theoretical framework functions as the blueprint of the research, defining its conceptual foundation, structure, and internal coherence. It provides the scaffolding that connects the study's purpose, research questions, data collection, and analysis (Anfara, 2008: 870; Grant and Osanloo, 2014: 12). Like a well-crafted architectural plan, a strong theoretical framework clarifies how the study's key concepts and relationships fit together, ensuring that the inquiry proceeds in a systematic and logically grounded manner (Grant and Osanloo, 2014: 21).

In this study, theory serves both deductive and inductive functions, reflecting the mixed methods approach adopted. Deductively, it provides a lens through which to interpret the data; inductively, it guides the identification of emerging meanings and relationships (Creswell, 2014: 92). No single theory or theoretical framework can fully explain complex social phenomena (Anfara, 2008:870). Therefore, this study integrates two complementary theories: the circuit of culture model (du Gay et al., 1997; 2013) and participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013) to provide a layered and multidimensional understanding of how cultural meanings circulate, evolve, and are negotiated on social media. Integrating these theories also helps reduce oversimplification and bias, deepening the analysis of meaning-making processes (Anfara, 2008: 872).

The circuit of culture offers a structured model for understanding the interconnections between key cultural processes: identity, representation, production, consumption, and regulation. These moments interact dynamically, forming a continuous circuit through which meanings are produced, circulated, and reinterpreted (du Gay et al., 1997: 3). This study

focuses on cultural identity, representation, and prosumption. While it does not examine TikTok's regulations or policy structures, it situates the analysis within the platform's functions and affordances. The emphasis is therefore on how TikTok enables users to create, share, and circulate cultural expression, rather than on its governance systems. By doing so, it excluded the regulatory moment in the analysis.

Goggin (2014: 153) argues that the circuit of culture offers a valuable framework for understanding the meanings, practices, and social processes surrounding mobile media. TikTok exemplifies this dynamic, as it is a mobile-based, participatory platform that blurs distinctions between producers and consumers. The relationship between production and consumption has shifted with the rise of user-driven innovation and prosumption, where users simultaneously create and consume content (du Gay et al., 2013: xiv). Extending this perspective, Tombleson and Wolf (2017: 15) emphasise that the circuit of culture should be read through a participatory culture lens that recognises audiences as co-creators of cultural meaning.

Although the circuit of culture identifies production as a distinct analytical moment, this study does not focus on TikTok's industrial or corporate production systems. Rather, it examines cultural production at the user level, where creators employ the platform's affordances, such as sounds, filters, effects, and trends, to construct and circulate meanings of Zulu identity. These creative acts form part of the broader representational and consumption processes and align with Jenkins's (1992, 2006; Jenkins et al., 2013) notion of participatory culture, in which audiences are not passive consumers but active co-creators of meaning.

Participatory culture thus bridges the gap between production and consumption, highlighting how digital networks transform the audience into a collective of creators, interpreters, and distributors. Participatory culture is characterised by low barriers to creative expression, strong support for sharing, and a belief that individual contributions matter (Jenkins et al. 2009:5–6).

In linking these frameworks, this study utilises the circuit of culture (du Gay et al., 1997; 2013) as a model for analysing how Zulu identity is represented, produced, and consumed within TikTok's participatory ecosystem, while participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013) provides a way of understanding user agency, creativity, and community formation in this process. Together, they offer a robust foundation for achieving the study's aim: to analyse the portrayal and construction of Zulu cultural identity within the short video format of TikTok.

3.2 Circuit of Culture

Culture encompasses the shared ways in which people interpret and give meaning to their world. It includes the beliefs, symbols, and everyday practices through which communities express their identities and social values (Woodward, 2002: 75). Through these systems of meaning, individuals come to understand who they are and how they relate to others and to the wider social order (Woodward, 2004: 22). Culture is not simply an external set of customs but a living process through which meaning is produced, circulated, and negotiated in everyday life.

Since all social practices carry meaning, culture is best understood as a constitutive element of social life rather than a reflection of it (du Gay et al. 1997: 2). It shapes how individuals interpret their surroundings, organise relationships, and communicate values (du Gay et al., 1997: 2; Goggin, 2006: 3). Meaning is central to this process and is made through representation, the use of language, images, and symbols to make sense of the world. As du Gay et al. (1997:13; 2013:7) note, culture "enables us to make sense of things," and representation is the primary way that meaning is articulated and shared.

Culture can thus be seen as a system of meanings, symbols, and practices that links the material and symbolic dimensions of life interaction (du Gay et al., 1997: 11). These meanings are never fixed; they are constantly produced and redefined through interpretation, communication, and interaction (du Gay et al., 2013: 4). In this sense, culture is dynamic, never static, and continuously transformed (du Gay et al., 1997: 11, 2013: 4) through the ways people use and the signs and technologies that mediate social experience (Goggin 2014: 154).

Understanding how these meanings circulate requires a framework that connects the processes through which cultural artefacts and practices acquire significance. The circuit of culture **(**Figure 3-1**)** provides such a model, showing how meaning is generated, exchanged, and transformed through interconnected moments. Meaning is not inherent in any cultural object but emerges through its articulation across the processes of representation, identity, production, consumption, and regulation (du Gay et al., 1997: 3; 2013: 2).

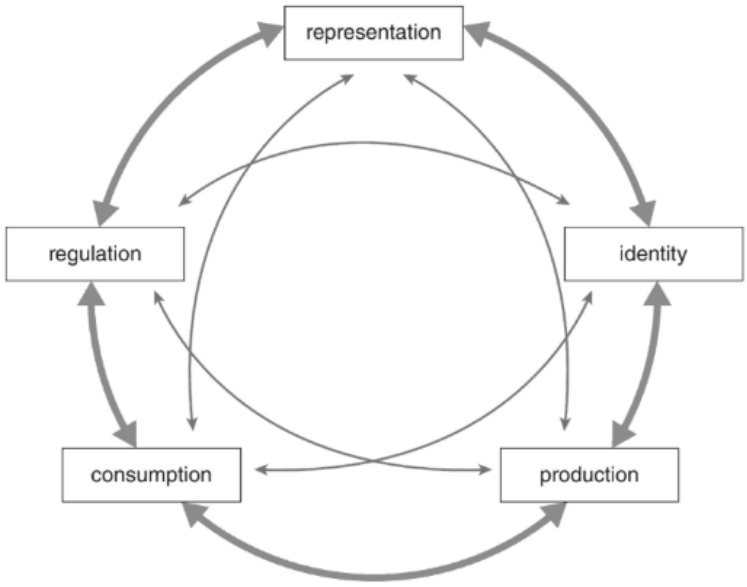


Figure 3-1. Circuit of Culture. Source: du Gay et al. 2013: xxxi

Originally developed by du Gay et al. (1997) to trace the cultural biography of the Sony Walkman, the circuit of culture model demonstrated how everyday products embody and circulate meaning within society. A second edition extended this approach to contemporary media, showing how the practices attached to mobile devices (du Gay et al., 2013: xiv) continue to shape how they are produced, used, represented, and understood. The Walkman's story revealed that technologies are not neutral tools, but cultural artefacts embedded within shared "maps of meaning" that define how people understand modern life (du Gay et al., 2013: 2). Such analysis underscores how meaning is produced not through individual use alone, but through the collective frameworks that give technologies social significance.

The circuit of culture identifies five interconnected moments: representation, identity, production, consumption, and regulation, which together form a continuous process of meaning-making (du Gay et al., 1997: 3; 2013). While each moment can be analysed individually, the full cultural significance of an artefact only becomes clear through its articulation. In this study, regulation is beyond the scope of analysis; instead, the focus is on the co-creation of meaning through participatory practices on TikTok that blur the boundaries between production and consumption.

At the centre of this model is the concept of articulation, which Hall (1996) defines as the linking of elements that do not naturally belong together, a principle that underpins the circuit of culture (du Gay et al., 2013: 3). Articulation refers to the contingent connections among the moments of the circuit the temporary linkages that bring together production, representation, consumption, identity, and regulation into a coherent but shifting unity (du Gay et al., 1997: 3; 2013; xxx). Where no single process, such as production or consumption, can account for meaning on its own; rather, meaning arises through the interplay of all these processes (du Gay et al., 1997: 52).

Representation refers to the processes through which meaning is constructed using signs, symbols, and language (du Gay et al., 1997: 52). It is through representation that cultural objects acquire significance, shaping how they are understood and interpreted within a social context. Identity emerges from these representational practices; how an artefact is described, visualised, or talked about plays a central role in how people come to identify with it or assign it particular social meanings (du Gay et al., 1997: 4).

Production is therefore never only a technical process but also a cultural one. When a media object is created, it is simultaneously encoded with meanings that shape how it will be understood and used. These cultural inscriptions reflect the "culture of production", the values, assumptions, and social contexts that inform how objects are made meaningful (du Gay et al., 1997: 4. In this sense, thinking about production inevitably leads back to representation and identity, because the meanings embedded during production shape how an artefact will circulate, how it will be taken up by audiences, and how it will contribute to the formation of identities in the moment of consumption.

The rise of new media has transformed how media is created, shared, and understood. Social media platforms now enable users to contribute actively to meaning-making processes, challenging traditional hierarchies of media production and shifting cultural power dynamics (Goggin, 2014: 153). The circuit of culture offers a way to understand these transformations by examining how meanings, identities, and practices circulate through interconnected processes of representation, production, consumption, regulation, and identity. It emphasises that culture is not fixed but continuously reshaped through technological, social, and symbolic change. This makes the model valuable for analysing contemporary digital environments, where emerging media forms, such as mobile video, amplify the interaction between representation, identity, and participation (Goggin, 2014: 154).

This framework is suitable for analysing how digital media, as mobile media, operate within culture. Mobile phones have developed distinct cultures of use that can only be understood within broader cultural contexts, including what they signify, how people engage with them, and what these practices reveal about social life (Goggin, 2006:3). Within this landscape, mobile video has emerged as a significant cultural form that both reflects and reshapes how people create and share meaning, where diverse practices show that media is not simply consumed but woven into everyday cultural life, carrying social and symbolic value (Goggin, 2014:147).

Building on this theoretical foundation, Goggin (2014:153) extends the circuit of culture to the domain of mobile video, emphasising how short-video, mobile-based content circulates through processes of production, consumption, and identity-making. Rather than treating mobile video as a mere technological development, this perspective highlights it as a cultural practice shaped by users' everyday engagements, platform norms, and broader social meanings.

Applying this model enables a critical understanding of how meaning circulates through mobile video practices, such as TikTok content creation and engagement, revealing how users negotiate identity and cultural belonging within digital spaces. The circuit of culture provides a comprehensive lens for interpreting how Zulu cultural identity is produced and sustained through mobile video on TikTok, moving beyond market research fascination with mobile video to consider its broader socio-cultural significance (Goggin, 2014:153).

3.2.1 Representation

"The self has to be presented, the self is engaged actively in performance, and the self is committed to this interactive performance" (Woodward 2002: 10). Representation lies at the heart of cultural meaning-making. It refers to the processes through which meaning is produced and shared within a culture, connecting concepts, language, and symbols to the material and social world (Woodward, 2002: 74, 75). Through representation, people make sense of their experiences, express their identities, and communicate with others (Woodward 1997:15). Meaning is not simply reflected from reality but constructed through representational systems such as language, imagery, gesture, and performance, which allow concepts to be translated into forms that others can recognise and interpret (Hall, 1997: 15–17; 2013: 14).

Language, as a symbolic system, shapes meaning and identity, with understanding produced through language itself rather than by individual authors or speakers (Woodward,

2002: 79). Yet "language" extends beyond words to include all signifying systems like visual images, sounds, facial expressions, and even material objects which together allow individuals and communities to communicate ideas, emotions, and identities (Hall, 1997: 17-18; Woodward 2004: 12). These systems are governed by shared cultural codes that stabilise meaning and make communication possible. People belonging to the same culture can interpret signs in broadly similar ways because they share conceptual maps and linguistic conventions that link symbols to social experience (Hall, 1997: 19).

Representation operates through two interconnected systems. The first is conceptual, involving the ways individuals classify and organise the world through internal "maps of meaning" (du Gay et al. 2013: 2). The second is linguistic or symbolic, providing the shared signs and codes that translate those mental concepts into communicable forms (Hall, 1997: 19). Together, these systems make it possible to represent both the real and the imagined, from tangible objects and people to abstract ideas and collective values (Hall, 1997: 28).

Representation does not simply reflect reality; it actively constructs meaning (Hall 2013: 14). There are three main approaches to understanding representation. The reflective approach views language as directly mirroring reality, while the intentional approach holds that meaning is determined by the speaker or author's intentions (Hall 1997: 15, 2013: 20). In contrast, the constructionist approach sees meaning as created through the interaction between the material world, our conceptual frameworks, and the cultural and linguistic systems we use. Meaning arises from the connections between these levels, structured by shared social codes (Hall 1997: 15; 2013: 20). According to this approach, it is not the material world itself that conveys meaning, but the representational systems such as concepts, language, and symbols that social actors employ to make the world intelligible and to communicate meaningfully within their cultural context (Hall 1997: 25).

Representation operates through systems of signs that enable cultural meanings to be communicated, recognised, and interpreted. From a semiotic perspective, meaning is not an inherent property of objects but is produced through the relationship between *signifiers*, words, images, sounds and the *signified*, concepts they evoke within a shared cultural system (de Saussure, 1959: 67). This approach, originating with de Saussure and later expanded by Barthes, highlights that signs convey both literal meanings (denotation) and culturally shaped associations (connotation) (Barthes, 1972: 113). These layered meanings structure how cultural identities, practices, and values are made visible and intelligible in media. In this sense,

representation is an active cultural process in which meaning is produced, circulated, and contested—forming a central moment within the circuit of culture (du Gay et al., 1997: 3)

Ferdinand de Saussure's *Course in General Linguistics* (1959) provided the foundation for modern structuralist understandings of representation (Berger, 2012: 4). De Saussure argued that language functions as a system of signs and meaning arises not from isolated words or images but from their differential relations within this system (de Saussure, 1959: 67–70). A sign is composed of the *signifier*, the form a word, sound, or image takes, and the *signified*, the concept it represents. Crucially, the link between the two is arbitrary and sustained only through social convention (de Saussure, 1959: 67). Meaning is therefore not fixed; it is continually produced and reworked within cultural contexts (Woodward, 2002: 79). Because signs operate through relational differences rather than intrinsic properties, meanings shift across historical, social, and cultural settings, underscoring the dynamic nature of cultural representation and identity formation (Woodward, 1997: 80; Hall, 1997: 32).

As meaning is therefore not fixed but constantly produced and reinterpreted within culture (Woodward, 2002: 79), it emerges from the relational differences between signs rather than any inherent qualities they possess. A word, image, or gesture signifies only in relation to others within a shared system of differences (de Saussure, 1959: 67). This relational nature of language demonstrates that meaning is generated through cultural systems of representation, not determined by objective reality. Because the signifier–signified connection is arbitrary, meanings are fluid and shift across historical, cultural, and social contexts, reflecting the dynamic and evolving nature of culture and identity (Woodward, 1997: 80; Hall, 1997: 32).

Roland Barthes then expanded de Saussure's linguistic model into the broader cultural landscape, applying semiological analysis to everyday forms of communication such as fashion, advertising, photography, and popular media (Barthes, 1972: 108–114). While de Saussure focused primarily on how language produces meaning within a closed system, Barthes examined how signs operate ideologically, how they reflect, reinforce, or challenge cultural values (Woodward 2002: 79). He distinguished two levels of meaning: denotation, the literal or descriptive aspect of a sign, and connotation, the cultural and emotional associations attached to it (Barthes, 1972: 113).

Barthes treated collective representations as systems of signs, seeking to explain how everyday cultural forms serve to naturalise the values and assumptions of bourgeois society (Barthes, 1972: 8). His structuralist approach decentred the individual, focusing instead on how

culture and systems of representation shape the production of meaning (Woodward, 2002: 82). Barthes demonstrated that meaning in popular culture is generated not only through words or images, but also through actions, symbols, and performances that reflect and reproduce broader social and cultural values (Woodward, 2002: 81).

Building on de Saussure's linguistic model (de Saussure 1959:6 7), Barthes proposed that signs do not stop at their literal or descriptive level. Instead, they can generate additional layers of meaning through a process he described as a *second-order system of signification* (Barthes, 1972: 113). In the first order, a sign unites a signifier and a signified to form a basic linguistic meaning. In the second order, that complete sign becomes the signifier for a new, culturally loaded meaning, another level of connotation, a *myth* (Barthes, 1972:113). Myths, therefore, are not lies but social narratives that transform cultural meanings into universal truths, making historically specific values appear natural and self-evident (Barthes, 1972: 108; Woodward, 2002: 81).

Barthes' concept of myth is relevant to understanding how cultural identities and traditions are represented in media. Myths work to stabilise collective identities by attaching deep cultural or emotional resonance to signs such as national symbols, rituals, or stories while concealing their constructed nature (Hall, 1997: 39; Woodward, 1997: 81). In contemporary contexts, myths can be rearticulated or contested through new representational practices, including those found in digital and participatory media spaces.

3.2.1.1 Representation, Power, and Identity

Representation is inseparable from power because the ability to define and circulate meanings determines which identities and worldviews are privileged and which are marginalised (Woodward, 1997: 14). Cultural systems establish what counts as legitimate knowledge and acceptable ways of being (Hall, 1997: 3–4). Through these systems of representation, individuals come to understand themselves and others, shaping both how others perceive them and how they perceive themselves (Woodward, 1997: 14).

People continuously present themselves through language, clothing, and behaviour, consciously and unconsciously negotiating recognition (Woodward, 2002: 10, Woodward, 2004: 39). Everyday choices draw on shared cultural symbols that communicate belonging or difference. Identity is therefore performed and represented through material and symbolic practices that connect personal experience to collective meaning (Woodward, 2004: 12–13).

Available cultural resources shape these performances, yet individuals exercise agency in how they use them to construct and display identity (Woodward, 2002: 74–75).

Most examples of representation are visual (du Gay, 2013: 13). With the prevalence of smartphones, representations of events are now placed in the hands of the multitudes (Goggin, 2006:147). Identity is therefore performed and represented through everyday choices and appearances, and the meanings attached to these representations depend on cultural context, which determines how symbols are interpreted (Woodward, 2004: 13).

Signs extend beyond language to include objects, performances, music, facial expressions, and even hyperreal images, all functioning within systems of meaning to communicate ideas and identities (Berger, 2012: 11). In advertising and material culture, signs construct brand and personal identities, while gestures, sounds, and expressions operate as embodied signs open to interpretation. In postmodern contexts, hyperreality illustrates how signs can replace reality, creating simulated worlds where representation becomes more significant than what it depicts (Berger, 2012:11–18).

Ultimately, representation is the process through which meaning, identity, and culture are made visible. It translates abstract concepts into shared forms that circulate through society, linking the personal with the collective and the symbolic with the material. Identity is therefore performed and represented through material and symbolic practices that connect individual experience to broader cultural frameworks (Woodward, 2004: 12–13). Crucially, representation is inseparable from power, since the ability to define, stabilise, and circulate meanings determines which identities and worldviews are legitimised and which are marginalised (Woodward, 1997: 14). As one of the key moments in the circuit of culture, representation is central to how meanings are produced, negotiated, and transformed within the social world (du Gay et al., 1997: 3; Hall, 1997: 19).

3.2.2 Identity

Identity is a multifaceted construct, continuously shaped by both individual agency and social structures. It involves a dynamic interaction between self-perception and the social gaze, where individuals imagine themselves and how others perceive them (Woodward, 2004: 1, 12, 13). Unlike personality, which refers to stable individual traits, identity connects the personal to the social through active engagement and choice in affiliating with groups, although these choices are sometimes constrained or shaped by broader social forces (Woodward, 2004: 6, 8). Identity is expressed through symbols and representations that mark similarity and difference,

underlining the tensions between self-construction and societal influence (Woodward, 2004: 8).

Through identity, people locate themselves within networks of meaning, belonging, and difference that define who they are in relation to others. It helps answer the question "Who am I?", yet it is distinct from personality, which refers to individual traits rather than social positioning (Woodward, 2004: 6). Ethnic and cultural identities are key aspects of this process, involving shared cultural practices, language, religion, and history that bind groups together by a sense of belonging (Lewis and Phoenix, 2004: 124). These identities are relational and fluid, formed through distinctions from and connections to others, often influenced by power dynamics and social hierarchies (Woodward, 2004: 22). The relational nature of difference underscores how identity is produced through both sameness and contrast.

Identity is never fixed but fluid, continually reconstructed through lived experience (Hall, 1989: 73, Woodward 2004: 17). It is formed through ongoing processes of identification, where individuals internalise aspects of others such as parents, peers, or cultural figures and integrate them into their sense of self (Woodward, 2004: 16). This process of identification is never complete, always in motion, allowing people to take on, transform, or even lose identities over time (Hall 1996: 2). It operates through both conscious choices and unconscious influences.

Psychoanalytic perspectives emphasise that identity is shaped not only by deliberate self-definition but also by repressed emotions and early experiences that continue to shape behaviour and perception (Woodward, 2004:17). Thus, identity emerges from the tension between reason and emotion, awareness and repression, self and others (Woodward, 2004:17). It is a dynamic, negotiated construct rather than a stable essence, continually produced within culture and history (Hall, 1996:5).

At the social level, identity is defined through similarity and difference. We come to know who we are by contrasting ourselves with what we are not, meaning arises through this relationship to the "other," making identity a relational and constructed process (Hall, 1996: 4–5). Difference is therefore central to identity, though it often reflects unequal power relations that privilege certain groups while marginalising others (Woodward, 2004: 8, 22). To belong to one group is to distinguish oneself from others, showing that identity is context-dependent and socially regulated. Gender, for instance, is not simply a personal attribute but a cultural

and social structure that shapes the organisation of society and the range of roles considered appropriate for men and women (Woodward, 2004: 21–22).

Cultural and ethnic identities represent collective dimensions of belonging grounded in shared language, history, and cultural practice. Ethnicity refers to a group of people who share common cultural traditions, religion, or territory and who feel a sense of attachment to that shared heritage (Lewis and Phoenix, 2004: 124). Such identities serve as symbolic markers through which individuals express continuity with a collective past while negotiating contemporary difference (Hall, 1989: 72; Woodward, 2004: 8, 22). Cultural identity is not a fixed essence but a production, an ongoing process shaped by history, representation, and power, as well as by material and symbolic conditions and the ways the past persists through memory, narrative, and myth (Hall, 1989: 69, 72).

Hall distinguishes between two ways of thinking about cultural identity. The first conceives it as a shared essence, a collective "oneness" based on common ancestry and cultural heritage (Hall, 1989:69). The second views identity as a matter of "becoming as well as being" (Hall, 1989:70), a process continuously formed through representation, history, and cultural interaction. From this perspective, cultural identity is shaped not by the recovery of a pure origin but by how people interpret and retell their histories. It reflects both continuity and difference, what communities share and how they have changed over time (Hall, 1989:70).

In modern societies characterised by rapid social and cultural change, identity has become increasingly reflexive. Traditional frameworks of stability have weakened, giving rise to a plurality of lifestyles and subject positions through which individuals continuously remake themselves (Hall, 1992: 277–279). Modern identity is therefore not an essence to be discovered but a "moveable feast," shaped by historical processes, cultural meanings, and representational practices, an opportunity for new articulations and creative forms of belonging (Hall, 1992: 279).

Identity formation must be understood within the historical contexts of colonialism and migration, where postcolonial critiques reveal that identity emerges through power relations and discursive control (Hall, 1989:71). Diasporic and hybrid identities further illustrate this fluidity as rather than purity or singular origin, they are formed through mixing, adaptation, and transformation; a creativity of "cut and mix" (Hall 1989: 80). In this sense, cultural identity

is constructed through difference rather than sameness and continues to evolve through representation, migration, and cultural exchange (Hall, 1989: 73).

Cultural identity today must be understood as dynamic and historically situated rather than fixed or biologically determined. This fluidity, the "play of difference," reveals both shared roots and unique variations in cultural expression (Hall 1989: 73). Rather than a weakness, this instability opens space for the emergence of new identities in response to changing cultural and historical conditions (Hall,1992: 279).

Despite its fluidity and contestation, identity remains central to how people understand themselves and act within cultural and political life. Rather than a stable possession, identity is an ongoing negotiation between who we are, who we have been, and who we are becoming (Hall, 1996: 2; Woodward, 2004: 17).

3.3 Production/Consumption and Participatory Culture

In contemporary culture, the boundary between producers and consumers has become increasingly blurred, giving rise to the concept of prosumption, in which users actively create and consume content (Bruns, 2013: 68), participating directly in cultural production (du Gay et al., 2013: xiv). This shift reflects a move away from traditional mass communication models, which viewed audiences as passive recipients, toward a more interactive, participatory culture. Consumption itself has become a personal act of production, as individuals reinterpret and recontextualise media texts within their everyday practices (du Gay et al., 2013: 15).

The concept of "produsage" further develops this idea, referring to a model of user-led content creation in which participants actively produce, modify, and evaluate content collaboratively within online platforms, blurring the distinction between producer and consumer (Bruns, 2013: 70). In this mode, users continually build and extend existing material, contrasting with traditional industrial models of media production and emphasising that digital networks enable a continuous, evolutionary process of collaborative creation (Bruns, 2006: 2).

This conceptual merging between production and consumption finds its theoretical roots in audience studies and cultural theory. Stuart Hall's encoding/decoding model (1980) was foundational in this respect, proposing that audiences actively interpret and produce meanings rather than simply absorbing media messages. Circulation, consumption, and reception are now understood as integral, interactive moments within the broader production

process, subject to social and cultural relations (Hall, 1980: 53). Production, circulation, distribution/consumption, and reproduction are linked yet distinct "moments" in the communication process, encoded with preferred meanings by producers, but these meanings are decoded differently depending on the audience's cultural background, social position, and interpretive frameworks (Hall 1980: 53).

Building on Hall's (1980) foundation, David Morley's research emphasises the active role audiences take in decoding media texts, shaped by different cultural codes and competencies (Morley, 1980: 138, 151). His *Nationwide* study demonstrated that audiences possess different decoding strategies shaped by class, education, and ideology, revealing that interpretation is a socially governed process (Morley, 1980: 138). He explored how decoding occurs within the limits of the dominant meanings encoded in texts, yet remains influenced by the cultural codes and discourses audiences inhabit (Morley 1980: 138).

John Fiske (1987:62, 238) expanded this further by emphasising the pleasures of television as a site of contestation, where audiences resist dominant ideologies and produce their own meanings from the gaps and contradictions within texts. For Fiske, audiences are not simply consumers but cultural producers who use popular media as raw material to express subcultural identities and resist homogenising forces. The pleasures of media consumption emerge from this active meaning-making, where viewers engage with texts in ways that resonate with their subcultural identities and resist dominant ideological forces (Fiske, 1987: 238). Thus, textual analysis must acknowledge the spaces for alternative readings and social experiences beyond the closed, dominant meanings intended by producers (Fiske, 1987: 62).

These perspectives paved the way for what Henry Jenkins termed participatory culture. The rise of digital and networked technologies has intensified the interactivity between media producers and audiences, enabling everyday users to generate, share, and modify content (Jenkins, 2006: 3). Jenkins (1992, 2006; Jenkins et al., 2013) developed the idea of participatory culture in his studies of fan communities, which demonstrated that audiences not only consume media but also actively remake and circulate media texts. Fans construct cultural and social identities by borrowing, remixing, and inflecting mass culture images to articulate perspectives often excluded from dominant media (Jenkins, 1992: 23). In this sense, spectator culture becomes participatory culture, personal reactions transform into social interactions and shared creative practices (Jenkins, 2006b: 60). Rather than a one-way flow from producer to

consumer, participatory culture emphasises interaction among users, between users and texts, and between users and producers (Jenkins, 2006b: 135).

There are five defining features of participatory culture as "relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing creations with others, some type of informal mentorship whereby what is known by the most experienced is passed along to novices, members who believe that their contributions matter, and members who feel some degree of social connection with one another (Jenkins et al. 2009:5–6).

This framework acknowledges that participation is not evenly distributed issues such as the "participation gap" highlight how unequal access to digital technologies and skills can limit full engagement (Jenkins et al., 2009: 8). Nonetheless, participatory culture reworks the boundaries of cultural production and civic life, granting ordinary users a more active role in shaping the media landscape (Jenkins et al., 2009: 10).

Participatory culture is made possible through convergence culture (Jenkins 2006). Technological convergence occurs as devices such as mobile phones shift from single-purpose tools to multi-functional media hubs, transforming everyday consumption habits. Behavioural convergence accompanies this shift, as users increasingly multitask across platforms—capturing images and video, chatting, and searching the web simultaneously (Jenkins, 2006a: 16). Convergence also represents a cultural shift, unfolding within media organisations, fan communities, and even within the consumer's own interpretive processes, marking both a production shift as industries collaborate and a consumption shift as audiences demand interactivity (Jenkins, 2006a: 17). This convergence culture empowers individuals to become creators rather than mere consumers, redistributing control from corporations to communities (Jenkins, 2006a: 17) and further blurring the line between producer and consumer.

Jenkins et al. (2013:2–4) extend these ideas through the concept of 'spreadable media**,'** which focuses on how audiences actively circulate, adapt, and reinterpret content across platforms. Unlike the older "viral" metaphor, which implies passive transmission, 'spreadability' recognizes the agency of audiences in determining what to share and why (Jenkins et al., 2013: 21). 'Spreadable media' underscores the social connections among individuals and communities, making visible how meaning travels and evolves through audience participation (Jenkins et al., 2013: 6). In this participatory environment, the boundaries between production and consumption have dissolved, giving rise to a culture where

users co-create, remix, and recirculate media in ways that reflect their identities, values, and communities of belonging.

In sum, the evolving landscape of cultural production reflects a complex, collaborative, and iterative process where consumption is inherently productive. This paradigm of prosumption and participatory culture situates users as active agents shaping meanings, identities, and cultural practices within networked media environments (du Gay et al., 2013; Jenkins, 2006; Bruns, 2006).

3.4 Conclusion

This chapter has outlined the theoretical framework that underpins the study, integrating the circuit of culture model (du Gay et al., 1997; 2013) with technological developments that have led to a shift from the active audience to participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013). Focusing on cultural identity, representation, and participatory culture (the blurring of production with consumption) will enable this examination of how Zulu cultural identity is constructed and negotiated within the participatory, mobile video environment of TikTok. These frameworks together illustrate how meanings are produced, represented, and circulated through digital practices, providing the conceptual tools to understand that TikTok is not only a platform for entertainment but also a cultural space where identity, creativity, and community are continually rearticulated.

The circuit of culture (du Gay et al., 1997; 2013) provides a structured model for examining how the moments of identity, representation, and participation are interconnected. Articulation is central to this study as it describes how these processes come together to produce meaning (du Gay et al., 1997; 2013). Within the context of short video, articulation captures the dynamic interplay between platform affordances, user creativity, and audience engagement. A TikTok video rooted in Zulu cultural expression derives its significance not only from its visual or linguistic representation but also from how it is produced, shared, and interpreted by diverse audiences. These interconnected practices form an ongoing cultural circuit in which local meanings are continuously negotiated, reshaped, and circulated across digital spaces.

Integrating Jenkins's theory of participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013) expands this understanding by recognising audiences as active agents in the process of cultural production. TikTok's participatory design featuring tools such as duets, stitches, and

hashtags blurs the distinction between producers and consumers, enabling users to remix, annotate, and recirculate content (Bruns, et al., 2016: 20; Burgess, 2006: 202; Kaye et al., 2020: 3 Abidin, 2021: 92). This convergence transforms spectatorship into collaboration and turns consumption into production (du Gay et al., 2013: xiv; Jenkins, 2006b: 60). As Jenkins et al. (2009:5–6) note, participatory culture is sustained by low barriers to participation, strong support for sharing and collaboration and a shared belief in the value of user contribution. TikTok embodies these principles, fostering digital spaces where everyday users, including Zulu speakers and performers, can co-create content that expresses cultural pride, humour, and critique.

This theory also acknowledges that participation is not evenly distributed. The "participation gap" denotes unequal access to digital technologies, skills, and cultural knowledge that limits the capacity of certain groups to fully engage in creating and sharing media Jenkins et al., 2009:8). This notion is relevant in the South African context, where digital participation intersects with structural inequalities and diverse cultural traditions. Although the country is often described as one of the most information-integrated societies due to widespread mobile phone ownership (Bornman, 2016:264), significant disparities in access remain, shaped by income, education, gender, and ethnicity (Bornman, 2016: 272–276). These conditions illustrate how global participatory cultures, such as those fostered by TikTok, are refracted through local contexts of inequality and cultural specificity, shaping who participates, how they participate, and what meanings emerge from that participation.

Through collective and individual acts of creation, users resist dominant cultural representations and participate in the redefinition of cultural identity (Woodward, 2004:38). TikTok, as a networked public (boyd, 2011: 46), amplifies these processes by connecting creators and audiences in dynamic, algorithmically mediated spaces that are visible, searchable, and replicable. Its audio-visual affordances, which are layered sound, hashtags, and visual filters, enable users to perform, remix, and recontextualise culture in ways that merge oral tradition with digital storytelling (Stahl and Literat, 2022; Abidin, 2021; Guinaudeau et al., 2022: 466). As Goggin (2014: 153) observes, mobile video practices, such as those found on TikTok, are central to contemporary culture, shaping how identity and meaning circulate within everyday life.

In synthesising these perspectives, the theoretical framework positions this study to explore how Zulu cultural identity is articulated through participation on social media. The

circuit of culture (du Gay et al., 1997; 2013) provides the structural map of meaning-making, while participatory culture theory (Jenkins, 1992, 2006; Jenkins et al., 2013) illustrates how users co-create and reshape that circuit through acts of digital creativity and participation. Together, they position TikTok as a living site of cultural production where local identities meet global networks, and where meaning is co-constructed through interaction, representation, and performance.

These theories directly inform the methodological choices outlined in the following chapter. Because the circuit of culture views meaning as produced through multiple moments, the study employs a mixed methods design that captures both patterns of consumption (through quantitative engagement metrics) and the interpretive dimensions of representation and identity (through qualitative thematic and sentiment analysis). Participatory culture, with its focus on user agency and collaborative meaning-making, aligns with the decision to analyse not only the videos themselves but also audience responses in the form of sentiment analysis. Semiotic and cultural theories guide the qualitative strand by framing how visual, linguistic, and performative symbols within Zulu-themed TikTok videos are interpreted. Collectively, these frameworks support a methodology capable of answering the research questions, how Zulu cultural identity is represented, how audiences engage with that representation, and what thematic patterns emerge, by ensuring that the study remains theoretically grounded while analytically comprehensive.

4 CHAPTER FOUR: RESEARCH METHODOLOGY

4.1 Introduction

The previous chapter outlined the theoretical framework for this study, drawing on the circuit of culture (du Gay et al., 1997; 2013) and participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013) to understand how cultural identity is represented and negotiated on social media. These frameworks provide a foundation for examining how Zulu cultural identity is expressed, performed, and interpreted within TikTok's short-video format. Building on this theoretical foundation, this chapter presents the research methodology. The study adopts a mixed methods approach that combines quantitative audience analytics with qualitative interpretive analysis to capture both patterns of engagement and the meanings embedded in content. This design allows for a comprehensive exploration of how Zulu cultural identity is constructed and interacted with on TikTok.

The study's objectives are to examine the patterns of audience engagement with Zulu-themed TikTok videos using the Capture and Analysis Toolkit (4CAT) to collect metrics such as likes, shares, comments, and follower interactions; to conduct reflexive thematic analysis of videos and user comments to identify recurring themes, symbols, and cultural meanings; and to apply computational sentiment analysis to user comments to assess the emotional tone associated with Zulu cultural representation, integrating these findings with the qualitative themes.

These objectives are guided by the following research questions: How is Zulu cultural identity represented and constructed through TikTok's affordances? What are the audience engagement patterns for Zulu-themed videos? And what thematic codes emerge from the analysis of Zulu-related content on the platform? Together, the objectives and research questions underpin a mixed methods design that integrates both quantitative and qualitative data to capture and explore cultural expression and audience interaction on TikTok.

Advancements in research methods, especially the integration of computational techniques, have facilitated a shift beyond the traditional quantitative-versus-qualitative debate, positioning mixed methods research as a pragmatic and comprehensive approach (Johnson and Onwuegbuzie, 2004: 14). This study adopts a mixed methods approach that combines quantitative analysis of engagement metrics using 4CAT (Capture and Analysis Toolkit) with qualitative reflexive thematic analysis (Braun and Clarke, 2006; 2019: 2021) of

video content and sentiments expressed in user comments. The research design employs a concurrent triangulation model where both data strands are collected and analysed simultaneously to provide complementary insights (Turner et al., 2017).

Specifically, the quantitative component investigates patterns of viewer engagement, likes, comments, shares, and views across a dataset of Zulu-themed TikTok videos. Concurrently, qualitative thematic and sentiment analyses uncover recurring themes, cultural expressions, and emotional tones informing the construction of Zulu identity online. This methodological integration enables a richer understanding of cultural meaning-making processes in participatory digital spaces while aligning with the theoretical frameworks guiding the study.

This study is guided by an overarching interest in how Zulu cultural identity is represented, constructed, and negotiated within TikTok's unique affordances. It therefore examines the ways in which creators use the platform's short-form video tools to perform and communicate aspects of Zulu culture, while also exploring how audiences engage with these Zulu-themed videos through patterns of viewing, liking, sharing, and commenting. In addition to analysing these engagement behaviours through computational methods, the study undertakes qualitative interpretation of both content and user comments to identify the thematic codes that emerge across the dataset. By bringing together these quantitative and qualitative approaches, the study offers a holistic account of how contemporary Zulu cultural identity is performed, circulated, and perceived within the evolving TikTok environment.

4.2 Research Paradigm: Pragmatism

Paradigms provide the philosophical foundation for research by shaping how scholars conceptualise reality, generate knowledge, and select methods. They integrate assumptions about ontology, epistemology, and methodology into a coherent framework that influences every stage of inquiry, from formulating questions to interpreting findings (Creswell and Creswell, 2017: 48). These frameworks are not neutral, they are historically and socially situated, reflecting the values and priorities of research communities (Cherryholmes, 1992: 13). In exploring the representation of Zulu cultural identity on TikTok, paradigms help determine how identity is conceptualised, a fixed attribute, a socially constructed practice, or as lived experience and shape the analytical strategies used to analyse short video and user interaction. This study employs a reflexive thematic analysis (Braun and Clarke, 2006; 2019: 2021) in a way that supports both inductive and deductive approaches, allowing themes to emerge

organically from the data while also engaging with existing theoretical frameworks that guide the interpretation. This analytical flexibility aligns with the understanding that paradigms operate in multiple ways within research practice: as overarching worldviews, they provide broad perspectives on reality and knowledge, often functioning implicitly to shape researchers' thinking and decision-making (Morgan, 2007: 51). They also appear as shared beliefs within research fields, creating common methodological assumptions that link theory and data (Morgan, 2007: 51). While these shared commitments help create stability and coherence within a discipline, they can also restrict innovation by reinforcing dominant approaches and discouraging alternative perspectives (Cherryholmes, 1992: 13). Researchers may therefore feel pressured to remain within established ways of working. In my study, this tension became evident in the need to move beyond conventional qualitative analysis by incorporating computational approaches to digital data, which remain emergent in cultural identity research but offer valuable complements to trusted qualitative methods.

Alongside these abstract dimensions, paradigms also take shape in concrete ways through model examples. Such exemplars demonstrate accepted solutions to research problems and act as practical teaching tools for new researchers, making paradigms more accessible and usable in practice (Morgan, 2007:51). This provides a theoretical justification for how knowledge is produced. Yet, dependence on these examples can reinforce existing boundaries and limit methodological flexibility by privileging established approaches (Creswell and Creswell, 2017:48). Paradigms further operate as epistemological stances, providing the theoretical grounding for how knowledge is produced and justified, even though applying these abstract principles directly to empirical research often proves challenging (Morgan, 2007:51). In essence, paradigms both enable and constrain research; in this study, the work is positioned within a pragmatic paradigm, which prioritises practical reasoning and the use of multiple methods to generate the forms of evidence most capable of addressing the research questions. Additionally, pragmatism offers structure, coherence, and legitimacy to scholarly inquiry, while at the same time creating boundaries that researchers must navigate carefully, particularly when studying evolving cultural phenomena such as Zulu identity performance on TikTok.

4.2.1 Pragmatism

Pragmatism builds on these understandings of paradigms but introduces a distinctive emphasis on action, consequences, and practical problem-solving. It prioritises real-world issues over abstract debates, focusing on what works in specific contexts (Cherryholmes, 1992: 13). Rather than seeking universal truths, pragmatism values knowledge for its usefulness and

its ability to inform decisions and guide action (Creswell and Creswell, 2017: 48). This orientation makes pragmatism particularly suited to studies that address complex, socially embedded phenomena, such as the representation of Zulu identity on TikTok.

A defining feature of pragmatism is its support for methodological pluralism. It rejects rigid divisions between qualitative and quantitative approaches, encouraging researchers to select methods based on their relevance to the research problem (Creswell and Creswell, 2017: 48). This flexibility underpins mixed methods research, where combining numerical data with interpretive analysis (Morgan, 2007: 73) provides a more comprehensive understanding of cultural practices. In this study, the integration of engagement metrics with thematic and sentiment analysis reflects a pragmatic commitment to using all available methods to answer the research questions effectively.

Pragmatism also emphasises abductive reasoning, which involves moving iteratively between inductive observations and deductive testing (Morgan, 2007: 71). This process allows researchers to generate tentative explanations from data and refine them through further analysis and theoretical engagement (Creswell and Creswell, 2017: 48). Abductive reasoning supports the analysis of TikTok content by enabling the researcher to identify emerging themes in Zulu-related videos and comments, interpret these themes in relation the circuit of culture (du Gay et al., 1997) and participatory culture (Jenkins 1992, 2006; Jenkins et al., 2013), and consider their relevance and coherence in light of the available engagement metrics.

Another important aspect of pragmatism is its treatment of multiple perspectives. Rather than viewing diversity as a barrier, pragmatism sees it as an opportunity for collaboration and joint meaning-making (Morgan, 2007: 72). This intersubjective orientation (Cherryholmes, 1992: 13) is particularly relevant in social media spaces like TikTok, where creators and audiences co-construct meanings around cultural identity. The study's focus on how Zulu identity is constructed and negotiated reflects this principle, acknowledging that multiple interpretations coexist within shared cultural practices.

Pragmatism also addresses the question of transferability by treating the applicability of findings to other settings as an empirical issue rather than assuming that results are either universally generalisable or entirely context-bound (Morgan, 2007: 72). This principle reflects the broader pragmatic orientation toward practical consequences and responsiveness to context, which prioritises what works over abstract debates about generalisation (Creswell and Creswell, 2017: 48). In this study, this stance informs the approach to analysing Zulu identity

on TikTok, where the primary goal is to generate insights that are meaningful within the platform while considering how these findings might inform understanding of cultural representation on other digital platforms or within similar online communities.

Finally, pragmatism promotes reflexivity by encouraging researchers to examine how their values, goals, and positionality influence their choices (Cherryholmes, 1992: 13). This reflexive stance is essential in studies of cultural identity, where the researcher's background and perspective shape both methodological decisions and interpretive frameworks (Morgan, 2007:72). My positionality as an isiZulu native speaker informs my interest in studying Zulu cultural identity represented on social media platforms spaces and motivates the integration of computational methods, such as AI-driven translation tools, to explore how indigenous language content can be represented and analysed in emerging media environments. This dual focus, on cultural preservation and methodological innovation, aligns with the pragmatic emphasis on practical consequences and responsiveness to context.

In summary, pragmatism provides a robust foundation for mixed methods research by linking philosophical flexibility with methodological integration and practical relevance (Morgan, 2007: 73; Creswell and Creswell, 2017: 48). It supports the use of diverse approaches, prioritises real-world problem-solving, and fosters reflexivity and collaboration. These features make pragmatism particularly well-suited to the study of Zulu identity on TikTok, where the interplay of cultural expression, audience engagement, and digital affordances requires an approach that is both theoretically informed and practically responsive.

4.3 Research Approach: Mixed Methods

This study adopts a mixed-methods design, implemented through a netnographic approach to explore how Zulu cultural identity is represented and constructed on TikTok. Mixed methods research integrates elements from both quantitative and qualitative approaches, combining their distinct perspectives, data sources, analytic techniques, and interpretations to create a comprehensive and cohesive approach to inquiry (Plano Clark, 2017: 305). It involves merging qualitative and quantitative research within a single study (Creswell and Creswell, 2017: 51), enabling the exploration of diverse perspectives and providing a more holistic understanding of the topic under investigation. Mixed methods research is particularly valuable because it draws on the strengths of both quantitative and qualitative approaches to compensate for their individual weaknesses (Creswell 2009: 156; Creswell and Plano Clark, 2011: 14).

4.3.1 A Netnographic Approach

The rise of social media platforms has generated vast amounts of user-generated content, creating new opportunities for researchers to study digital cultures. Kozinets (2010) introduced the term netnography, which involves conducting ethnographic research entirely online rather than in person. With the advances in web-based technologies, smartphones, and online social networking, engaging in online communities and communicating through social media have become common practices in the twenty-first century (Fenton and Parry, 2022: 214). Online communication platforms are not just channels for sharing information but are cultural spaces where beliefs, values, and meanings are formed, exchanged, and negotiated (Kozinets, 2010: 12).

The increasing popularity on the use of social media platforms provides researchers with a unique and cost-efficient opportunity to study behaviours and beliefs in naturalistic contexts and to reach populations that may otherwise be difficult to access (Fenton and Parry, 2022: 214). With many people now using online communities such as blogs, forums, social networking sites, podcasting, video-sharing platforms, and virtual worlds, the internet has become an important site for research (Bowler, 2010: 1270).

Netnography, like ethnography, seeks to understand the connection between behaviour and culture by providing rich, contextualised descriptions of everyday practices (Kozinets, 2010:199). While ethnography traditionally involves physically embedded, face-to-face interaction, netnography focuses on digital cultures and online socialities through the analysis of online traces, interactions, and algorithms (Kozinets, 2019:16). In this sense, netnography studies computer-mediated cultures and communities that are central to today's social world (Kozinets, 2010:1).

Ethnography depends heavily on immersion in a physical setting, where researchers listen, observe, and gradually narrow down their research focus (Kozinets, 2010: 209). It is interpretively demanding, with the quality of the study closely tied to the researcher's skill (Kozinets, 2010: 59). By contrast, netnography draws on the public information available in online forums and communities (Kozinets, 2010: 56), offering access to naturally occurring behaviours such as communal discussions without the same level of obtrusiveness. Traditional ethnographic tools such as interviews, surveys, and focus groups can be intrusive because they rely on preconceived questions and researcher-designed settings (Kozinets, 2010:55). In comparison, netnography is less time-consuming, less costly, and less intrusive (Fenton and

Parry, 2022:214), while still enabling an exploration of culture through lived digital interactions.

In this study, netnography is applied to TikTok, where video content is produced by creators for their audiences rather than for the researcher. While the videos themselves form the primary cultural artefacts for qualitative analysis, the comments section is treated differently: it is analysed quantitatively through sentiment analysis to capture the emotional tones of audience engagement rather than provide deep cultural interpretation. This specificity requires unique approaches to data collection, analysis, ethics, and representation that are sensitive to the dynamic and evolving nature of social media platforms (Kozinets, 2019: 16). Netnography thus provides a methodological foundation for exploring how Zulu cultural identity is represented and performed in TikTok videos, while computational methods enable the measurement of affective responses within the comment sections.

Netnography is therefore particularly suited to the study's research questions, which require both quantitative and qualitative methods to be fully addressed. While, quantitative approaches provide breadth and generalisability but often lack contextual depth and the direct inclusion of participant voices, while qualitative approaches offer rich, situated accounts but are limited by issues of subjectivity, bias, and restricted generalisability (Creswell and Plano Clark, 2011: 14). By combining them, mixed methods research produces more robust and well-rounded evidence, enabling researchers to address questions that neither strand could answer in isolation (Creswell and Plano Clark, 2011: 15).

In the context of this study, this integrative strength is critical, as computational analysis of engagement metrics and sentiment alone would not capture the cultural meanings of Zulu identity performance, while thematic analysis of video content alone could not account for patterns of reception and interaction across the platform. Their combined use provides the expanded insight needed to examine the complexity of how Zulu cultural identity is constructed, represented, and negotiated on TikTok.

The use of mixed methods is also informed by the study's theoretical framework, which was outlined in the preceding chapter. The circuit of culture (du Gay et al., 1997, 2013) provides a lens through which to examine the processes of identity, representation, production, and consumption on TikTok. Participatory culture (Jenkins 1992, 2006; Jenkins et al., 2013) is integrated into the production and consumption moments, recognising the active role of users in shaping cultural representation. Quantitative methods, including engagement metrics and

lexicon-based sentiment analysis of 18,977 comments (Arman and Sidik, 2019; Kralj Novak et al., 2015; McLevey and Crick, 2022: 294), identify patterns in audience interaction, while qualitative reflexive thematic analysis (Braun and Clarke, 2006; 2019, 2021) interprets the symbolic and performative dimensions of Zulu identity expressed in video content. Together, these methods ensure internal alignment between theory, data collection, and analysis, tracing identity and representation across both digital content and audience responses.

Data were collected through a netnographic approach, analysing naturally occurring TikTok content using hashtags and purposively sampling content creators to capture culturally relevant isiZulu content (Kozinets, 2019: 16; Maguire and Matthews, 2012). Computational tools, including the 4CAT and Zeeschuimer browser extension (Peeters and Hagen, 2022: 572), extracted video metadata, engagement metrics, and user comments. The concurrent triangulation design (QUAN + QUAL) integrates quantitative and qualitative strands to provide complementary insights (Creswell, 2009: 174; Leech and Onwuegbuzie, 2007: 272), offsetting limitations of each method: quantitative analysis offers trends and visibility patterns, while qualitative analysis provides cultural depth and interpretive insight. This ensured that both video-based performances and audience responses could be analysed meaningfully, producing a multi-layered understanding of Zulu identity performance and audience engagement on TikTok.

4.4 Research Design: Concurrent Triangulation

In a concurrent triangulation mixed methods research design, quantitative and qualitative data are collected simultaneously, and the two datasets are then compared to assess whether they converge, diverge, or complement each other (Creswell, 2009: 174). The notation system for mixed methods research was first introduced by Morse (1991). Since then, several scholars have proposed their own versions, which are modifications of Morse's original system (Leech and Onwuegbuzie, 2007: 272). The mixed methods notation system provides shorthand labels and symbols that allow researchers to clearly communicate their procedures (Creswell 2009: 171)

In this system, "+" indicates a concurrent design, where quantitative and qualitative data are collected at the same time, while "→" indicates a sequential design, where one form of data builds on the other (Leech and Onwuegbuzie, 2007: 272; Creswell, 2009: 171). Capitalisation is used to show priority: for example, QUAN + QUAL reflects that both strands

are given equal weight, while QUAN/QUAL shows that qualitative methods are embedded within a primarily quantitative design (Leech and Onwuegbuzie, 2007: 272; Creswell, 2009: 172).

A concurrent design mixes quantitative and qualitative research within a single study across components such as the research objective, data collection, analysis, or inference (Leech and Onwuegbuzie, 2007:270). Both phases occur simultaneously and are given roughly equal weight (Leech and Onwuegbuzie, 2007:270). In this study, a QUAN + QUAL design is employed, with quantitative methods, including descriptive statistical analysis, engagement metrics and sentiment analysis, identifying patterns in how Zulu-themed TikTok videos are received, and qualitative thematic analysis interpreting the cultural meanings embedded in the videos. The two strands are integrated during interpretation, allowing side-by-side comparison; for instance, quantitative results showing which themes gain the highest engagement can be explained, enriched, or challenged by qualitative insights into how Zulu cultural identity is represented and negotiated by creators.

The concurrent triangulation model strengthens the study because it allows the weaknesses of one method to be offset by the strengths of the other (Creswell 2009:174). Quantitative research offers generalisability and pattern detection but often lacks contextual richness, while qualitative research provides depth and interpretation but is less generalisable (Creswell, 2009:174). By combining the two, the study achieves a fuller understanding of how Zulu cultural identity is constructed and negotiated on TikTok.

While this design is demanding, requiring expertise in both qualitative and quantitative methods (Creswell, 2009:175), it offers significant benefits. It provides a more comprehensive view of the research problem, ensures methodological alignment with the study's theoretical framework, and supports the use of abductive reasoning by integrating both patterns (QUAN) and meanings (QUAL).

4.5 Data Collection

This study adopts a netnographic approach as discussed above to analyse how Zulu cultural identity is represented and performed on TikTok. The analysis combines qualitative and computational methods to capture both cultural meaning and audience engagement. The following sections outline the study's methodological components: data collection and scraping procedures using 4CAT and Zeeschuimer; a sampling strategy combining random and

purposive selection; and a sentiment analysis of audience comments to assess emotional tone and engagement.

4.5.1 Big Data Collection

Many studies have relied on specific hashtags as their primary entry point for data collection (Kanthawala et al., 2022: 3111). Decisions about which keywords, hashtags, or sounds to search for inevitably shape what is captured and simultaneously limit the generalisability of the dataset (Kanthawala et al., 2022: 3111). Traditionally, researchers gathered information about users' interests and behaviours through questionnaires, surveys, interviews, observations, and experiments (Boyd and Crawford 2012: 660; Abkenar et al., 2021: 2). While surveys remain an important method in the social sciences, the rise of social networks has enabled researchers to study user behaviour directly from social media accounts in unprecedented ways (Abkenar et al., 2021: 2). The study of digital culture has moved beyond ethnographic approaches to include digital methods and data-driven research, which examine digital-native features such as hyperlinks, likes, and shares (Peeters and Hagen, 2022: 572).

In this study, netnography is applied to TikTok, where video content is created by users for their audiences rather than for the researcher, positioning these videos as the primary cultural artefacts for qualitative interpretation. The comments section, however, is approached differently: rather than being analysed for deep cultural meaning, it is processed quantitatively using computational methods to capture patterns, engagement metrics, and the emotional tones of audience responses. This combination reflects a growing methodological complexity in social media research.

While qualitative netnography continues to offer depth, contextual richness, and interpretive insight through thick description (Kozinets, 2010: 116), its traditional methods, such as copy-and-paste data collection, are feasible only for small datasets. Larger-scale studies increasingly require computational tools capable of mining keywords and phrases, structuring text, and converting it into analysable datasets (Fenton and Parry, 2022: 214). By integrating qualitative interpretation with these quantitative techniques, the study leverages the strengths of both approaches: it retains the nuanced, situated understanding of cultural practices provided by netnography while also benefiting from the breadth, pattern recognition, and scalability offered by big data methods. As social media use continues to grow, with millions of people worldwide uploading photos, videos, comments, and status updates every day (Abkenar et al., 2021: 1), This creates vast datasets that allow researchers to describe and analyse

communication patterns among users and to gain insight into their behaviours (Abkenar et al., 2021: 1).

Platforms such as TikTok generate enormous volumes of data with considerable research potential. The scale and richness of TikTok content make it especially suitable for computational approaches, which can detect patterns, trends, and cultural expressions that are difficult to identify through small-scale qualitative methods alone (Miltsov, 2022: 670). Measuring participation in online communities involves accounting for users, conversations, and message threads, while analysing platform-specific features such as videos, likes, and comments makes it possible to observe user interactions in an unobtrusive manner (Kozinet, 2010: 116)

Computational techniques such as Application Programming Interfaces (API) extraction, keyword mining (Fenton and Parry, 2022: 214). Data scraping was the method used in this study. It relies on computer programs that automatically collect data from online sources and present them in a structured format. These programs can quickly capture text, images, and other media, enabling researchers to process large volumes of data efficiently (Fenton and Parry, 2022: 214). Platforms such as TikTok generate enormous volumes of data with considerable research potential. The scale and richness of TikTok content make it especially suitable for computational approaches, which can detect patterns, trends, and cultural expressions that are difficult to identify through small-scale qualitative methods alone (Miltsov, 2022: 670). Measuring participation in online communities involves accounting for users, conversations, and message threads, while analysing platform-specific features such as videos, likes, and comments makes it possible to observe user interactions in an unobtrusive manner (Kozinet, 2010: 116).

Computerised datasets, once limited mainly to government statistics, have become widely accessible to researchers, scholars, and marketers who can now produce, share, interact with, and organise data on an unprecedented scale,transforming how knowledge is generated and analysed (Boyd and Crawford, 2012: 667). Big data, however, is distinct from simply having a large dataset. It refers to data that are too complex for traditional tools to manage or process effectively (Abkenar et al., 2021: 2). Big data is commonly characterised by volume (large amounts of data), velocity (real-time generation), and variety (data in multiple forms), with additional qualities such as exhaustivity, fine-grained detail, relationality, extensibility, scalability, veracity, value, and variability highlighting its depth and flexibility (Kitchin and

McArdle, 2016: 1; Abkenar et al., 2021: 2). Big data also rests on three key pillars: the technological capacity to gather and link massive datasets, the analytical potential to identify patterns and make claims across social, economic, and technical domains (boyd and Crawford, 2012: 663).

4.5.1.1 Scraping TikTok Data

On TikTok, communities are often organised and sustained through hashtags, which act as key entry points for data collection. Scraping a single hashtag can capture a much broader ecology of content, as hashtags operate both expressively and strategically: they bring together identities and form cultural "ecologies" or "ecosystems" (Xu, 2020: 1084; Eriksson, 2018: 3987). Hashtags are therefore integral to social media research methods specifically designed for digital platforms (Omena et al., 2020: 1), particularly when dealing with big data and algorithmically curated content. By tagging videos with the # symbol, users make their content traceable, enabling its use in data gathering. Beyond initiating or sustaining conversations, hashtags also provide valuable insights into user behaviour, cultural narratives, and the mechanisms through which platforms shape visibility and engagement (Omena et al., 2020: 1).

To capture and analyse these communities, this study used the 4CAT Capture and Analysis Toolkit (4CAT), an open-source, web-based research tool designed to extract, analyse, and visualise data from online platforms (Peeters and Hagen, 2022: 572). 4CAT works in combination with Zeeschuimer, a browser extension that functions as the data collection front-end. Zeeschuimer scrapes data visible to the user, such as video metadata, comments, and engagement statistics, and exports it into structured formats like CSV, which can then be imported into 4CAT. Once the data are ingested, 4CAT serves as the analysis environment, cleaning, organising, and enabling computational exploration of the collected material. This process allows researchers to collect and analyse social media data without needing advanced coding knowledge, making it both accessible and efficient.

These tools facilitated the extraction of key elements required for the study, including hashtags, video metadata, comments, and engagement metrics. Adopting a similar approach to that of Jaramillo-Dent et al. (2022) in their mixed methods study on immigrant identities on TikTok, this study employed a six-month data collection window between January and June 2024. Zeeschuimer and 4CAT currently support several platforms, including TikTok (posts and comments), Instagram, LinkedIn, X/Twitter, Threads, Pinterest, 9GAG, Imgur, Douyin, Gab,

Truth Social, and RedNote/Xiaohongshu. TikTok was the only platform of focus for this research.

4.5.1.2 Sampling Strategy

Primary video data were collected directly from TikTok using 4CAT and Zeeschuimer. Videos were initially identified through the hashtag #zulutiktok, resulting in a preliminary dataset of 386 videos. This dataset was then restricted to the study period (January–June 2024), using 4CATS's date filter, producing 134 videos. These were then screened for clear Zulu cultural markers such as the use of the isiZulu language, traditional dress, food, dance, and music. The selection was not random; rather, it was guided by the researcher's familiarity with Zulu culture and identity, reflecting a reflexive awareness of positionality. This approach ensured that the videos included in the final dataset represented culturally significant practices and expressions previously identified and discussed in the Literature Review chapter, providing a foundation for meaningful qualitative and quantitative analysis.

In addition to Zulu cultural markers, to ensure relevance to the study's focus on Zulu cultural identity, the 134 videos were screened by the researcher for clear cultural markers, including the use of the isiZulu language, traditional dress, food, dance, and music. The screening employed a scan-type reading approach (Carvalho and Burgess, 2005: 1461), which involves rapidly reviewing each video to identify content that meets the inclusion criteria, rather than conducting detailed qualitative analysis at this stage. Through this process, the dataset was refined to a final 88 videos, each of which clearly demonstrated the Zulu cultural markers necessary for subsequent qualitative and quantitative analysis.

The sampling process employed a two-stage nested sampling framework, a method suitable when the initial sample serves as a subset for subsequent sampling (Corrigan and Onwuegbuzie, 2023: 137). In the first stage, random sampling was used within the hashtag dataset. Although the hashtag #zulutiktok provided a useful entry point, it did not always guarantee thematic relevance. TikTok's algorithm encourages users to include trending hashtags that may not directly relate to their videos. As Klug et al. (2021: 88) observe, users often adopt these suggested hashtags believing they will improve visibility. Consequently, some videos under #zulutiktok were unrelated to Zulu culture. Random sampling at this stage ensured that each video in the dataset had an equal chance of selection (Deacon et al., 2021: 60), allowing for a representative overview of how the hashtag was used on the platform.

4.5.2 Qualitative Data Preprocessing

The qualitative component of the study was conducted in two phases. In the first phase, analysis was drawn from the 88 filtered videos (from the 4CAT dataset) that displayed clear cultural markers. These were ranked according to view count, after which the most-watched videos were purposively selected for in-depth analysis. Selection prioritised thematic diversity and sought to avoid over-representation of specific motifs. This ensured that the final sample reflected a broad spectrum of cultural expressions, rather than clustering around a single theme such as *amabhinca* performances. Ten videos were ultimately selected for qualitative analysis, providing a representative cross-section of Zulu cultural identity performances on TikTok.

The second phase addressed the limitations of computational data collection. Automated tools cannot capture all relevant cultural content because some creators do not use specific hashtags in their posts. To mitigate this, a purposive sample of content creators was added. These were creators who consistently post isiZulu language and culturally focused content, including music, dance, and skits. They were identified using the hashtags #zuluculture, #zulu, and #zulutiktoker, as well as through the "Popular" tab on their profiles. One video from each of the ten creators was selected, and these ten creator videos were combined with the ten videos selected from the 4CAT dataset, producing a final qualitative sample of 20 videos.

The study employed a multi-layered sampling design incorporating both quantitative and qualitative datasets. In total, 98 videos were analysed quantitatively, 20 videos qualitatively and 18,977 comments were collected for sentiment analysis.

Sample Size Overview

- 98 videos analysed in total
    - 88 videos collected through 4CAT using *#zulutiktok*
    - 10 videos from purposively selected content creators (cultural intermediaries)
- 20 videos used for qualitative analysis
    - 10 from the 4CAT dataset
    - 10 from the content-creator sample
- 18,977 comments extracted from the 98 videos for sentiment analysis

4.5.3 Quantitative Data Preprocessing

Given that big data is often unstructured and messy (Bail, 2014: 467), it was necessary to clean and filter the dataset to ensure that the patterns, trends, and insights extracted were accurate and meaningful to the research. Preprocessing refers to the process of cleaning and organising raw social media data to make it suitable for analysis by removing errors, irrelevant content, and inconsistencies (Churchill and Singh, 2021: 61). Both the video metrics and comments collected from 4CAT required preprocessing.

The raw metrics extracted through Zeeschuimer included the following fields: *id, thread_id, author, author_full, author_followers, author_likes, author_videos, author_avatar, body, timestamp, unix_timestamp, is_duet, is_ad, music_name, music_id, music_url, music_thumbnail, music_author, video_url, tiktok_url, thumbnail_url, likes, comments, shares, plays, hashtags, challenges, diversification_labels, location_created, stickers, effects,* and *warning.*

Not all of these were relevant for the study. The first step was to pseudonymise usernames to protect participant privacy, followed by removing unnecessary columns. The final cleaned dataset retained only the following variables for analysis: *author (pseudonymised), author_followers, author_likes, body, tiktok_url, likes, comments, shares,* and *plays.* Additional qualitative variables were also added to allow for mixed methods interpretation, including *theme, language used, speech/dialogue,* and *music/sound.*

The comments dataset required further processing due to two major issues: language variation and corrupted emojis. Emojis often appeared in unreadable form due to character encoding errors, for example, instead of 🙏❤️, the text appeared as strings such as "ðŸ™?â?¤ï¸?". To address this, Python was used to convert the corrupted emoji text into readable symbols so that emoji-based sentiment could be retained in the analysis.

While the isiZulu language dominated the dataset, there were also instances of isiXhosa and Tshivenda. However, 4CAT's *language guess* function assigns only one language per comment, which poses challenges in the South African context where multilingual and code-switched communication is common. Comments that mixed languages, such as isiZulu and English, were often misclassified as purely English. To address the challenge of misclassification in mixed-language comments, the dataset underwent additional

preprocessing. Comments flagged as English but containing Zulu lexical markers were manually reviewed and, where necessary, recoded to reflect their multilingual nature. This process ensured that the sentiment analysis accurately captured the emotional tone of audience engagement across both languages, mitigating bias introduced by automated language-detection limitations and preserving the integrity of the cultural context within the dataset.

4.6 Data Analysis Procedures

Inductively, patterns and themes emerge directly from the data, allowing the multimodal affordances and interactions of TikTok users to guide analysis. Deductively, the analysis can be informed by the circuit of culture (du Gay et al., 1997, 2013) and participatory culture (Jenkins 1992, 2006; Jenkins et al., 2013), to focus on how cultural meanings, production, consumption, representation and identity interact, and how audiences participate in and co-create cultural identity online. This study uses a mixed methods approach, combining reflexive thematic analysis (RTA) for qualitative insights with descriptive statistics, descriptive content analysis, and sentiment analysis to capture quantitative patterns and audience engagement. This integration of qualitative and quantitative strands enables both depth and breadth in understanding how identity is produced and negotiated on TikTok.

By integrating induction, deduction, and abduction, this mixed-methods design facilitates a thorough exploration of ideas. The quantitative strand identifies patterns and trends, while the qualitative strand provides context and meaning, offering a more comprehensive understanding (Edmonds and Kennedy, 2016: 178). This abductive logic aligns with the study's pragmatic paradigm, which values methodological flexibility and the practical application of knowledge to real-world contexts (Morgan, 2007: 71).

4.6.1 Qualitative analysis

Netnographies rely on qualitative data to explore online cultural practices in depth, making Braun and Clarke's (2006) six-phase thematic analysis (TA); the six steps of TA involve: (1) familiarising oneself with the data through repeated reading and note-taking; (2) generating initial codes to capture interesting features systematically; (3) searching for potential themes by collating related codes; (4) reviewing and refining themes to ensure they accurately represent the dataset; (5) defining and naming themes to clarify their essence and scope; and (6) producing the final report by selecting illustrative examples and linking findings to the research questions and literature.

Subsequent reflexive thematic analysis (RTA) is a suitable method for interpreting such data (Fenton and Parry, 2022: 214). Although RTA is one of the most frequently used qualitative analytic methods, it has often been poorly demarcated and inconsistently applied (Braun and Clarke, 2006: 77, 2019: 589). Unlike other qualitative approaches, RTA functions as a method rather than a full methodology, as it is not tied to any specific theoretical framework and can be used flexibly across research paradigms (Braun and Clarke, 2021: 331). It is particularly effective for identifying, analysing, and interpreting patterns of meaning or themes within qualitative data (Clarke and Braun, 2017: 297).

In this study, 20 videos were selected for qualitative analysis (ten from the 4CAT dataset and ten from content creators). RTA was chosen because it provides a structured yet flexible approach for identifying patterns of representation within video and caption content on TikTok related to Zulu cultural identity.

RTA involves a systematic process of coding and theme development to identify meaningful patterns within qualitative data (Braun and Clarke, 2006: 77). The process begins with generating codes that capture significant features relevant to the research question and grouping these into broader themes that represent coherent patterns of meaning (Braun and Clarke, 2019: 297). RTA goes beyond mere description to interpret key features that illuminate underlying ideas or experiences. The process is iterative and recursive, allowing both themes and research questions to evolve during analysis. To ensure rigour, themes are reviewed against coded extracts and the full dataset to maintain coherence and credibility (Braun and Clarke, 2021: 331).

While early applications of TA were sometimes treated as formulaic, Braun and Clarke (2019: 589) emphasise that it should not be approached as a rigid, step-by-step recipe. Instead, it requires reflexivity, theoretical awareness, and interpretive creativity. Their later work refined the approach into what is now termed RTA, a development that foregrounds the researcher's active interpretive role in generating meaning (Braun and Clarke, 2019; 2021).

RTA builds on the original six-phase TA framework (Braun and Clarke, 2006: 87) but places researcher subjectivity and reflexivity at its core. It distinguishes itself from more procedural or positivist applications of TA by asserting that themes do not simply 'emerge' from data but are actively constructed through the researcher's interpretive engagement.

Reflexivity, the researcher's critical awareness of their influence, assumptions, and positioning, is therefore key to analytic depth and transparency (Braun and Clarke 2019: 590).

To make these epistemological commitments concrete, I reflect briefly on my own positionality and how it shaped engagement with the data. As a Zulu speaker who grew up in an urban township environment, my position as both an insider and partial outsider shaped how I engaged with the data. Having been raised within that cultural space, I was attuned to the nuances of township aesthetics and linguistic practices represented in the videos, and I was able to recognise township-specific visual codes and performative styles that might be less visible to non-speakers. My motivation to explore Zulu identity is informed by personal experience of being labelled a 'coconut', a term applied to Black individuals perceived as adopting white cultural norms through education in former Model C schools (Rudwick, 2008: 102; Wilmot, 2014: 309; McKinney, 2007: 17). These experiences make me reflecton how language, accent, and class intersect in identity construction among young Black South Africans (Wilmot, 2014: 310). In practical terms, my knowledge of Nguni languages enabled me to identify and correct inaccuracies in automated translations of transcriptions, which helped preserve cultural and linguistic fidelity during analysis. Throughout the research process, I maintained reflexive practice by keeping analytic notes, documenting interpretive decisions, and iteratively reviewing themes to ensure that interpretations were transparent, grounded in the data, and sensitive to the cultural context.

RTA is particularly suited to this study's aim of exploring how Zulu cultural identity is represented and constructed within TikTok's short video format. Its flexibility enables analysis of multimodal elements such as speech, visuals, music, and performance, while maintaining theoretical sensitivity to context and meaning. The reflexive dimension promotes transparency and situates interpretation within the broader cultural and communicative dynamics between creators, audiences, and the platform.

By combining inductive theme development with deductive theoretical framing, RTA provides a balanced analytic approach that captures both emergent cultural expressions and their broader sociocultural significance. In this way, it supports a nuanced understanding of how Zulu identity is performed, negotiated, and consumed within digital participatory spaces.

RTA accommodates both inductive (data-driven) and deductive (theory-driven) analyses, recognising these as points along a continuum rather than opposing approaches

(Clarke and Braun, 2019: 298; Braun and Clarke, 2021: 331). In this study, both orientations were applied. The inductive analysis identified themes interpreted directly from the data, allowing the voices, symbols, and performances of Zulu creators to guide interpretation. The deductive analysis, in turn, was informed by the identity and representation (1997; 2013) and Participatory Culture (Jenkins 1992, 2006; Jenkins et al., 2013), which provided interpretive lenses for understanding cultural identity construction and audience interaction.

RTA was developed partly to address widespread misconceptions about TA that arose from insufficient articulation of its philosophical assumptions (Braun and Clarke, 2019:590). These misconceptions included beliefs that TA requires a fixed number of codes, that coding should be objective or "accurate," or that themes automatically "emerge" from the data. RTA clarifies that qualitative analysis is interpretive, iterative, and informed by theory (Braun and Clarke, 2019: 589).

The six updated phases of RTA (Braun and Clarke, 2021:331) emphasise systematic rigour, iterative refinement, and active engagement with the data (e.g., note-taking, refining themes). Compared to the earlier model (Braun and Clarke 2006: 87), the revised framework places stronger emphasis on reflexivity and researcher engagement throughout the analytic process. These stages are not linear or prescriptive but recursive and flexible, often overlapping as the researcher develops analytical expertise (Braun and Clarke, 2019: 590).

The six updated phases of Reflexive Thematic Analysis (Braun and Clarke, 2021: 331) are: (1) data familiarisation and writing notes, involving immersion in the dataset and recording early reflections; (2) systematic coding, identifying significant features across the data; (3) generating initial themes by grouping related codes; (4) developing and reviewing themes to refine and ensure coherence; (5) defining and naming themes to establish focus and boundaries; and (6) writing the report, integrating themes into a coherent analytic narrative. The revised version places greater emphasis on iterative engagement, reflexivity, and active note-writing compared to the earlier model.

Table 4-1 outlines how the six updated phases of RTA (Braun and Clarke, 2021: 331) were systematically applied in this study, illustrating the step-by-step analytic process from data familiarisation to theme development and reporting.

Table 4-1. Six Phases of RTA (Braun and Clarke, 2021: 331) as applied by the author.

Phase	Description	Application in this study
1. Data familiarisation and writing notes	Immersing in the data and recording early reflections.	Twenty TikTok videos were purposively sampled and transcribed. Unknown songs were identified via Shazam, lyrics verified via Google, and isiZulu content translated using OpenAI and manually checked. Captions and on-screen text were noted.
2. Systematic data coding	Identifying significant textual, visual, and audio elements.	Videos were re-watched for systematic coding, and relevant elements and codes were documented for analysis.
3. Generating initial themes	Grouping codes into broader patterns.	Themes were identified inductively, followed by deductive refinement using theoretical frameworks.
4. Developing and reviewing themes	Refining and evaluating for coherence.	Themes were iteratively reviewed to ensure alignment with research aims.
5. Defining and naming themes	Clarifying the focus and scope of each theme.	Themes were finalised, labelled, and conceptually defined.
6. Writing the report	Integrating themes into a coherent narrative.	Themes were linked to evidence, research questions, and theoretical frameworks.

4.6.1.1 Applying the Six Phases of Thematic Analysis

In this study, Phases 1 to 5 of the RTA process are discussed below, as they detail the systematic and interpretive steps taken to analyse the data. Phase 6, which involves writing and presenting the thematic narrative, is presented in the next chapter, where the final themes are elaborated and interpreted in relation to the research questions and theoretical framework.

4.6.1.1.1 Phase 1: Data familiarisation and writing familiarisation notes

The first phase involved immersing myself in the dataset to develop a comprehensive understanding of the content and context of the TikTok videos. I purposively selected 20 videos

for qualitative analysis, ten from the 4CAT dataset and ten from identified cultural intermediaries, to explore Zulu cultural elements and the TikTok platform affordances used in the videos. An important part of the data familiarisation process, as noted by Braun and Clarke (2006: 88), is the transcription process. Although painstaking, transcribing is key to immersing oneself in the data, as it involves mechanically putting sounds on paper and constructing meaning. The videos included sounds, music, traditional songs, and dialogue, all of which were transcribed verbatim. Where necessary, the Shazam app was used to identify songs, and unclear lyrics were verified using Google searches, particularly in maskandi songs adapted into call-and-response styles (Yende and Ngema, 2022: 6; Ntombela, 2016: 116; Ntombela, 2017: 50), which draw on traditional *ingoma* Zulu performance.

All isiZulu content was translated into English using OpenAI (ChatGPT) translation tools. Mabokela et al (2025a) explored the usefulness of generative AI models—particularly large multilingual language models such as GPT-4, BLOOM, AfroLM, and AfroXLMR—for sentiment analysis in low-resource African languages. Because languages such as Sepedi, Sesotho, Setswana, isiZulu, and isiXhosa remain underrepresented in major NLP datasets, the researchers assessed whether advanced generative models could overcome linguistic challenges such as morphological complexity and code-switching with English for example, the fine-tuned Afro-XLMR model achieved over 75% F1-score (around 80% accuracy) for isiZulu and isiXhosa sentiment classification, whereas GPT-4 reached only 52–55% accuracy under zero-shot conditions. Nonetheless, the study demonstrated that GPT-based models hold significant potential as supportive tools—especially where annotated datasets are limited—because they offer broad multilingual generalisation. Drawing from these findings, this research similarly made use of GPT, i.e. ChatGPT, for the translation of isiZulu to English, not as a replacement for domain-specific models but as a practical, accessible tool that can assist with interpretation and linguistic clarity.

I manually checked all translations and reviewed some for linguistic and cultural accuracy, drawing on my knowledge of isiZulu as a native speaker. Slang and urban or social media phrases were interpreted using my own urban identity and insider experience on social media, ensuring the retention of contextual meaning. During this process, detailed notes were taken on captions, including text, emojis, hashtags, and on-screen text, to record early impressions and reflections. These familiarisation notes served as an interpretive foundation for later coding, capturing initial ideas about patterns of representation, language use, and

cultural expression in the videos. All transcriptions and translations are provided in Appendix C – Braun and Clarke Phase 1 for reference.

Additionally, I familiarised myself with the TikTok app during this phase. Although this occurred before sampling, it was important for understanding the platform and its affordances, including how effects are used in videos. This understanding informed the thematic analysis by enabling me to recognise and interpret platform-specific features and creative techniques in the videos.

4.6.1.1.2 Phase 2: Systematic Data Coding

This phase began after I had developed a deep familiarity with the dataset and identified initial ideas of what was interesting or meaningful within it. Systematic data coding was then undertaken to organise the data into meaningful groups. Codes were generated to capture both semantic and latent features of the data, identifying the most basic segments that could be assessed meaningfully in relation to the research phenomenon (Braun and Clarke, 2006: 88). The process involved continuous interpretation and engagement with the dataset.

In this study, data coding was conducted through a combination of inductive and deductive approaches (Braun and Clarke, 2006: 88). The inductive coding process allowed patterns to emerge directly from the data without imposing pre-existing theoretical structures. This ensured that the analysis remained grounded in the multimodal content of the TikTok videos—their linguistic, visual, and auditory expressions of culture and identity. Codes captured features across linguistic, visual, and auditory elements, including captions, soundtracks, gestures, attire, hashtags, and performance styles. Each video was examined closely, and data segments were coded inclusively to retain relevant context, following Braun and Clarke's (2006: 89) recommendation.

The deductive coding process was guided by the theoretical frameworks of the circuit of culture (representation, identity, production, and consumption) and participatory culture (collaboration, sharing, remixing, and engagement). After the initial inductive coding, the data were revisited and systematically coded again with these theoretical categories in mind. This deductive phase focused on identifying how cultural meanings, digital practices, and identity performances aligned with or challenged the concepts within the two frameworks. Coding thus occurred on two levels: an inductive level rooted in the data and a deductive level shaped by theoretical interpretation.

4.6.1.1.3 Phase 3: Generating Initial Themes

Once all data had been coded and collated, a comprehensive list of codes across the dataset was produced. At this stage, the analysis shifts from coding to identifying broader patterns of meaning through the organisation of related codes into potential themes (Braun and Clarke, 2006: 90). This process involves examining how different codes may combine to capture shared meanings or relationships within the data. To achieve this, the coded data were systematically reviewed and grouped into overarching themes that reflected the key ideas emerging from the TikTok videos.

The generation process was conducted both inductively and deductively. The inductive process involved collating codes that shared similar meanings, relationships, or functions into broader thematic categories. This process reflected the patterned ways in which Zulu cultural identity, gender performance, humour, and digital practices were represented and negotiated within the dataset.

At the same time, a deductive thematic process was undertaken to align the inductively developed patterns with the Circuit of Culture and Participatory Culture. This stage re-focused the analysis through a theoretical lens, identifying how codes reflected the production and circulation of Zulu cultural meaning within TikTok's participatory platform.

4.6.1.1.4 Phase 4: Reviewing Themes

This phase involved refining and consolidating the candidate themes developed during earlier analysis (Braun and Clarke, 2006: 91). Each theme and its coded extracts were revisited to ensure coherence, internal consistency, and clear differentiation from other themes. Some overlapping themes, such as cultural performance and visual representation, were merged under broader conceptual categories, while weaker themes lacking sufficient evidence were discarded. Through this process, the analysis was refined into a smaller set of meaningful and interpretable themes that best represented the data patterns and theoretical framework.

As themes were reviewed in relation to the entire dataset, connections between identity, representation, and participation became increasingly visible. This recursive process produced a coherent thematic structure that reflected the multimodal and participatory nature of the platform, which affords users diverse ways to represent their cultural identity. The final seven themes are 'visualising and performing Zulu identity; digital participation and platform affordances; gender, morality, and cultural policing; deference and defiance to respect customs; humour, language, and identity play; *and* cultural knowledge transmission and continuity'. The

seven themes captured the essence of how Zulu cultural identity is constructed, expressed and negotiated on TikTok.

4.6.1.1.5 Phase 5: Defining and Naming Themes

In this phase, each theme was clearly defined and refined to capture its core focus (Braun and Clarke, 2006: 92). The process involved identifying what each theme represented and how it related to different aspects of Zulu identity performance. Subthemes organised complex ideas such as morality, gender, and authenticity in digital spaces. The final thematic map illustrated how the themes connected within the broader network of cultural representation, participation, and identity production.

The naming process of themes reflected Braun and Clarke's emphasis on concise, evocative titles that convey thematic essence while aligning with the overarching narrative of cultural negotiation in digital environments. The theme "Visualising and Performing Zulu Identity" captures how TikTok users express and negotiate Zulu culture through a fusion of embodied, visual, and linguistic performances. Across the videos, creators use dance, dress, ritual, song, and humour to stage cultural belonging and to make tradition visible within a digital space. Their performances blend traditional aesthetics with contemporary fashion, music, and global trends, reflecting the cultural hybridity of online expression.

'Digital participation and platform affordances' examined how TikTok's interactive features enable cultural representation and engagement. Through hashtags, duets, and remixing, users co-create meaning and visibility, using platform tools strategically to circulate and sustain Zulu identity within global digital networks.

'Gender, morality and *ukuhlonipha*' highlighted how cultural norms around gender and morality are reinforced or contested online. Videos addressing virginity, modesty, and moral authority exposed both adherence to and resistance against *hlonipha* [respect] customs.

Finally, 'cultural knowledge transmission and continuity' captured how TikTok functions as a space for teaching and preserving indigenous knowledge. Videos explaining traditional songs, objects, or rituals transform the platform into a participatory archive where cultural continuity is maintained through creative adaptation and shared storytelling. Together with the other themes, this illustrates how cultural practices are not only represented but actively reinterpreted in digital spaces.

The thematic map visually consolidates these insights, placing *Zulu Cultural Identity on TikTok* at the centre, connected to five main themes with solid black lines that represent primary conceptual relationships. These main themes reflect the core dimensions of identity construction and cultural negotiation on the platform. Each main theme is linked to its subthemes through dashed, colour-coded lines that correspond to the colour of the main theme, reinforcing visual grouping and coherence. This structure enhances clarity and readability, while the combination of solid and dashed lines distinguishes between primary themes and subthemes, making the conceptual hierarchy clear.

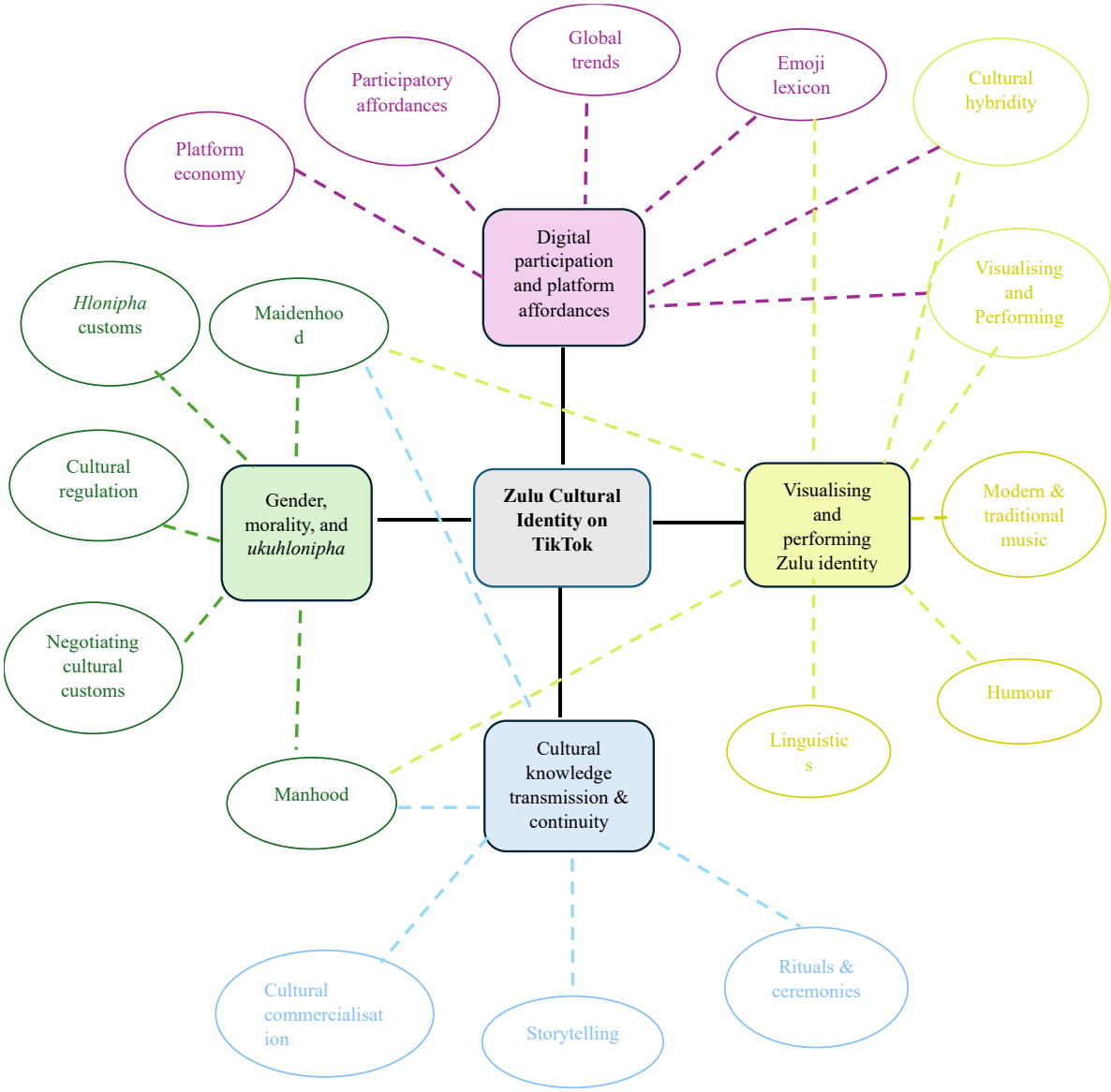


Figure 4-1. Thematic map developed using Braun and Clarke (2006: 92).

4.6.1.1.6 Phase 6: Producing the Report

The final phase brought the refined themes together into an analytic narrative that directly addressed the research questions. This phase moves beyond description to interpret how the identified patterns represent, negotiate, and reimagine Zulu cultural identity within TikTok's participatory environment. The detailed write-up and interpretation of each theme are presented in the *Findings and Analysis* chapter, where they are discussed in relation to the theoretical frameworks of the Circuit of Culture and Participatory Culture. Through this synthesis, the report addresses how Zulu identity is visually, linguistically, and performatively constructed in digital spaces.

4.6.2 Quantitative analysis

4.6.2.1 Descriptive statistical analysis

Descriptive statistics serve as an important complement to qualitative analysis, enabling the researcher to substantiate observations (Deacon et al., 2021: 103) about representation and audience engagement on TikTok with measurable patterns and trends. Statistics are not inherently opposed to qualitative research but can enhance it by identifying frequencies and patterns within the data that help to ground interpretation (Deacon et al., 2021: 103). In this study, descriptive statistics were used to measure central tendency, dispersion, frequencies and percentages, and engagement metrics, providing a summary of engagement patterns, content distribution, and audience interactions across the sampled TikTok videos.

Measures of central tendency describe the typical or average value within a dataset. The key measures applied in this study were the mean (average) and median (midpoint) (Deacon et al., 2021: 106), used to summarise engagement data such as the number of likes, comments, shares, and views across selected TikTok videos. Calculating these measures provides insight into the typical reach of Zulu-themed content and investigating audience engagement patterns. The mode further highlights the most common form of engagement behaviour or content format among users.

Measures of dispersion indicate how spread out or varied the data is (Deacon et al., 2021: 106). In this study, the range (the difference between the highest and lowest engagement metrics) and the standard deviation (the average extent of variation from the mean) were applied to understand how evenly engagement was distributed across videos. A high standard deviation

in views or likes offers insights into the popularity of certain videos, while others receive limited visibility.

Frequencies and percentages describe how often certain features or variables appear (Deacon et al., 2021: 106). In this study, they were used to quantify:

- The number and proportion of videos using specific hashtags
- The distribution of languages
- The presence of speech or dialogue
- The use of music or sound in videos
- The types of content

These descriptive measures helped establish the overall composition of the dataset and informed. They represent ways of summarising and describing the main characteristics of a sample or dataset (Deacon et al., 2021: 121).

Furthermore, descriptive statistics were used to calculate engagement metrics such as the play-based engagement rate, which measures the proportion of user interactions (likes, comments, and shares) relative to the total number of video plays. The formula for play-based engagement rate is expressed as:

$$\text{ER by play} = \left(\frac{(\text{Likes} + \text{Comments} + \text{Shares})}{\text{Plays}}\right) * 100$$

The resulting percentages (as reflected in columns such as *ER_play* and *ER_play_rounded* in Appendix E – Engagement Rate were used to compare the relative performance of videos across different themes. Although the study is primarily descriptive, simple exploratory comparisons were conducted to observe whether particular types of content or specific narrative formats tended to attract higher engagement. These observations provided early indications of the extent to which specific forms of Zulu cultural expression may resonate with audiences on TikTok, thereby linking representation with engagement.

4.6.2.2 Descriptive Content Analysis

While descriptive statistics focus on numerical summaries, descriptive quantitative content analysis examines the visible features of the video content that is explicitly shown or said, without interpreting deeper meanings. This form of analysis systematically codes observable elements (Basch et al., 2022) to identify patterns in representation, performance, and meaning-making.

In this study, descriptive content analysis was applied to:

- Classify the type of content.
- Identify linguistic and cultural markers.
- Observe differences in representation across creators, noting how gender, age, and creative style shape portrayals of Zulu culture.
- Provide qualitative descriptions of cultural meaning and identity expression across the selected videos.

While descriptive statistics show measurable patterns of engagement, descriptive content analysis captures the visual and linguistic expressions of Zulu identity. Together, they provide a fuller understanding of how identity is performed and received on TikTok.

4.6.2.3 Sentiment analysis

Sentiment, or opinion, analysis involves the use of Natural Language Processing (NLP) to extract opinions from text and classify the polarity of subjects into positive, negative, or neutral categories. This helps determine the topics of discussion and identify broader audience perceptions (Abkenar et al., 2021: 13). In general, sentiment analysis is the process of identifying and interpreting the subjective opinions, evaluations, or feelings expressed in a text. It assesses whether a sentiment is positive or negative and evaluates its intensity, including very negative, negative, neutral, positive, to very positive (McLevey and Crick, 2022: 295).

NLP is a multidisciplinary field that combines AI, linguistics, and computer science to enable computers to understand, interpret, and generate human language (Lou et al., 2023: 2). Through NLP, sentiment analysis can extract opinions and emotional content from text, which has wide applications in areas such as marketing analysis, product reviews, emotion detection, customer support, social media monitoring, and brand management (Abkenar et al., 2021: 13). In this study, sentiment analysis was applied to Zulu-related TikTok content and user

comments to identify recurring emotional tones, narratives, and perceptions associated with the portrayal of Zulu cultural identity.

Three main approaches are commonly employed to extract and analyse sentiment from social media content: lexicon-based, learning-based, and hybrid approaches (Abkenar et al., 2021: 13). This study implemented a lexicon-based approach using the Python library TextBlob. Lexicon-based sentiment analysis relies on a predefined dictionary of words labelled as positive or negative, where each text is represented as a collection of words (a 'bag of words') and compared against this dictionary to calculate an overall sentiment score (McLevey and Crick, 2022: 295). Rules are applied to adjust scores based on word usage and context, for example, adding points for positive words like 'great' or subtracting for negations such as 'not good.' The final sentiment score, therefore, depends on how words are rated and the rules applied during analysis (McLevey and Crick, 2022: 295).

Since TextBlob's sentiment model is built on English lexicons (Diyasa et al., 2021: 4), Zulu comments were first translated into English using Google Translate. After translation, TextBlob classified the text as positive, neutral, or negative based on polarity values: a polarity value greater than 0 indicates positive sentiment, equal to 0 indicates neutrality, and less than 0 indicates negative sentiment (Diyasa et al., 2021: 4). This procedure enabled the identification of the emotional valence of comments, directly addressing how Zulu cultural identity represented and constructed within the short TikTok video format.

To capture the affective dimension of emojis in TikTok comments, the analysis also employed the emoji sentiment ranking developed by Kralj Novak et al., 2015, which provides polarity scores for commonly used emojis. In this dataset, nine emojis already had existing scores, while 111 additional emojis were manually scored to determine their sentiment. Including emoji sentiment enriched the analysis by capturing emotional nuances that might not be expressed through text alone.

Sentiment analysis was therefore used to examine the emotional tones and audience reactions expressed in comments on Zulu-themed TikTok videos. This analysis not only identifies whether user responses are positive, negative, or neutral but also reveals how audiences emotionally engage with cultural expressions on the platform. It illustrates how audiences interpret and emotionally respond to cultural symbols, performances, and language use. In addition, it focuses on audience engagement, sentiment analysis complements

descriptive statistics by extending the analysis beyond numerical metrics of engagement (likes, shares, and views) to also include emotional engagement.

Methodologically, sentiment analysis forms part of the quantitative component of the study. Using computational tools, a total of 18,977 comments were processed to identify emotional polarity and patterns in audience discourse. This transformation of unstructured text into measurable data allowed for statistical summarisation and comparison across videos and themes. In this way, sentiment analysis bridges computational techniques with interpretive cultural analysis, a comprehensive, data-driven understanding of how TikTok users engage with and shape contemporary expressions of Zulu cultural identity.

4.7 Validity and Reliability

Qualitative research is often criticised for lacking scientific rigour, particularly for weak justification of methodological choices, limited transparency in analytical processes, and findings perceived as subjective or influenced by researcher bias (Noble and Smith, 2015: 34). To address these concerns, researchers must demonstrate the credibility, accuracy, and robustness of their procedures and interpretations (Bryman and Bell, 2019: 76). Within this framework, validity refers to the integrity and accuracy with which research methods capture and reflect the phenomena under investigation, while reliability concerns the consistency and dependability of analytical procedures (Noble and Smith, 2015: 34). Although analytically distinct, validity and reliability are interrelated; a study cannot be valid if it is not also reliable (Bryman and Bell, 2019: 85).

From a rationalist or quantitative standpoint, validity establishes whether findings accurately represent reality by testing hypotheses and systematically ruling out alternative explanations (Guba, 1981: 80). Because absolute truth cannot be confirmed, quantitative validity involves supporting rather than definitively proving hypotheses (Guba, 1981: 80). In mixed methods research, validity must be demonstrated in both the quantitative and qualitative components and also in the overall integration of findings (Creswell and Creswell, 2017: 302). Quantitative validity includes construct validity, ensuring that measures relate to theoretical concepts as predicted and convergent validity, which compares results obtained through different methods that measure the same construct (Bryman and Bell, 2019: 83).

In qualitative inquiry, validity concerns the truth value of findings which is the degree to which interpretations accurately capture participants' experiences within their contexts (Guba, 1981: 79; Noble and Smith, 2015: 34). This aligns with the principle of credibility,

which recognises multiple realities and seeks to authentically represent participants' perspectives (Noble and Smith, 2015: 34). Qualitative researchers enhance truth value through data triangulation, comparing multiple data sources or analytical perspectives to confirm the consistency of patterns and interpretations (Noble and Smith, 2015: 34). Triangulation ensures that findings are not dependent on a single source, thereby strengthening the study's credibility and depth.

Within the naturalistic paradigm, reliability is interpreted as dependability, which refers to the stability, transparency, and traceability of the research process rather than the replication of results (Guba, 1981: 81). Unlike quantitative reliability, which seeks consistency across repeated measurements, qualitative dependability values the clear documentation of how analytic insights evolve throughout the study (Guba, 1981: 81). The six updated phases of RTA reinforce this principle by emphasising systematic rigour, iterative refinement, and active engagement with the data through practices such as note-taking, coding, and theme development (Braun and Clarke, 2021: 331). Rigour is maintained by reviewing themes against both coded extracts and the complete dataset to ensure coherence and credibility (Braun and Clarke, 2021: 331). Reflexive thematic analysis foregrounds the researcher's active interpretive role in generating meaning (Braun and Clarke, 2019; 2021), thus enhancing dependability by making interpretive decisions transparent and traceable rather than concealed.

Neutrality, or objectivity in quantitative traditions, assumes that bias can be removed through standardised procedures and researcher detachment (Guba, 1981: 81). Qualitative research, however, reframes this through findings that are grounded in data rather than personal bias (Guba, 1981: 81). Reflexivity, central to RTA, ensures transparency by encouraging researchers to acknowledge and critically examine how their perspectives and positionalities shape interpretation (Braun and Clarke, 2019: 590). In this study, reflexivity was maintained throughout data analysis through reflective note-taking and documentation of interpretive decisions, ensuring that insights were traceable and grounded in evidence.

Applicability, or external validity, relates to the extent to which findings can be transferred to other contexts or settings (Guba, 1981: 80; Noble and Smith, 2015: 34). While quantitative research seeks universal generalisations, qualitative inquiry emphasises transferability through thick description, allowing readers to assess whether findings are relevant to other situations (Guba, 1981: 80). In this study, the inclusion of diverse examples of Zulu cultural expression across multiple TikTok creators ensures that the findings can be

meaningfully applied to other digital contexts where indigenous identity is represented through short video formats.

Incorporating Tracy's (2010; 2019) "big tent" criteria further strengthens the mixed methods design by providing a unifying framework for evaluating quality across both strands. Criteria such as rich rigour, sincerity, credibility, and meaningful coherence support the alignment of methods and interpretations, ensuring that the qualitative and quantitative components contribute equally to a coherent whole. For instance, rich rigour is reflected in the breadth of the quantitative dataset and the depth of qualitative thematic analysis, while sincerity and reflexivity enhance transparency across both strands. Meaningful coherence is demonstrated through the integration of descriptive statistics, sentiment analysis, and thematic findings around the shared research focus on Zulu cultural identity on TikTok, reinforcing the overall validity of the mixed methods approach.

In this mixed methods design, validity was ensured by aligning both quantitative and qualitative strands around the same conceptual focus, how Zulu cultural identity and audience engagement and maintaining conceptual coherence across methods. The quantitative dataset (98 videos, 18,977 comments) and the qualitative subset (20 videos) were drawn from the same population, ensuring complementarity between strands. Triangulation across descriptive statistics, sentiment analysis, and thematic analysis enhanced the overall truth value of the study by corroborating results across different forms of evidence. Divergent findings, such as cases where videos had high view counts but low engagement, were not disregarded but examined to generate deeper insight into the complex relationship between visibility, audience interaction, and the representation of Zulu cultural content on TikTok.

Truth value in this study is achieved through triangulation and the transparent presentation of multiple realities expressed by Zulu creators and audiences on TikTok. Consistency is ensured through the systematic and reflexive application of RTA, with clearly documented analytical decisions and iterative theme development. Neutrality is established through confirmability, achieved by maintaining reflexive awareness and demonstrating how interpretations are grounded in the data. Applicability is supported through the rich description of digital cultural practices, enabling the transferability of insights to similar social media contexts. Collectively, these strategies ensure that the findings are credible, dependable, confirmable, and contextually meaningful.

4.8 Ethical considerations

The study received an ethical exemption from the Humanities and Social Sciences Research Ethics Committee (HSSREC) (reference number 00026183, see Appendix A – Exemption Approval Letter). This study followed the Association of Internet Researchers (AoIR) guidelines for ethical decision-making in internet research (Markham and Buchanan, 2012). These guidelines emphasise a process-based approach, where ethical reflection continues throughout all stages of research rather than being a single approval step.

TikTok was treated as a social research laboratory, where online interactions, performances, and digital traces represent self-identity and social behaviour (Eynon et al., 2017: 19). Ethical principles of confidentiality, anonymity, and informed consent remain central to offline research, though they must be adapted for digital contexts (Eynon et al., 2017: 20). Since TikTok users post under agreed Terms of Service declaring uploaded content "non-confidential and non-proprietary" (TikTok, 2023), the study utilised only publicly available material, such as video content, captions, and metrics. Usernames were pseudonymised, and user comments were analysed quantitatively rather than qualitatively to protect individual identities.

Where creators are public figures such as actors or musicians, their real names were used, since their TikTok content forms part of their professional and public identity. This is consistent with prior studies that analyse celebrity self-presentation and audience engagement online (Abidin, 2021). In contrast, ordinary users and cultural participants were pseudonymised to safeguard privacy. Video screenshots were posterised using a free online tool. Posterising converts images into illustrated forms by adding colours and shades while preserving visual elements relevant to analysis, such as TikTok filters, beadwork, and distinct patterns on clothing, that carry significant cultural meaning. The use of polarised video screenshots adhered to established academic practice (Vizcaíno-Verdú and Aguaded, 2022), utilising illustrated TikTok visuals.

While public content can be observed ethically, the interpretation of cultural expression demands context-specific care. Videos featuring Zulu maidens in traditional attire were handled with cultural sensitivity, avoiding any sexualisation or distortion of meaning. As noted by Radebe and Van der Bank (2016), traditional Zulu dress, such as short skirts and bare breasts, holds distinct cultural significance and differs from Western notions of modesty. Thus, the study focused on cultural pride and belonging, not the objectification of bodies.

Though users generally express greater trust toward academic researchers than toward marketers or government actors, perceiving academic research as more "productive" and "ethical" (Jacobson and Gorera, 2022: 703). Moreover, when research relies on publicly available data, it does not require the obtaining of consent (Jacobson and Gorera, 2022: 705). Overall, this study adopted a contextual and deliberative ethical stance, guided by the AoIR's evolving framework, to ensure that every decision, particularly around visibility, consent, and cultural representation, was made with respect, prudence, and accountability.

4.9 Limitations

The primary reason for using mixed methods is to maximise the value of blending approaches to answer research questions within a single study, enabling the convergence and confirmation of results from different methodological techniques (Edmonds and Kennedy, 2017: 208). However, mixed methods designs present some challenges for researchers. These include the need for extensive data collection, the time-intensive nature of analysing both qualitative and quantitative datasets, and the requirement for the researcher to be proficient in both research traditions. Additionally, the complexity of such designs often necessitates the use of clear, visual models to illustrate the flow and integration of research activities (Creswell and Creswell, 2017: 298).

Sentiment analysis also faces multiple challenges that limit its accuracy and generalisability across diverse linguistic and cultural contexts (Abkenar et al., 2021: 33). One major issue is domain dependency, where the polarity of words and phrases varies according to the topic or setting, causing classifiers trained in one domain to perform poorly in another. For example, Python's sentiment analysis package, TextBlob, is trained primarily on English movie review datasets (Abkenar et al., 2021: 17), which may not perform reliably when applied to social media or multilingual contexts.

A key limitation (Table 4-2) of lexicon-based sentiment analysis is the lack of researcher control over predefined dictionaries. Since these lexicons classify words in isolation from their context, they often fail to account for how meaning and sentiment shift according to context, speaker, or cultural background. Consequently, the assigned sentiment categories may be inaccurate or inappropriate, particularly in linguistically diverse environments (McLevey and Crick, 2022: 297). This issue is compounded by the scarcity of linguistic resources for non-English languages. Most sentiment analysis tools and lexicons are developed for English, leaving low-resource languages without adequate corpora or sentiment dictionaries (Abkenar

et al., 2021: 33). To date, only a limited number of African languages have been investigated in NLP research, with many remaining underexplored due to the absence of large-scale datasets (Mabokela et al., 2025b). Even TextBlob's sentiment model relies exclusively on English lexicons (Diyasa et al., 2021: 4).

Another persistent challenge is sarcasm detection, as automated systems often misinterpret sentences that use positive words or emojis to convey irony or negative sentiment. For example, the phrase *"I'm leaving South Africa...* 😭 😭 🤣 🤣 *"* was classified as negative due to the crying emojis, even though it expresses humour or light-hearted resignation. Similarly, slang detection remains problematic because informal or creative language often carries strong emotional meaning not represented in standard lexicons. Furthermore, unreliable and incomplete social media data—such as abbreviations, misspellings, and fragmented expressions—reduce the accuracy of automated sentiment classification.

These limitations are further illustrated in the table below, which presents examples from the dataset showing how corrupted emojis, inaccurate Google translations, and the emoji scoring method by Kralj Novak et al. (2015) fail to capture local cultural contexts and intended sentiment meanings:

Table 4-2. Illustrations of limitations of sentiment analysis, including corrupted emojis, incorrect translation and incorrect emoji scores.

Original Comment	**Language**	**Translation plus emoji fixed**	**Sentiment Score**	**Correct Meaning**	**True Score**
Indlondlo yamaduet ðŸ˜-ðŸ˜-ðŸ˜-ðŸ˜-â œ‹ðŸ?¾	Zulu	Duet 😭 😭 😭 😭 ✋	Negative	A formidable duet 😭 😭 😭 😭 ✋	Positive
Owu Bawo nayi ndodaðŸ˜-ðŸ˜-ðŸ˜œ ðŸ˜œðŸ˜?ðŸ˜?	Xhosa	Observe No place 😭 😭 😜	Negative	Oh Lord, here is a man 😭 😭 😜 😜	Positive
Ubusy siyotshata?ðŸ˜-	Xhosa	Busy is getting	Negative	Are you busy right now? We	Positive

Original Comment	Language	Translation plus emoji fixed	Sentiment Score	Correct Meaning	True Score
		married? 😭		can go get married 😭	

These examples demonstrate how non-English expressions are frequently misclassified as English and incorrectly interpreted due to the failure of automated systems to recognise linguistic code-switching and cultural nuance. The misclassification of non-English expressions as English has important implications for the interpretation of the sentiment analysis and, ultimately, for the conclusions of this dissertation. Because automated systems struggled to recognise linguistic code-switching, slang, and culturally embedded meanings, some nuances of isiZulu and mixed-language communication may not have been fully captured in the quantitative sentiment trends. Although the dataset was too large (18,977 comments) for full manual recoding within the project's scope, the potential for misclassification introduces a degree of noise into the sentiment outputs, meaning that certain emotional tones may be under- or over-represented. This limitation does not invalidate the findings but rather requires that the quantitative results be interpreted with caution and supported by the qualitative analysis, which provides culturally grounded insight into Zulu linguistic expression that automated tools could not reliably identify. Consequently, the mixed methods design helps mitigate these challenges, but the conclusions drawn must acknowledge that some linguistic and cultural nuances may be partially obscured in the quantitative strand.

Finally, a limitation in the data collection process arises from TikTok's lack of an open API. Data scraping, therefore, depends on the functionality of external tools such as 4CAT, Zeuschmuir, and Docker. When any of these systems experience downtime or technical issues, data cannot be collected, a challenge that occurred multiple times during this study.

4.10 Conclusion

This chapter outlines the methodology and mixed methods approach of the study to explore the intersection of Zulu cultural identity and digital participatory culture on TikTok. By integrating quantitative engagement metrics with qualitative reflexive thematic analysis and sentiment analyses, the research captured both the measurable patterns of user engagement and the cultural meanings embedded in video content and audience responses.

The concurrent triangulation design facilitated a comprehensive understanding of how Zulu identity is visually and performatively constructed within TikTok's short video format, while also elucidating how audiences engage with, negotiate, and contribute to these representations. Employing RTA positioned the researcher's cultural and linguistic insider knowledge as a critical interpretive lens, enhancing the depth and credibility of qualitative insights.

Findings from the mixed methods approach advance knowledge of digital cultural expression by demonstrating the dynamic interplay between creator performances, platform affordances, and audience reception in online spaces. This methodological framework not only aligned with the theoretical foundations of the circuit of culture and participatory culture but also leveraged computational tools to expand the scope and scale of cultural analysis.

Ultimately, this study highlights the value of engaging diverse research methods to address complex phenomena such as cultural identity formation in evolving digital landscapes. It underscores the importance of methodological reflexivity and integration in capturing the nuances of contemporary cultural participation and representation on platforms like TikTok. In the following chapter, the dataset is analysed and interpreted both qualitatively and quantitatively.

5 CHAPTER FIVE: FINDINGS AND ANALYSIS

5.1 Introduction

The previous chapter detailed the research methodology guiding this study and outlined the mixed methods approach that integrated quantitative engagement analysis with qualitative reflexive thematic analysis (Braun and Clarke, 2006; 2019: 2021) to explore how Zulu identity is represented and engaged with on TikTok. The concurrent triangulation design allowed both data strands to be collected and analysed simultaneously, providing complementary insights into audience behaviour and meaning-making. Quantitative metrics such as likes, comments, and shares were examined alongside qualitative interpretations of video themes and emotional tone to reveal how creators and audiences collaboratively construct cultural meaning. The chapter further positioned the researcher's cultural and linguistic perspective as an interpretive asset, enriching the qualitative dimension of the analysis. Ultimately, this methodological framework aligned closely with the study's theoretical underpinnings by demonstrating how identity, representation, and participation interact dynamically within social media platforms, offering a comprehensive lens through which to understand the evolving expressions of Zulu cultural identity on TikTok.

This chapter presents the findings of the study, combining descriptions of selected TikTok videos with qualitative and quantitative analyses to explore the representation and performance of Zulu cultural identity on the platform. The video descriptions provide contextual detail on visual content, use of TikTok affordances, captions, emojis, hashtags, and linguistic features within twenty videos analysed qualitatively. Building on this, the qualitative analysis employs reflexive thematic analysis to interpret how identity is constructed, negotiated, and enacted through digital performances and participatory practices. Complementing these insights, the quantitative analysis examines audience engagement patterns across a larger dataset, using statistical measures of likes, comments, shares, views, and engagement rates to assess dynamics of visibility and reception. Together, these analytic strands offer a multi-layered understanding of Zulu cultural expression on TikTok as both performed and engaged with in diverse ways.

5.2 Video descriptions

The following are video descriptions of the 20 TikTok videos analysed qualitatively. Each description outlines the visual content, TikTok affordances, captions, emojis, hashtags, and linguistic features applicable in each video.

Video 1: Authenticating a Maiden



Figure 5-1. TikTok post showing a girl displaying her umhlwehlwe [caul] via the 'video-reply' feature.

This TikTok is a video reply, a feature allowing creators to respond directly to comments with a new video. The original comment reads, "🥰*mhlwehlwe wakho sisi*🤌🔥🔥🔥" [my sister, your caul], expressing admiration for the creator's ceremonial attire (Figure 5-1). The creator replies by posting a slideshow of images showing her caul. In response, the creator shares a slideshow of images showcasing her *umhlwehlwe*, a sheet of fat worn during the *umemulo* [coming-of-age] ceremony, symbolising purity and ancestral blessing. The user's comment uses of the emojis 🥰🤌🔥🔥 signal admiration and approval.

The emojis 🥰🤌🔥🔥 signal admiration and approval. The creator's use of hashtags in the caption reinforces this positive sentiment by expressing cultural pride and explicitly referencing *umemulo*, thereby anchoring the post within a broader celebration of Zulu identity. By using hashtags such as #umhlwehlwe, #traditional, #zulutiktok, #memulovibes, #intombinto, #zulu, #umemulowam, and #ukubengangingemzulungangayini [what could I be if not a Zulu], the creator connects the post to a networked public that celebrates Zulu heritage.

These hashtags not only increase visibility but also position the video within a digital archive of cultural pride and continuity.

Visually, the creator appears adorned in both red and white ochre, with banknotes tied into her hair and accompanied by an older woman—elements that authenticate the ceremonial setting. These markers not only affirm her virginity but also honour her family and ancestors.

The video's audio features an isiZulu voice clip accessed through TikTok's "use this sound" function. The clip underscores the authenticity of the *umhlwehlwe* and the ceremonial spear, asserting that while virginity test results may be falsified, the condition of these ritual items cannot be faked.

Video 2: A Zulu-speaking Coloured



Figure 5-2. TikTok post of an interview of a coloured man speaking isiZulu

This video shows a studio interview segment featuring soccer player Kermit Erasmus being questioned in isiZulu by a presenter (Figure 5-2). The exchange is presented in a broadcast-style layout, with lower-third text identifying Erasmus by name and profession, alongside the programme title *Sport @ 10*. The creator reposts this interview clip as a TikTok, using the video in-text caption "*Kermit Erasmus ungumZulu* 🤣🤣☠️" [Kermit Erasmus is a Zulu. The emojis, two laughing faces (🤣🤣) and a skull-and-crossbones (☠️) adds a positive effect to the discovery that the soccer player understands isiZulu with the emoji ☠️ connecting

to the soccer team Orlando Pirates. The audio comes from the original interview recording, and the dialogue is mostly in isiZulu, often code-switching with English.

Video 3: Hello, My Heart



Figure 5-3. TikTok post of a group performing a traditional call-and-response song.

This video depicts a group of young men and women casually seated together, singing a traditional Zulu song (Figure 5-3). A male lead initiates the performance, followed by others joining in a call-and-response pattern. Midway through, rhythmic hand clapping begins, loosely synchronised with the vocals, enhancing the communal feel of the performance. The song is delivered in the *ingoma* style, characterised by live group harmonisation and oral tradition.

Lyrically, the speaker addresses their own heart, declaring an intention to take control of future decisions due to past emotional disappointments. The heart is metaphorically personified as a source of poor choices, evoking themes of vulnerability and emotional struggle. This metaphor suggests a shift from emotional impulse to rational decision-making. Visually, the lead singer wears a leopard-print T-shirt, a contemporary adaptation of traditional Zulu attire signifying cultural pride and identity within a modern context.

Video 4: Siri and Ibhinca – a Skit



Figure 5-4. TikTok post of a skit of one person playing two characters.

This video is a two-character skit performed by a single creator who switches roles through clothing changes (Figure 5-4). One character wears an olive-green T-shirt representing a modern youth, while the other, an *ibhinca*, wears a leopard-print vest symbolising traditional identity. The dialogue is entirely in isiZulu and revolves around the modern character introducing Siri, the iPhone voice assistant, to the *ibhinca*, creating a humorous cultural clash. The video uses TikTok's split-scene format, where the performer records each role separately and combines them. The traditionalist uses his newfound knowledge to command Siri to the butchery to buy him *braai'd* meat.

Video 5: Authenticating Manhood



Figure 5-5. TikTok post of the advertisement of a shield and sticks for sale.

A woman speaking directly to the camera addresses an unseen young man (*insizwa*) while holding and explaining traditional Zulu male items (Figure 5-5). She demonstrates an *ihawu* [shield], *ubhoko* [short stick], *ubhoko olude* [long stick], and a small sponge pad used to protect the hands when carrying the shield. The video's format blends instructional and promotional styles, ending with the woman advertising her Durban-based store. She wears clothing featuring the dice-pattern design associated with *ibhinca* fashion. In the video, the woman lists the items required to be considered a "proper" young Zulu man at a traditional event. The hashtags appearing in the post include #zuluculture, #zulutribe, #zulunation, #ibutho, and #amabutho, all reinforcing cultural themes.

Video 6: White Youth Identifying as *Ibhinca*



Figure 5-6. TikTok post of the ibhinca lifestyle crossing racial boundaries.

A white male youth steps out of a minibus taxi, dressed in *bhinca*-style clothing (Figure 5-6). He wears a dice-pattern towel over his shoulder, an *umqhele* [headband] made from animal-skin patterned fabric and displays a respectful hand gesture of greeting with palms together and head slightly bowed. These gestures and accessories visually mark his performance of Zulu identity. The caption reads "*Ibhinca* 🙏🏾" and the hands-pressed emoji (🙏🏾) is culturally reinterpreted in Nguni contexts to express *hlonipha* [respect].

Video 7: A love potion



Figure 5-7. TikTok post of a man in traditional Zulu attire interacting with cattle.

This video features Big Zulu, a popular maskandi hip hop artist, wearing full traditional Zulu attire while handling a cow (Figure 5-7). The setting appears rural, with livestock in the background. His attire includes an *umqhele* [headband], *amambatha* [shoulder cape], *ibheshu* [hide back covering], and arm and ankle bands made from animal skin. The caption reads: *Ngeke kugcine yona kugcine iQomile* 🏠🤲 *yincenge uzehliso zithobe* ✍ *ngeke ingaQomi* ❤️ [It wwon't end with the cow; it will choose him. Plead with humility, and it will not refuse you.] The emojis, a hut (🏠), praying hands (🤲), writing hand (✍), and heart (❤️) connect to the soundtrack playing in the video. The soundtrack features one of Big Zulu's own songs, *Awufuni Ukung'Qoma* [you don't want to court me], narrating a love pursuit, where he has travelled across different regions of KwaZulu-Natal and soon Bulawayo to find a traditional remedy to help him win over a woman who has been rejecting him.

Video 8: A Xhosa *Bhinca*



Figure 5-8. TikTok post of a young man in *bhinca* style performing a Xhosa traditional dance.

A young man dancing to *maskandi* music in what appears to be a township yard. He wears *ibhinca*-style clothing, including Carvela shoes, Brentwood trousers, and a polo shirt, all symbols of status within this subculture (Figure 5-8). The caption reads: *Ibhinca lomXhosa* 🧼🛁 [A Xhosa traditionalist 🧼🛁] and *Isegazini* 🛁🧼 [It's in the blood 🛁🧼]. The soap (🧼) and bathtub (🛁) emojis signal the "clean aesthetic" associated with *amabhinca* style. The music is *maskandi*, played in the background, aligning his performance with Zulu musical traditions and affirming his inherent Xhosa identity by performing a Xhosa traditional dance. The camera pans slowly as he dances, revealing his surroundings: low-income housing as an RDP house (Reconstruction and Development Programme housing; Mashwama et al., 2018: 1695) and backyard rental rooms (Gilbert et al., 1997:138).

Video 9: A New *Bhinca*



Figure 5-9. TikTok video shot in Boco Filter.

Using the Boca e Olho filter to distort and comically exaggerate the eyes and mouth, the creator presents a humorous performance wearing inside-out Brentwood trousers and using earphones as a belt (Figure 5-9). The overlay text reads *ibhinqa erisha*, a deliberate misspelling of *ibhinca elisha* [a new *bhinca*]. Showcasing this with a Zulu traditional dance with a stick. The video caption includes misspelt text, *Imabhinqa erisha lase kzn* [a new *bhinca*], maintaining a playful tone. The visuals emphasise exaggerated facial expressions and movement, showcasing the mix of tradition and humour.

Video 10: *Ibhinca* goes wine tasting



Figure 5-10. TikTok post of *ibhinca* at a wine tasting event.

This video uses the POV (point-of-view) format, a TikTok trend where creators act out scenarios described in text overlays (Figure 5-10). The on-screen text reads: 'POV: *ibhinca* goes wine tasting'. The creator appears at an outdoor wine-tasting event, identifiable by marquees and tables in a garden-like venue. He wears *bhinca*-inspired clothing, including Brentwood pants, a polo shirt and formal shoes, walking confidently as a group cheers and whistles in the background. His friends refer to him as *inkabi* [hitman], a slang term used admiringly within *ibhinca* culture to convey stylishness.

Video 11: Relationships and Infidelity in a Song

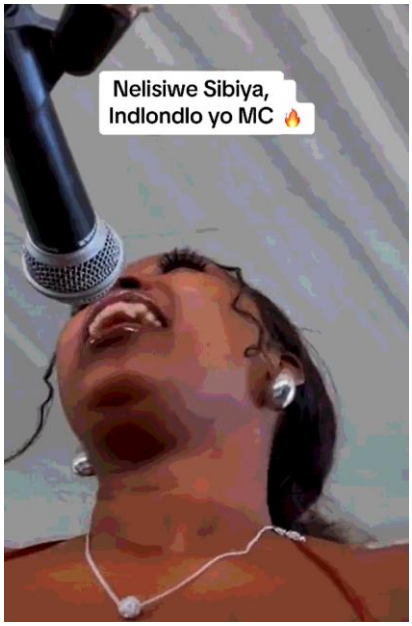


Figure 5-11. TikTok post of a video taken from a live performance.

This video is filmed from a single, stationary angle, showing a performer, Nelisiwe Sibiya, singing a traditional Zulu song before a large but unseen audience (Figure 5-11). The crowd's presence is indicated by their loud participation in the call-and-response format of the song. The caption reads: *Bookings are now open to MC and more*, accompanied by another note directing viewers to her YouTube channel: *Please check the whole live video on my YouTube channel. Link in bio.* These captions show how TikTok affordances are used for self-promotion and cross-platform audience building. The song lyrics warn a woman about an unfaithful man she cohabits with in a hostel, with lines such as *thula silima* [shut up, you fool] and *ufukamel' inja* [you're sitting on a dog], which metaphorically describe deceit and infidelity.

Video 12: Parenting the African way



Figure 5-12. TikTok skit with one male playing both mother and son.

This video is a short skit in which a single actor performs both the mother and son characters, switching roles through quick costume changes (Figure 5-12). The mother wears a wrap dress and a bonnet, while the son wears casual clothing, including a sweater, joggers, and a beanie. The dialogue is entirely in isiZulu, while the caption reads: *African parents have too much drama* 😂 in English, using a laughing emoji to frame the skit as light-hearted humour. The scene depicts the mother beating her son with a belt, disciplining him, and when the son grabs the belt and pulls it from her, causing her to fall. She then calls someone, exaggerating the event by claiming he is attacking her.

Video 13: Women in Churches and Men in Shebeens – a Skit



Figure 5-13 TikTok skit featuring two women and one man dressed as a woman.

This video is a two-character TikTok skit featuring two women, one portrayed by a male actor in female attire (Figure 5-13). Both wear silk headscarves, diagonal shawls, and wrap dresses in line with *hlonipha* [respect] customs for married women. The scene revolves around a conversation between MaSibisi and her friend about MaSibisi's husband, Ndlovu, who attends church on weekends instead of visiting the local shebeen. The caption reads: *A man who doesn't drink* 🚩🚩🚩, with red-flag emojis (🚩) serving as an ironic warning sign. The dialogue is entirely in isiZulu with English subtitles throughout, targeting an audience beyond Zulu speakers. The video ends with an insert directing viewers to the creators' YouTube channel, showing cross-platform promotion.

Video 14: Taxi Driver Culture and Tribal Stereotypes



Figure 5-14. TikTok skit featuring one person playing four characters.

This video is a multi-character skit where one actor performs four roles: a Zulu interviewer, a Zulu candidate, a Tsonga candidate, and a Sotho candidate. Each character is differentiated through costume and speech (Figure 5-14). The Zulu candidate wears a dice-patterned sweater, *umqhele* [headband], Brentwood trousers, and formal shoes, while the Sotho candidate wears a traditional blanket. The Tsonga candidate is wearing casual clothes and is identifiable only by his speech. The dialogue alternates among isiZulu, Tsonga, and Sesotho, illustrating cultural and linguistic nuances of each. The humour lies in the exaggerated stereotypes of taxi driver culture and ethnic identity. Gunfire sound effects with a staple gun used as a gun prop.

Video 15: A French-speaking *Bhinca*

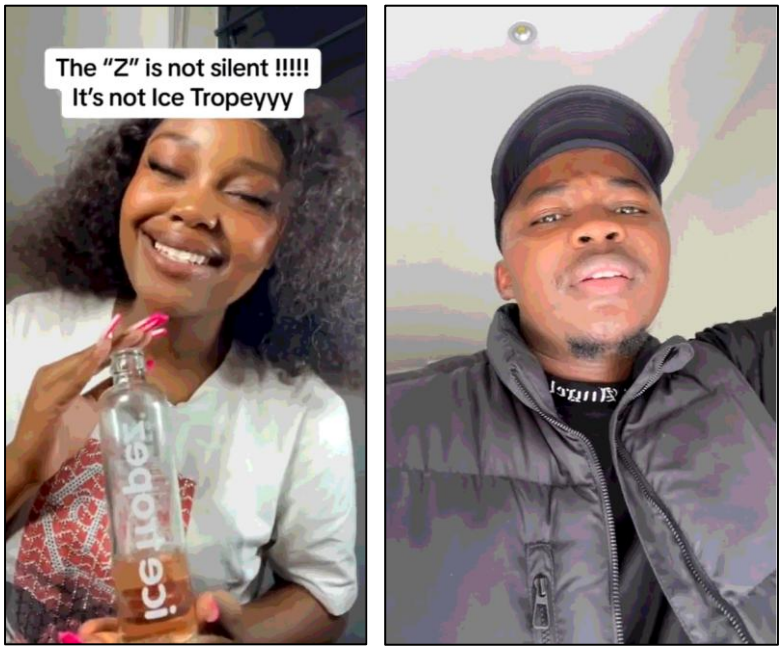


Figure 5-15. TikTok post of ibhinca teaching French linguistics.

This video is a stitch, a TikTok feature that allows users to respond to another video by attaching their own clip to it, forming one continuous video (Figure 5-15). The first part begins with a clip of a woman insisting that the "Z" in the French word "Tropez" should be pronounced. In the second part of the video, the content creator disagrees by drawing on French linguistic rules to show that when a word ends in a consonant rather than a vowel, the last letter is often silent, meaning that the "Z" in "Tropez" should not be pronounced. He responds to a Sesotho video with his speech alternating between isiZulu, English, and French, demonstrating smooth code-switching and multilingualism.

Video 16: *Izithakazelo*: Too Much Ancestry for Romance



Figure 5-16. TikTok post featuring a rant about the formality of clan praises.

This video features a young man delivering a humorous rant about the use of *izithakazelo* [clan names] in romantic relationships (Figure 5-16). He argues that calling someone by their clan name during moments of intimacy, such as foreplay, is completely inappropriate. For him, clan names carry a deep ancestral significance, and invoking the names of his forefathers in such a context feels awkward and out of place. He jokes that as soon as he hears his clan name in this setting, he immediately transforms into a middle-aged man with a pot belly and a bald head, completely losing the romantic mood. He describes clan names as too formal and serious for playful or intimate interactions.

Video 17: GRWM – Dressing for the *bhinca* aesthetic

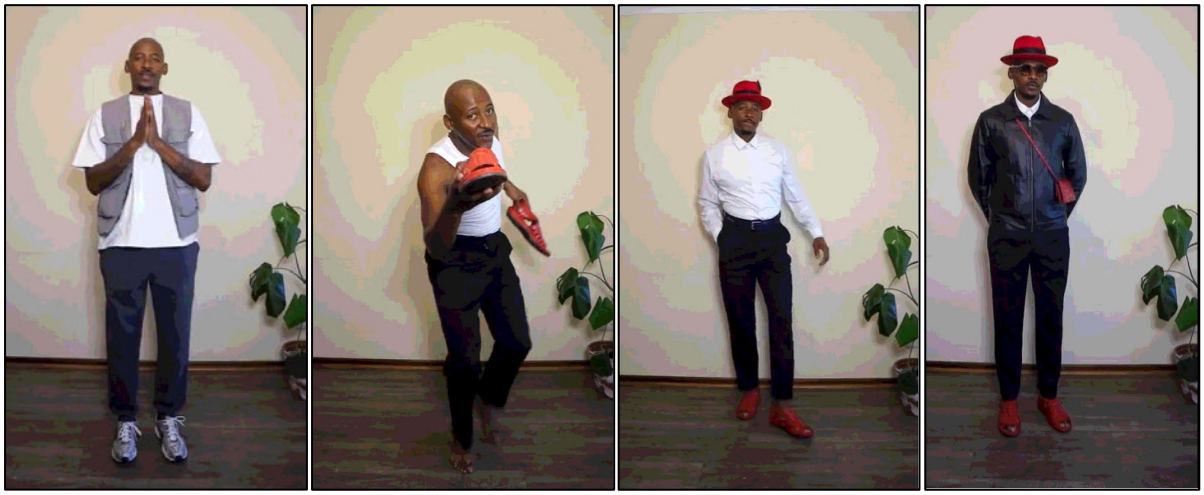


Figure 5-17. TikTok GRWM post performed in isiZulu.

This video follows the GRWM (Get Ready with Me) format popular on TikTok, adapted to a Zulu cultural context (Figure 5-17). The creator greets viewers with *Asiqoke* [let's get dressed] and addresses them as *izingane zasekhaya* [children of my people] with the hands together gesture aligned with *hlonipha* [respect] customs. He speaks mainly in isiZulu, mixing in English for modern clothing items such as "leather jacket" and "crossbody bag." The background audio is a maskandi song, aligning his fashion routine with the Zulu subculture. His final outfit includes Brentwood trousers, a leather jacket, a white shirt, Omega shoes, a red fedora, and a red crossbody bag, which are all formal, expensive items associated with the *bhinca* style. He concludes with *Inkabi ayizondi* [a hitman does not hate], a playful statement that subverts stereotypes around the term *inkabi*.

Video 18: Celebrating the beauty of maidens



Figure 5-18. TikTok post of maidens singing in a traditional call-and-response style.

This video depicts a group of Zulu maidens dressed in *isigege* [short traditional skirts] and mesh vests, with white clay dots on their foreheads, indicating they have passed *ukuhlolwa* [virginity testing] (Figure 5-18). They sing a traditional song in the call-and-response pattern typical of Zulu performance. The caption reads: *May Camp* 🙌🏻 🔥 🤍, with the raised hands (🙌🏻), fire (🔥), and white heart (🤍) emojis expressing celebration and purity. On-screen text reads *Inkanyezi Yokusa* 💫 🤍 [Morning Star 💫 🤍], suggesting a theme of renewal. The lead is singing about love, about how this love she is experiencing is from the heavens.

Video 19: Sit like a maiden – *Hlalangentombi*



Figure 5-19. TikTok post of maidens performing *ingoma*.

This video shows a large group of young women, around one hundred, singing and dancing in an empty hall (Figure 5-19). They wear the same attire as in Video 18: *isigege* skirts, mesh vests, and white clay dots on their foreheads. The caption reads: *Ngisho kaHlalangentombi* 👌👌👌 [I'm talking about the place Hlalangentombi], accompanied by three "OK" hand emojis (👌) to signal approval and pride. *Hlalangentombi* is both metaphorical and literal: a cultural club and space where maidenhood and traditional values are celebrated. The phrase *Hlala ngentombi* [sit like a maiden] is a directive reminding girls to sit with their legs closed and carry themselves with the dignity and modesty expected of maidens. Performing an *ingoma* traditional song that follows the call-and-response pattern. It translates to: "These people hate me for my song," which metaphorically refers to their lifestyle of chastity.

Video 20: Zulu lullaby



Figure 5-20. TikTok post of an Ancestor's Day performance explaining a Zulu lullaby.

This video captures a stage performance by Mbuso Khoza at an event identified by a banner reading *Ancestors Day – Mbuso Khoza – Musical Visionary* (Figure 5-20). The on-screen text identifies the performance as *A Zulu Lullaby*. The performer explains in English the cultural role of lullabies in-between singing them in isiZulu. The performance demonstrates that lullabies are not simply tools to soothe children to sleep. They carry intergenerational stories, serve as a subtle social critique, and preserve cultural memory. In this particular lullaby, the nanny laments her situation, predicting that the mother will return and beat her, accusing her of sleeping with the husband. She defends herself using a layered metaphor, saying she is wrongly blamed for "eating *amasi*" [sour milk], a figurative reference to infidelity. She claims the true culprit is *inja kagogo* [granny's dog], described as spotted, which is a veiled reference to granny's friend with questionable morals. The performance ends with a song played on an indigenous instrument, reinforcing the cultural authenticity of the piece.

5.3 Data Analysis

The data analysis section combines quantitative and qualitative approaches to comprehensively explore how Zulu cultural identity is represented, performed, and received on TikTok. The quantitative analysis focuses on measuring audience engagement and content patterns across a sample of culturally themed videos, using metrics such as likes, comments, shares, and play-based engagement rates to assess interaction. Complementing this, the qualitative analysis employs reflexive thematic analysis to interpret digital performances,

narratives, and user interactions, revealing deeper insights into how tradition, modernity, and identity dynamics are negotiated in digital spaces. Together, these methods provide a multidimensional understanding of Zulu identity as both statistically visible and richly performed within participatory online cultures.

5.3.1 Qualitative Analysis: Reflexive Thematic Analysis

This section presents the findings from the RTA of these TikTok videos and their user interactions. The analysis explores how Zulu cultural identity is performed, negotiated, and reinterpreted through digital media spaces. Guided by Braun and Clarke's (2006; 2019: 2021) six-phase framework, this stage represents Phase 6 — Writing the report, where themes are integrated into a coherent narrative. This phase involves writing and presenting the thematic interpretation, elaborating on the final themes in relation to the research questions and the theoretical framework.

The themes discussed in this section capture recurring patterns of meaning across the dataset, each reflecting a different facet of how Zulu identity is expressed and contested on TikTok. Drawing from specific examples in videos, captions, and platform affordances, the analysis moves beyond description to interpret how these digital practices reproduce, reshape, and circulate cultural meanings.

Together, the four themes I identified were: Visualising and Performing Zuluness; Digital Participation and Platform Affordances; Gender, Morality and Cultural Policing; and Cultural Knowledge Transmission and Continuity demonstrate the dynamic interplay between tradition and modernity, local and global influences, and the creative ways in which identity and belonging are reimagined within participatory online spaces.

Theme 1: Visualising and Performing Zuluness

This theme explores how TikTok creators make Zulu identity visible and recognisable through performance, embodiment, and multimodal expression. Codes evident in this theme include: performing Zuluness, linguistics, cultural hybridity, modern and traditional music, and humour. Across the dataset, creators transform everyday gestures, attire, song, and speech into visual markers of belonging. Through their digital performances, they render Zulu culture legible to both insiders and outsiders, reaffirming what Hall (1997: 15) describes as the "work of representation", the process through which meaning is actively constructed rather than merely reflected.

Performing Zuluness emerges vividly in videos where creators foreground traditional dress, dance, and ritual (videos 1, 3, and 4). In Video 1, a young virgin girl wears *umhlwehlwe* [caul] draped around her shoulders, with red and white ochre smeared across her face and body, and banknotes pinned to her hair. These symbols signal a *umemulo* [coming-of-age ceremony], a ritual hosted by a father to celebrate his daughter's transition into womanhood, requesting ancestral blessings for fertility, health, and a suitable marriage (Brindley, 1986: 125; Magwaza, 2008: 482). The *umhlwehlwe*, a sheet of ox fat covering the entrails of the slaughtered beast, is worn as a cloak and signifies purity and maturity (Krige, 1968: 177). In postcolonial contexts, as more Zulus entered the job market, cash gifts have become incorporated into the rituals (Magwaza 2008: 484), symbolising the modern adaptation of traditional values. The red ochre on her skin, said to bring good fortune (Brindley, 1986: 125), visually anchors the performance in ancestral blessing and femininity.

Other visual markers reinforce this embodiment of identity. The spotted cat print, appearing as a T-shirt in Video 3 and a vest in Video 4, and as shields and regalia in Videos 5–7 and 14, functions as a symbol of Zulu pride. In Video 7, the performer dons full ceremonial attire: a spotted cat-skin *umqhele* [headband], *amambatha* [shoulder cape], *isinene* [waist covering], *ibheshu* [back covering], and animal-hide accessories. These signifiers, whether authentic or not (Naude et al., 2020: 6), continue to communicate Zulu strength and lineage. This act of dressing is performative, an assertion of identity in a mediated space that allows both preservation and innovation.

When a Zulu identity has been adopted, there is an expectation to "perform Zuluness". In Video 2, a coloured soccer player's fluency in isiZulu shocks the interviewer, who remarks that he has never seen him "celebrate like a Zulu." This moment captures how cultural belonging is often validated through visible performance rather than linguistic ability alone.

The theme of maidenhood also appears in Videos 18 and 19, where young women participate in social clubs for maidens, with white dots on their foreheads, dressed in short skirts, beads, and mesh vests lightly covering their chests. Their white clay dots indicate they have recently undergone and passed virginity testing (*ukuhlolwa*) (Mhlongo, 2009: 34). These outfits reimagine the traditional *isigege*, a beaded cloth once used to cover only the pubic area as the only piece of clothing on a bare chest (Nkumane, 2001: 107). Their synchronised dance and song communicate unity, pride, and chastity as a collective identity.

Conversely, manhood is portrayed in Videos 5, 7, 9, and 12, where patriarchal roles dominate. Marketed to *insizwa* [young man] are traditional accessories: *ihawu* [shield], *ubhoko* [short stick], and *ubhoko olude* [long stick], symbols of readiness and protection. In Video 9, the content creator is dancing with the stick, while Video 7 shows a man handling a cow with calm authority, showing experience in handling cattle. Stick fighting, historically used for military training under King Shaka (Coetzee, 2000: 99), continues to be associated with masculine honour and community status (Alegi, 2008: 273).

Cattle husbandry, also male-dominated, reinforces patriarchal norms through cultural beliefs linking women's fertility to ritual impurity that could harm livestock (Hammond-Tooke, 2008: 62). Video 12, where the mother character disciplines her son while proclaiming "*ngelusa mina*" [I used to herd livestock…you can't challenge me], reclaims this masculine-coded authority, positioning herself within the discourse of strength and discipline historically reserved for men.

Language also constructs Zulu identity even in the contemporary context. In Video 2, the multilingual phrase "*Hha ndoda! Mara mawu celebrata lapha we don't see a Zulu celebration*" blends isiZulu, English, and Afrikaans; linguistic hybridity reflects the everyday multilingualism of South Africa's urban spaces (Mabule, 2015: 348). On TikTok, such performances become declarations of linguistic competence and cultural participation. A multi-character skit expands this linguistic play, with one creator embodying Zulu, Tsonga, and Sotho speakers, performing each with distinctive mannerisms. This underscores Hall's (1989: 73) assertion that identity is an active process, negotiated through language as a symbol of belonging.

Video 15 challenges linguistic stereotypes as a French-speaking Zulu uses both Sesotho and English, a deviation from the common belief that Zulus resist learning other languages (Finchilescu and Nyawose, 1998: 57). His immaculate English that is without an African accent earns him the label "coconut" (Rudwick, 2008: 102; Wilmot, 2014: 309), a contested marker of white cultural assimilation. Yet his statement, *Ngishuthe ngayoke le yompahla engithenge cash eParis ngama Euro* [I shot this with the phone I bought in Paris with Euros] reaffirms his Zulu pride through self-praise and material display, all elements of *amabhinca* masculinity (Mthombeni, 2024: 2).

Oral and poetic forms reinforce linguistic embodiment and serve as powerful vehicles for expressing emotion, identity, and morality within Zulu TikTok performances. In Video 3, the singer, using a call-and-response pattern, addresses their own heart metaphorically as a person, declaring, "from now on, I will take control." The heart becomes a symbol of emotion and choice, suggesting a shift from emotional vulnerability to self-discipline. Video 11 continues this theme of love and emotional struggle through another call-and-response song that warns a hostel-dwelling man of his deceitful woman. Lines such as *thula silima* [shut up, you fool] and *ufukamel' inja* [breeding a dog] use animal metaphors to represent infidelity and disrespect through sharp poetic confrontation.

Similarly, maidens in Videos 18 and 19 employ the same format to explore themes of divine love and purity. In Video 18, they sing of love "from the heavens," while in Video 19, they lament, *"These people hate me for my song,"* where "song" functions metaphorically to describe their lifestyle of chastity. All these songs follow the *ingoma* tradition of Zulu performance, which can integrate singing, drumming, and dancing into a rhythmic and embodied art form (Yende and Ngema, 2022: 6).

Ingoma songs rely on the call-and-response structure in which a leader initiates a line and the group responds, reinforcing collectively and dialogue (Ntombela, 2016: 116; Ntombela, 2017: 50; Joseph, 1983: 78). Traditional Zulu songs often feature clapping where the beats and syllables do not perfectly align; the words may fall between the beats, creating a loose connection between vocals and rhythm (Rycroft, 1962: 84). These performances carry rich literary expression, drawing from oral traditions that use metaphor, repetition, and layered meanings to communicate complex social messages (Joseph, 1983: 74; Kresse, 1998: 175; Brown, 1997: 7).

Finally, Video 20 extends this tradition through an explanatory mode, as a male creator discusses *imilolozelo* (Zulu lullabies). *Imilolozelo* are poetic in structure, using rhythm, alliteration, assonance, parallelism, and vivid imagery to soothe children. Beyond their calming function, they operate as forms of melic poetry and social commentary, often cloaking sensitive issues in metaphor (Turner, 1994: 63)

Amabhinca expression emerges as a dominant thread linking masculinity, fashion, and cultural hybridity. Genuine *amabhinca* are distinguished by luxury brands like Brentwood trousers, Carvela shoes, and designer shirts (videos 6, 8, 9, 10, 14, and 17) alongside a love for maskandi music (videos 4, 6-9, 17) (Tjiya, 2023; Mthombeni, 2024: 12). In Video 6, a young white man dons a dice-pattern towel, *umqhele* (headband), and steps from a taxi with maskandi music playing in the video. A modern echo of Johnny Clegg's cross-cultural Zulu performances (de Villiers, 2016: 60).

With the *mise-en-scène* of a modest township yard, Video 8 presents a traditional Xhosa dance performed to *maskandi* music, with the content creator dressed in *maskandi*-inspired apparel. The on-screen caption, *"Ibhinca lomXhosa* 🧼🛁 *"* [a Xhosa *bhinca*], explicitly communicates cultural hybridity, as a Xhosa man adopts elements of Zulu *bhinca* identity. The creator's luxury clothing stands in striking contrast to the low-income housing visible behind him, comprising RDP homes and backyard rental structures (Gilbert et al., 1997: 138; Mashwama et al., 2018: 1695). This visual juxtaposition between expensive fashion and modest surroundings highlights the aspirational tension that defines *amabhinca* identity.

Members of the Zulu subculture often flaunt their ability to afford premium clothing brands, reflecting a conscious engagement with modernity and the deliberate pursuit of material success (Mthombeni, 2024: 2). The performance conveys an almost performative need to prove modern sophistication through visible consumption. Historically, industrialisation and urbanisation were associated with progress and modern life, while Zulu cultural practices became relegated to rural contexts and associated with poverty or backwardness. This spatial and symbolic division contributed to the enduring rural–urban and traditional–modern dichotomy (Dlamini, 1998: 475).

Often stereotyped as backward and disconnected from urban sophistication (Mthombeni, 2024: 9), "*POV: ibhinca goes wine tasting*" (video 10) situates the *bhinca* in a Westernised leisure setting. Whilst the skit (Video 4) pokes fun at the stereotype, by the character instructing Siri, the iPhone voice command, to buy him braai'd meat.

The taxi industry, a key site of *amabhinca* fashion and style (Ntwasa, 2022; Dube, 2024), features prominently, with the distinctive dice-pattern clothing visible in Videos 5, 6, and 14. Video 14 portrays taxi drivers as hypermasculine, violent, and polygamous, stereotypes

that blend humour with social commentary. The Zulu interviewee's boast of having "three wives" aligns polygamy with masculinity and cultural pride (Herbert, 1990: 456). Video 17 extends this trope with the line, *"Inkabi ayibulali"* [a hitman does not kill], while in Video 10, the term *inkabi* is used as a compliment to admire a man's style, transforming violence into a metaphor for fashion and status. Among these fashionable and polished performances, Video 15 also employs humour: the creator wears trousers inside out, uses earphones as a belt, and dances to *maskandi* under a distorted facial filter, parodying and celebrating *bhinca* identity simultaneously.

The performances analysed in this theme demonstrate that cultural identity on TikTok is not a static inheritance but a dynamic production, continually constructed through acts of representation. Meaning, it is not merely reflected from reality but actively constructed through representational systems such as language, imagery, gesture, and performance (Hall 1997: 15–17; 2013: 14). Zulu content creators use visual and performative markers such as the ceremonial dress, *ingoma* and *maskandi* music to translate cultural concepts into recognisable and relatable forms. In doing so, they reaffirm that the *self* must be presented, performed, and made visible within a social context (Woodward, 2002: 10). Representation thus becomes a site where the personal and the collective converge, where the visual and verbal signs of Zuluness, cat-spotted accessories, *isigege* [skirts] and *umqhele* [headband], maskandi rhythms, or isiZulu idioms operate as performative languages of belonging.

These acts of performance align with Woodward's (2002: 81; 2004: 12–13) view that identity is represented and sustained through material and symbolic practices that connect individual experience to collective meaning. In this sense, Zulu TikTok creators engage with a shared cultural experience, but they also exercise agency in how they adapt and recontextualise it. Their choices, whether to wear traditional regalia at an event, to perform multilingual humour, or to parody stereotypes of masculinity, reveal identity as a form of creative negotiation rather than fixed heritage. Berger's (2012:11) notion that signs go beyond language to include objects, gestures, music, and facial expressions is clear here, as creators express belonging not through direct statements but through layered signs with each song, outfit, or metaphor adding to the construction of contemporary Zuluness.

Following Hall (1989: 73; 1992: 277–279), these performances embody identity as fluid, relational, and historically situated, a "moveable feast" shaped by social change,

migration, and cultural mixing. Rather than recovering a singular, authentic Zulu identity, TikTok users illustrate what Hall (1989: 80) terms the creativity of "cut and mix," producing new articulations of heritage through digital participation. This resonates with Jenkins et al.'s (2009: 5-6) theory of *participatory culture*, in which individuals not only consume but also co-create meaning through shared expression and social connection. Through these participatory performances, Zulu creators transform the digital space into a communal stage for collective storytelling and self-definition. Representation, in this sense, is both an expressive and political practice through which individuals assert how they wish to be seen and affiliated in a constantly evolving cultural landscape.

Theme 2: Digital Participation and Platform Affordances

This theme examines how TikTok's interactive features enable cultural representation and engagement. Through on-screen text, hashtags, stitch, and remixing, users co-create meaning and visibility, using the platform's tools strategically to circulate and sustain Zulu identity within global digital networks. Codes evident in this theme include platform economy, participatory affordances, emoji lexicon, and global trends.

Video 1 exemplifies TikTok's multimodal and customisable participatory nature. The creator uses the video-reply feature, which enables users to respond to comments with new videos (TikTok, 2020). The comment — 😘*mhlwehlwe wakho sisi*🤌🔥🔥🔥 [My sister, your caul] — appears as on-screen text, becoming part of the visual mode. The creator also uses the "use this sound" feature, which allows users to create videos using existing audio clips (Zeng et al., 2021: 3161), tapping into TikTok's vast sound library (Vizcaíno-Verdú and Aguaded, 2022: 157). The selected isiZulu audio discusses the authenticity of *umhlwehlwe* [caul], aligning with the video's visuals as the creator showcases her caul, reinforcing the comment's sentiment. Emojis such as 😘🤌🔥🔥🔥 visually express admiration and appreciation, enhancing the affective tone of the interaction.

While the caption and hashtags, #umhlwehlwe [caul], #traditional, #zulutiktok, #memulovibes [coming-of-age ceremony vibes], #intombinto [a real virgin], #zulu, and #umemulowam [my coming-of-age ceremony] point to an imagined audience that celebrates Zulu culture (boyd, 2011: 49). Another hashtag, #ukubengangingemzulungangayini [what could I be if not a Zulu], reflects cultural pride and affiliation within a "networked public" (boyd, 2011: 39).

In Video 2, the caption *"Kermit Erasmus ungumZulu* 🤣🤣☠️*"* [Kermit Erasmus is a Zulu] uses humour and emojis to express surprise at a coloured football player's fluency in isiZulu. The skull-and-crossbones emoji (☠️) also references the Orlando Pirates football club, where he plays, linking language, sport, and cultural identity. TikTok enables users to customise meaning through on-screen text and emojis, which help label scenes (Guinaudeau et al., 2022: 466) and reinforce interpretation.

Similarly, on-screen text in videos like *How Zulu men talk to Siri* (Video 4), *African parents have too much drama* 😂 (Video 12), and *Taxi driver job interviews be like* (Video 14) situates each scene within familiar social contexts, enhancing relatability.

Across the dataset, emojis play a key role in communication. The *Zulu TikTok Emoji Lexicon,* compiled from qualitative analysis of captions and on-screen text, shows how emojis act as emotional and cultural markers. They function like prosodic features in spoken language (Danesi, 2017: 25) and are reinterpreted (Table 5-1) through local, Nguni-specific meanings (Mgogo and Nokutywa, 2023). In Zulu TikTok, these appear in adjunctive texts, where written language is combined with emojis placed at key points in the flow of a message (Danesi, 2017: 36).

Table 5-1. Reinterpretation of emojis from Zulu-centric TikTok posts

Emoji	**Description**	**Meaning**
🧼🛁	Bath soap with bubbles/bathtub	Clean *bhinca* aesthetic; well-groomed personal presentation.
🛖	Hut	Rural areas: preservation of culture and ancestral heritage.
🙇‍♂️	Writing with a hand holding a pen	Plead with humility
🙏🏾	Hands pressed	Respect, gratitude, or pleading
☠️	Skull and crossbones	*Orlando Pirates* soccer team; cultural affiliation.

Emoji	Description	Meaning
🤌	Pinched fingers	"It has that thing" — perfection or high-quality items.
👌	Index finger and thumb forming a circle	Strong approval or affirmation.
🔥	Red and orange flame	Praise: something new, impressive, or exciting.
🤍	White heart	Purity of a maiden; sincerity.
🙌	Raised hands with motion lines	Expressing joy, praise, or celebration.

In Video 5, hashtags such as #zuluculture, #zulutribe, #zulunation, #ibutho, and #amabutho [regiments] associate the content with Zulu heritage and warrior identity as the creator promotes traditional stick-fighting accessories. Similarly, in Video 6, the caption *"Ibhinca* 🙏🏾*"* uses the hands emoji as a gesture of respect rather than prayer, affirming the white young man's Zulu-inspired identity as he steps from a taxi dressed assimilating a Zulu identity.

In Video 7, the caption reads:

Ngeke kugcine yona 🤳🏾 *ugcine iQomile* 🛖 🙏🏾 *yincenge uzehliso zithobe*✍🏾*ngeke ingaQomi* ❤️‍🩹
[It won't end with it; it will choose him. Plead with humility, and it will not refuse you.]

The hut (🛖) emoji affirms the notion that "Zulu cultural practices are associated with the rural areas" (Dlamini, 1998: 475) as the video is shot in a picturesque outdoor setting with mountains and cattle, absent of any modern infrastructure, giving an impression that it is a rural area. The praying/pleading hands (🙏🏾), writing hand (✍🏾), and heart (❤️‍🩹) complement the lyrical message about humility and love. The caption complements the content of the video, where the man pleads with the cow until it submits to him.

Video 8 combines on-screen text and performance to express cultural hybridity. The caption *"Ibhinca lomXhosa* 🧼 🛁 *"* [A Xhosa bhinca] portrays a Xhosa man adapting Zulu *bhinca* culture. The follow-up caption *"Isegazini* 🛁 🧼 *"* [It is in the blood] reinforces authenticity,

while the soap and bathtub emojis signal the clean aesthetic that defines *bhinca* style (Tjiya, 2023).

Video 9 shows another creative use of TikTok's visual affordances. The creator wears Brentwood trousers inside out, uses earphones as a belt, and applies the Boca e Olho filter to distort his face humorously. Such filters allow users to personalise and stylise their content (Guinaudeau et al., 2022: 466), blending tradition with digital playfulness.

Other global formats are similarly localised. In Video 10, the "POV" (point-of-view) format reads *"POV: ibhinca goes wine tasting,"*. In this format, the creators act out scenarios described in the text overlay (Trillo, 2024:2), inviting viewers into a reimagining of the bhinca lifestyle in a modern setting. In another popular GRWM (Get Ready with Me) format, where content creators take viewers through their outfit selection process, a style commonly associated with beauty and fashion influencers (Muir, 2025). The trend is adapted into a Zulu context, using the Zulu word *Asiqoke* [let's get dressed] and maskandi music to explore *bhinca* fashion and identity (Muir, 2025). Both cases show how global formats are repurposed for local cultural expression. In Video 13, the caption *"A man who doesn't drink* 🚩🚩🚩*"*. The red flag emoji (🚩) is a popular social media metaphor for a warning sign, signalling a potentially problematic behaviour or trait in a relationship (Haasch, 2021). The caption is humorous and ironic, poking fun at community expectations while maintaining relatability. Like other creators (Videos 9 and 10), this video redirects audiences to monetisable platforms such as YouTube by ending with *"More on our YouTube channel"*. This reflects on how South African TikTokers, since the TikTok Creator Fund is unavailable locally (Nozulela, 2025). Repurposing TikTok content across platforms extends both reach and income opportunities.

Mainstream celebrities also use TikTok's participatory ecosystem to engage audiences. Big Zulu (Video 7), Nelisiwe Sibiya (Video 11), and Mbuso Khoza (Video 20) all blend performance with self-promotion. Big Zulu promotes his maskandi song while wearing traditional attire and interacting with cattle; Sibiya identifies herself as *Indlondlo yo MC* 🔥 [the formidable MC], using the platform to advertise her booking services; and Khoza's on-screen text *"A Zulu Lullaby"* signals cultural education through performance. Sibiya's caption *"Bookings are now open"* and cross-promotion of her YouTube channel further illustrate the platform's role in the creator economy (Abidin, 2021: 79).

Collaborative features such as 'stitching' also enable dialogue across creators. In Video 15, a user responds to another's video, correcting the pronunciation of the French drink *Ice Tropez*.

The stitch merges both videos (Kaye et al., 2020: 3), creating a conversational exchange where the second user humorously argues that if one buys the drink, they can pronounce it however they wish.

In this theme, TikTok exemplifies the participatory culture (Jenkins 1992, 2006; Jenkins et al., 2013) through the way users engage with the platform and content. Its design lowers barriers to creative expression and civic engagement (Jenkins et al., 2009: 5), allowing users to produce and share cultural material with ease. Through simple editing tools, remix functions, and collaborative features such as duets, stitches, and replies, users move fluidly between the roles of creators and audiences. This participatory structure blurs the line between production and consumption, enabling what Burgess (2006: 202) calls "collaborative creativity," where meaning is generated collectively through circulation and reinterpretation. Informal mentorship (Jenkins et al., 2009: 6) occurs as users imitate, adapt, and remix each other's content, passing knowledge across networks through shared participation rather than formal instruction.

The examples analysed in this theme show how participatory affordances allow Zulu creators to reframe cultural identity through active engagement. Hashtags, emojis, and on-screen text serve as connective tools through which users organise cultural narratives, invite dialogue, and create visibility for Zulu practices in global digital spaces. By participating in challenges and trends like POV and GRWM, creators integrate local aesthetics with global forms, illustrating how identity is continuously reworked through interaction and exchange. In this sense, TikTok becomes a site where representation is not imposed but co-produced, reflecting Woodward's (2002: 74–75) view that while available cultural resources shape performance, individuals exercise agency in how they use these materials to construct and display identity. Through this process, Zulu TikTok creators transform traditional expressions into living performances that connect personal creativity with collective belonging, demonstrating that identity is not fixed but performed, negotiated, and made visible through everyday acts of participation.

These networked interactions foster what Jenkins et al. (2009: 6) describe as a "sense of social connection among participants." Even across linguistic and cultural differences, the shared recognition of humour, gesture, and sound enables viewers to engage with Zulu expressions as part of a wider African or diasporic conversation. When a video captioned *"African parents have too much drama* 😂*"* uses English text but isiZulu speech, it reflects an awareness of multiple audiences, both local and continental, who can decode its message. Such performances

transform TikTok into an interactive platform where Zulu identity is not only represented but also reinvented through the collective and participatory logic of the platform.

Theme 3: Gender, morality, and cultural policing

This theme explores how cultural norms around gender and morality are reinforced or contested on TikTok. Videos addressing virginity, modesty, and moral authority expose both adherence to and resistance against *hlonipha* [respect] customs. Codes evident in this theme include maidenhood, manhood, cultural regulation, *hlonipha* customs, and the negotiation of cultural expectations.

In Video 1, the creator uses an isiZulu audio clip that stresses that while virginity test results can be falsified by bribing examiners, the condition of the *umhlwehlwe* [caul] and the ceremonial spear cannot be faked. This content reflects both pride and cultural policing. It promotes the belief that if a girl's caul or spear is not in proper condition on the day of the *umemulo* ceremony, she is not truly a virgin. By using this sound, the creator publicly asserts her virginity and honours her cultural heritage. At the same time, the clip reveals ongoing debates about how *umemulo* is practised today, as it has been adapted to mark milestones such as turning 21 or graduating, where premarital chastity is no longer strictly enforced (Magwaza, 2008: 482). The hashtag *#intombinto* [a real virgin] suggests the creator's alignment with traditional values rather than modern adaptations.

Videos 18 and 19 revisit the theme of *ukuhlolwa* (virginity testing) and *ubuntombi* (virginity) as moral and cultural ideals. Historically overseen by older women, *ukuhlolwa* served to regulate sexual behaviour, prevent premarital pregnancy, and uphold family honour (Lambert, 2008: 547; Marcus, 2008: 536). It also intersected with *ilobolo* [bridewealth], where a bride's virginity could raise her family's social and economic standing (Lambert, 2008:547; Marcus, 2008: 542). In modern contexts, *ukuhlolwa* has been reframed as a health-oriented practice tied to HIV prevention (Marcus, 2008: 536). Despite colonial disruption, *ubuntombi* continues to symbolise purity and respectability among Zulu maidens (Ntuli, 2023: 1). Its revival on TikTok demonstrates both cultural pride and an assertion of indigenous identity within modernity.

The caption in Video 19 reads: *Ngisho kaHlalangentombi* 👌 👌 👌 [I'm talking about the place Hlalangentombi]. *Hlalangentombi* is both metaphorical and literal: a cultural club and space where maidenhood and traditional values are celebrated. The phrase *Hlala*

ngentombi [sit like a maiden] is a directive reminding girls to sit with their legs closed and carry themselves with the dignity and modesty expected of maidens

The maidens perform a song with only one line, "These people hate me for my song", which metaphorically refers to their lifestyle of chastity that is criticised by outsiders. The practice was defended publicly in August 2000, when teenage girls in Pietermaritzburg marched with placards declaring their voluntary participation, supported by *abahloli* [traditional female inspectors] adorned with beadwork and conical hats (Scorgie, 2002: 56). This tension between cultural preservation and human rights debates remains central to how morality and womanhood are represented online.

The *umemulo* ceremony emphasises that the girl has observed *ukuhlonipha* for elders (Magwaza, 2008: 482). However, cultural policing also extends to representations of masculinity. In Video 5, a woman instructs young men in the audience on what constitutes a "proper" Zulu man at traditional events, listing required attire such as the *ihawu* [shield] and *ubhoko* [stick]. By emphasising what is missing, she reinforces expectations of manhood and correct cultural conduct. The embodiment of *hlonipha* is visible in gestures. In Videos 6 and 17, both creators greet audiences with palms pressed together and heads slightly bowed—a nonverbal gesture of respect widely recognised in Zulu culture (Herbert, 1990: 457; Irvine and Gunner, 2018: 175). These gestures demonstrate that digital performances can mirror cultural norms and expectations.

Video 12 humorously portrays a mother who initiates physical punishment but then frames herself as the victim when her son blocks a beating, parodying parental authority. This reflects generational tensions and the persistence of *hlonipha* in domestic life. Within Zulu families, respect is tied to hierarchy, where young people must defer to elders even in conflict (Dlamini, 1998: 483; Rudwick and Shange, 2009: 68), with resistance being labelled as disobedience.

In Video 13, the conversation between MaSibisi and her friend highlights gendered social expectations. MaSibisi's name itself reflects Zulu naming conventions, where married women retain their maiden surnames prefixed by *Ma-* (Msweli, 2002: 91). Linguistic *hlonipha* (*isiHlonipho*) also shapes language use, as women avoid first names of male relatives, referring to them by surnames instead (Rudwick and Shange, 2009: 68). In the dialogue, MaSibisi's husband, Ndlovu, is discussed as a man who avoids shebeens, attends church, and stays home

behaviour his wife's friend finds suspicious. This humour exposes social expectations linking masculinity with drinking and public leisure. While shebeens are associated with risk and vice, they also provide economic and social space in impoverished communities (Herrick and Charman, 2013: 26; Watt et al., 2012: 1010). The exchange reflects a negotiation of modern moral values and traditional gender norms.

Video 15 uses the *stitch* feature to blend humour with social critique. Responding to a woman's correction of French pronunciation, the male creator argues that if one buys the drink themselves, they can pronounce it however they wish. Beneath the humour lies commentary on gender and class dynamics, as alcohol, in some communities, functions as both currency and social capital (Watt et al., 2012: 1005). His mock lecture indirectly references the transactional nature of relationships while maintaining a playful tone.

In Video 20, a Zulu lullaby addresses moral themes through metaphor and *isiHlonipho*. The nanny laments being falsely accused of infidelity, using euphemisms like "eating amasi" [sour milk] and "granny's dog" to refer to taboo sexual topics. These indirect expressions align with the respectful avoidance language in Zulu poetic traditions (Herbert, 1990: 458; Rudwick and Shange, 2009: 68). Similarly, another creator humorously rejects the use of *izithakazelo* [clan praises] during romantic intimacy, arguing that invoking ancestral names in such moments feels inappropriate. Clan names, derived from precolonial patriarchal lineage, symbolise continuity and heritage (Turner, 1995: 74; Mhlambi, 2016: 109). His satire highlights generational change, where younger people reinterpret traditional symbols within modern relationships.

In Video 7, Big Zulu's song tells the story of a man's relentless pursuit of a woman who repeatedly rejects him, despite his use of traditional interventions to win her love. Although framed as romantic persistence, the lyrics echo patriarchal attitudes in Zulu culture, where *ilobolo* can limit women's autonomy (Sennott et al., 2021: 68). Practices of *hlonipha* reinforce these hierarchies, positioning women in subordinate roles (Herbert, 1990: 457). Many rural women accept such inequalities as cultural obligations or as protection against abandonment and violence (Sennott and Kane, 2024: 1). Yet this normalisation of control has contributed to South Africa's ongoing struggles with gender-based violence (Rudwick and Shange, 2009: 66–67).

A campaign by the University of KwaZulu-Natal (2025) explicitly connects cultural discourse to gender violence, with the slogan *"Intomb'' iqoma la ithanda khona! Ungaqomisi ngenkani"* [A girl chooses the one she loves! Don't force her to choose], accompanied by hashtags #UKZNAgainstGBV and #NotoGBV. The message resonates with the TikTok clip, revealing how coercion disguised as romance remains culturally justified. Both examples highlight the broader conflict between customary norms and constitutional gender equality in post-apartheid South Africa, where women continue to navigate between tradition, morality, and personal freedom.

These representations demonstrate that gender and morality on Zulu TikTok are not merely reflected but actively constructed through performance and participation. Representation does not simply mirror reality but produces meaning through cultural expression (Hall, 2013: 14). Meaning and identity are therefore fluid, constantly reinterpreted and negotiated within social interaction (Woodward, 2002: 79). The creators' engagement with *hlonipha*, virginity, and masculinity reflects an ongoing process of identification, where individuals draw on cultural scripts and collective memory to shape their sense of self (Woodward, 2004: 16).

These performances reveal how gender identity emerges from the tension between conformity and resistance, reason and emotion, self and others (Woodward, 2004: 17). Gender, in this context, is not a fixed attribute but a socially regulated structure that defines what is considered appropriate for men and women (Woodward, 2004: 21–22). Through the interactive format that allows TikTok to enable informal mentorship and collective meaning-making (Jenkins et al., 2009: 6), allowing users to contest and rework moral and gendered identities in real time. Thus, Zulu TikTok becomes a dynamic cultural space where identity is continually constructed through dialogue, representation, and participation.

Theme 4: Cultural Knowledge Transmission and Continuity

This theme captures how TikTok functions as a space for teaching and preserving indigenous knowledge. Videos explaining rituals, objects and lullabies transform the platform into a participatory archive where cultural continuity is maintained through creative adaptation and shared storytelling. Across these examples, ceremonial display is not simply preserved but stylised and circulated, transforming private ritual into a public performance of identity. The

codes linked to this theme include storytelling, ritual and ceremony, and cultural commercialisation.

Ubuntombi [virginity] remains an important cultural marker of young womanhood in Zulu tradition (Ntuli, 2023: 1). Although colonialism and imperialism weakened this practice leaving it only sporadically observed in some rural areas recent years have seen a revival of *ubuntombi* and virginity testing, embraced by contemporary *izintombi* [maidens] as an affirmation of indigenous heritage and cultural identity, despite ongoing public debate (Ntuli, 2023: 1). Its digital expression is visible in Videos 1, 18, and 19.

In Video 18, the caption "May Camp 🌬️🔥🤍" suggests a recurring cultural event where maidens gather to celebrate and pass down traditional values. Similarly, *ka Hlalangentombi* (Video 19) is both a metaphorical and literal place. The phrase *Hlala ngentombi* [sit like a maiden] is a directive reminding girls to sit with their legs closed and carry themselves with the dignity and modesty expected of maidens. The groups (Videos 18 and 19) function as a cultural club that can be experienced by outsiders on TikTok through the sharing of their values and experiences.

The maidens (Video 19) wear beadwork around their waists and heads. Beads in Zulu culture serve as a form of visual communication, historically conveying age, gender, marital status, and social identity (Boram-Hays, 2005: 42–48). Their use here reaffirms in-group belonging while simultaneously transforming a private tradition into a public celebration of Zuluness. In Zulu culture, *izithakazelo* [clan names] serve as powerful markers of identity and lineage, tracing descent from a founding ancestor and functioning as both forms of address and honour. Far more than personal labels, they symbolise collective belonging and continuity, preserving precolonial heritage while reinforcing unity and social cohesion within the clan (Turner, 1995: 74–75; Mhlambi, 2016: 109). Video 16 rejects the use of *izithakazelo* in intimate settings, while in Video 14, the Zulu candidate at a taxi driver interview introduces himself by his clan name. In formal interactions, addressing others by their *izithakazelo* is customary and signifies respect (Turner, 1995: 75).

In Video 16, the content creator humorously argues that using clan names during moments of intimacy, such as foreplay, is inappropriate. He explains that *izithakazelo* carry deep ancestral significance, and invoking the names of forefathers in such a context feels uncomfortable and out of place. He jokes that when he hears his clan name in this setting, he

immediately transforms into a middle-aged man with a potbelly and bald head, losing all romantic feeling. For him, clan names are too formal and sacred for playful or intimate use. This contrast between the two videos reflects how *izithakazelo* continues to hold cultural weight in contemporary Zulu society.

Video 5 further reflects this merging of education and commerce. The creator demonstrates the correct items required for traditional Zulu male attire, including how to hold a shield properly. The video ends with a promotional message advertising her Durban-based store, where these cultural items can be purchased. This reflects the commodification of heritage, where cultural knowledge is transmitted through market-oriented practices, and pride in Zulu traditions simultaneously supports entrepreneurship (Ndlovu, 2011: 268).

Video 4, where *ibhinca* commands Siri to buy meat at Kwa Mai Mai, also highlights the commodification of culture. Kwa Mai Mai in Johannesburg is a historical site tied to Zulu migrant labour during apartheid, where men sold traditional goods and preserved their cultural ties while living far from home (Davey, 2024). By referencing this, the creator connects contemporary Zulu identity to its historical economic and cultural spaces.

Video 7 introduces another layer of cultural continuity through Big Zulu's song, which narrates a man's journey across different regions to search for remedies and traditional interventions for love. The song affirms the everyday legitimacy of *izinyanga* [herbalists] and *izangoma* [diviners], who remain central to Zulu spirituality and healing. These practitioners integrate spiritual, economic, and social systems, applying indigenous techniques rooted in ritual, song, dance, prayer, and herbal knowledge to restore balance and well-being (Kendall, 1999: 94, 101; Flint and Parle, 2008: 312–313). By invoking these spaces and practices, the video illustrates how spiritual and medicinal traditions continue to shape the cultural landscape identity in modern life.

Video 20 extends this idea through Mbuso Khoza's performance of a traditional lullaby on a formal stage. The setting with professional lighting, décor, and signage reflects the formalisation and commodification of oral heritage. Knowledge once shared in domestic or communal spaces is now performed for public audiences, preserving culture while reframing it as a curated, consumable art form. As Letsie (2025) notes, Khoza bridges performance and education, using music and storytelling to share Zulu history and African heritage with contemporary audiences.

The performances show that lullabies are not merely songs to soothe children but carriers of intergenerational memory, social critique, and cultural wisdom. Their transition from homes and villages to formal stages and digital platforms reflects a shift in how knowledge is preserved and circulated. Through TikTok, these traditions are archived, remixed, and shared in new formats, ensuring continuity while allowing innovation. The platform thus becomes a digital repository of heritage, where cultural identity is sustained not through static preservation but through active reinterpretation and participation.

The examples analysed in this theme illustrate how TikTok operates as a participatory space where cultural knowledge and identity are continually reimagined through interaction. Users not only consume content but also contribute to the collective preservation of Zulu traditions, embodying Jenkins et al.'s (2009: 6) idea of participatory culture, where members feel socially connected and believe that their individual contributions matter. Each post becomes part of a larger cultural dialogue, allowing creators to engage in shared storytelling and co-production of meaning.

This process reflects the notion of cultural identity as an ongoing production rather than a fixed essence (Hall 1989: 69, 72). Identity here is expressed through participation and reinterpretation, shaped by memory, performance, and digital mediation. The blending of ritual, music, humour, and education demonstrates how tradition is not recovered in its original form but actively remade through new representational practices.

This fluidity opens possibilities for new articulations of identity in response to changing cultural and historical contexts (Hall, 1992: 279; Woodward, 1997: 11). Through TikTok, creators keep cultural continuity alive by turning it into an interactive process where they retell history, share heritage, and strengthen a sense of belonging within today's connected digital community.

5.3.2 Qualitative Conclusion

The qualitative findings highlight the dynamic and contested nature of Zulu identity on TikTok, showing how creators use performance, language, and digital affordances to construct, challenge, and adapt cultural meanings. Themes such as performing, visualising and Zuluness, platform participation, gender and moral negotiations, and cultural knowledge transmission reveal identity as fluid, relational, and continually reimagined through interactive digital practices. TikTok emerges as a vibrant site where tradition intersects with innovation, allowing

users to assert belonging, contest stereotypes, and sustain cultural continuity within a globalised media environment. This reflexive thematic analysis underscores that cultural identity online is not fixed but actively produced and transformed through collective storytelling and digital engagement.

5.3.3 Quantitative Analysis

The quantitative analysis examines how Zulu cultural identity is represented, constructed, and engaged with on TikTok through measurable patterns of visibility, interaction, and audience sentiment. Drawing on a dataset of 88 videos from the 4CAT dataset, 10 content creators and 18,977 user comments, this phase of the study provides an empirical foundation for understanding how indigenous cultural expression circulates within the short video format. The analysis addresses the research questions on how Zulu identity is represented and constructed, and the audience's engagement with the videos.

By combining descriptive statistics, engagement rate calculations, and sentiment scoring, the analysis identifies how creators present Zulu identity through performance, aesthetics, and language, and how audiences respond affectively and interactively to such content. The use of quantitative methods allows for a systematic exploration of patterns in visibility and response, providing insight into the popularity, reach, and emotional tone of cultural representation within the TikTok ecosystem.

5.3.3.1 Descriptive Statistical Analysis

This analysis was based on 88 TikTok videos collected from 4CAT using the hashtag #zulutiktok, posted between January and June 2024. Each video record includes creator-level information (follower count and total account likes) and video-specific engagement metrics (likes, comments, shares, and plays). The data reveal a broad spectrum of audience engagement, with some videos reaching millions of views while others attract relatively few interactions. These patterns highlight the varied visibility and impact of Zulu-themed content on TikTok, illustrating how certain creators or content types attract larger or more interactive audiences.

To illustrate these statistical measures and their relevance to the study, Table 1 presents the descriptive statistics for key engagement metrics across the 88 sampled TikTok videos. These metrics, author followers, author likes, video likes, comments, shares, and plays, capture both creator influence and audience interaction. This study applied measures of central tendency (mean and median) and dispersion (standard deviation and range) to summarise and

assess variability within the dataset, where central tendency captures the typical value and dispersion reflects how spread out the data is (Deacon et al., 2021: 106). Providing an overview of how engagement with Zulu-themed TikTok content varies across the sample.

Table 5-2. Descriptive statistics of engagement metrics for 88 TikTok videos scraped via 4CAT

Metric	Count	Mean	Std	Min	25%	50%	75%	Max	Range
Author followers	88	278,987.60	437,118.83	341	22,050	133,050	272,450	3,100,000	3,099,659
Author likes	88	21,852.41	28,535.80	1	3,052.25	10,850	29,750	175,100	175,099
Video likes	88	49,571.43	57,032.81	160	7,106.25	19,800	74,575	215,000	214,840
Comments	88	605.73	879.06	0	55	244	813.75	4,683	4,683
Shares	88	1,012.66	1,603.89	6	68.25	273	1,317.5	7,377	7,371
Plays	88	1,040,057.95	1,331,220.34	12,800	133,800	572,450	1,475,000	9,300,000	9,287,200

Table 5-2 summarises the descriptive statistics for key engagement variables across the 88 sampled TikTok videos from the 4CAT dataset. The results show substantial variation in both creator popularity and audience interaction. On average, video creators had approximately 278,988 followers (SD = 437,119), although this ranged widely from 341 to over 3.1 million, suggesting that both micro- and macro-influencers contribute to Zulu-themed content creation. Similarly, the average number of author likes was 21,852, ranging from as few as 1 to over 175,000, indicating uneven visibility and engagement among content creators.

In terms of video performance, the mean number of likes per video was 49,571, with a median of 19,800, showing that while a few videos achieved exceptionally high engagement, most received moderate levels of interaction. The high standard deviation (SD = 57,033) and large range (214,840) confirm substantial disparity between the most and least liked videos. Comment counts also reflected this unevenness, averaging 606 (SD = 879) and ranging from 0 to 4,683, which points to differing levels of audience participation and conversation across videos.

Similarly, shares averaged 1,013 (SD = 1,604), with a range extending from 6 to 7,377, indicating that while some videos inspired significant redistribution, others had limited reach beyond their original viewers. Finally, the plays variable revealed the most striking variation: videos were viewed an average of 1,040,058 times, but the range spanned from 12,800 to 9.3 million views, with a high standard deviation (1,331,220). This dispersion highlights that some Zulu-themed TikTok videos achieved viral reach while others remained relatively niche.

Overall, these descriptive statistics demonstrate clear disparities in visibility and engagement patterns across the dataset. The wide ranges and standard deviations suggest that audience engagement with Zulu-related TikTok content is highly uneven, influenced by factors such as creator following, video format, or algorithmic promotion. These quantitative trends align with the study's objective to investigate patterns of audience engagement and viewership behaviours exhibited towards Zulu-themed videos on TikTok, using 4CAT to gather and analyse data on viewership metrics.

5.3.3.2 Engagement Rate Calculation

The objective of this study was to investigate patterns of audience engagement and viewership behaviours exhibited towards Zulu-themed videos on TikTok using 4CAT to gather and analyse data on viewership metrics. Engagement reflects how audiences behaviourally respond to social media content through actions such as commenting, liking, sharing, or

searching (Arman and Sidik, 2019: 3). It therefore serves as a useful indicator of user interaction and connection with online cultural representation. For the dataset of 88 videos, engagement was measured using the play-based engagement rate, calculated as:

Engagement Rate (ER) = likes + comments + shares) / plays × 100%

$$\text{ER by play} = \left(\frac{(\text{Likes} + \text{Comments} + \text{Shares})}{\text{Plays}}\right) * 100$$

Calculating engagement is important on TikTok because the platform's FYP delivers content algorithmically (Zeng et al., 2021: 3163), allowing videos to receive many plays without genuinely engaging viewers. Plays alone are a passive metric, as someone may scroll past a video without interacting, which does not indicate meaningful engagement. By measuring likes, comments, and shares relative to views, the engagement rate provides a more accurate reflection of how viewers respond to content.

For instance, user001*'s* video received 39,600 likes, 459 comments, and 825 shares from 2,900,000 plays, producing an ERplay of 1.41%, classified as low engagement (Table 5-3). This calculation illustrates that despite high visibility, not all videos translate reach into meaningful interaction. ER quality can be categorised as low, good, or high, based on the average (mean) engagement rate (Arman and Sidik, 2019: 4). The mean, a common measure of central tendency, represents the typical value within a dataset by summing all observations and dividing by their number. This helps identify the central point of audience interaction levels and allows for meaningful comparison across different datasets or populations (Arman and Sidik, 2019: 4).

High engagement shows that a video resonates with its audience and encourages interaction, while low engagement indicates limited audience connection despite potential visibility. This approach is crucial for understanding audience behaviour and content effectiveness, especially when studying cultural or language-specific videos that aim to foster active participation rather than just reach.

The engagement rate (ER) was calculated based on play count and rounded to two decimal places. The following ranges were used to define engagement levels:

- Low: ER_play_rounded 0.00 – 3.00
- Moderate: ER_play_rounded 3.01 – 8.06

- High: ER_play_rounded 8.07 and above

This way, it can be explained in simple terms:

- Anything ≤ 3.00 is Low engagement
- Anything between 3.01 and 8.06 is Moderate
- Anything ≥ 8.07 is High

Table 5-3. shows sample engagement quality; full results in Addendum E.

(1 = Low, 2 = Moderate, 3 = High)

Author	**Likes**	**Comments**	**Shares**	**Plays**	**ER_play**	**ER_play_rounded**	**ER_play_quality**	**ER_play_code**
user001	39600	459	825	2,900,000	1.4098	1.41	Low	1
user036	2519	35	82	133,500	1.9745	1.97	Low	1
user014	26900	242	375	2,000,000	1.3758	1.38	Low	1
user072	43600	718	999	581,500	7.7931	7.79	Moderate	2
user046	9788	0	555	257,200	4.0213	4.02	Moderate	2
user051	69700	393	3691	1,300,000	5.6757	5.68	Moderate	2
user007	16000	265	164	198,200	8.2891	8.29	High	3
user066	78400	782	284	545,000	14.5809	14.58	High	3
user003	201700	2812	6180	2,600,000	8.1035	8.10	High	3

The overall engagement rate (ER) for the 88 Zulu-themed TikTok videos averaged 5.77%, with a median of 5.30%, indicating generally moderate audience interaction. The standard deviation (3.49) reflects notable variation in engagement levels across videos, with rates ranging from a minimum of 0.18% to a maximum of 17.28%. This suggests that while most videos attract moderate engagement, a few perform exceptionally well or poorly depending on content and presentation.

Engagement Categories and Distribution

A descriptive content analysis was conducted to summarise and categorise observable engagement patterns across the sampled TikTok videos. This approach focuses on describing visible and quantifiable features of the content (Basch et al., 2022), such as interaction rates and thematic distribution, without interpretive inference. When grouped by engagement quality, half of the videos (44; 50%) fell into the moderate range, 22 videos (25%) into low, and 22 videos (25%) into high engagement (Table 5-4) and (Figure 5-21). This distribution indicates that Zulu-themed content generally maintains a steady level of audience interest, though only a quarter of posts achieve strong interaction.

Table 5-4. Distribution of engagement levels among Zulu-themed TikTok videos (n = 88), showing range of engagement rates (ER%) and frequency of videos per category

Engagement Level	**Range (ER%)**	**Video Count**	**Percentage**
Low	≤ 3.00	22	25%
Moderate	3.01 – 8.06	44	50%
High	≥ 8.07	22	25%
Total		88	100%

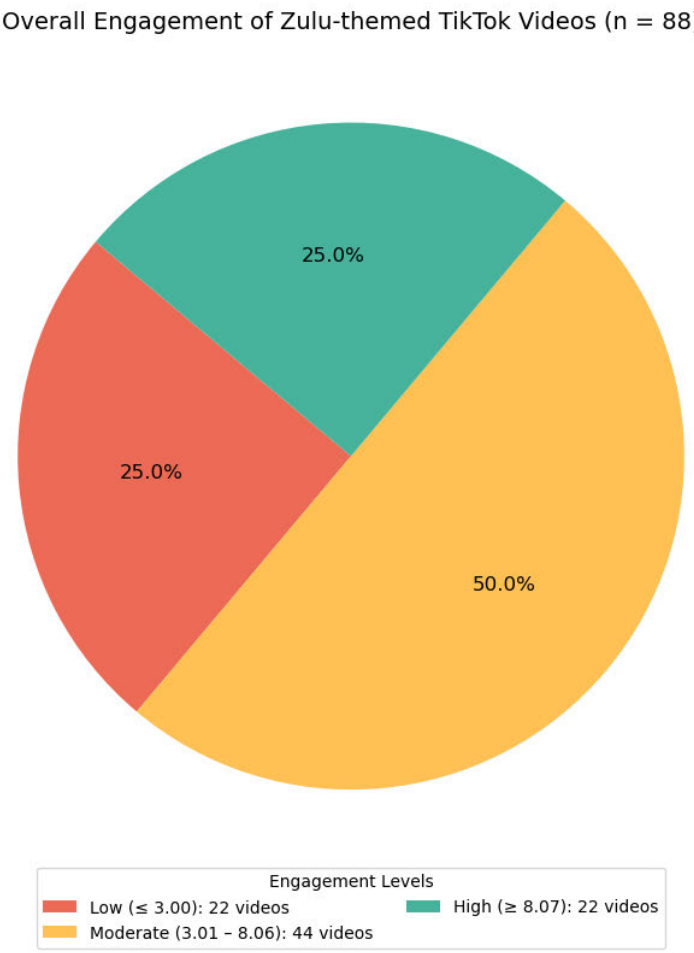


Figure 5-21. Engagement levels of Zulu-themed TikTok videos: Moderate (50%), Low (25%), High (25%).

These results directly address the research objective of identifying audience engagement patterns. The prevalence of moderate engagement suggests consistent interest in Zulu identity on TikTok, while the smaller number of high-engagement videos implies that certain representational strategies influence audience response.

5.3.3.2.1 Engagement by Theme

Engagement is most concentrated around the *amabhinca* theme, which dominates both in frequency and interaction. Out of 88 coded videos, 51 referenced *amabhinca*, achieving a median engagement rate of 7.23% and generating 18 high-engagement videos (Table 5-5). This prominence reflects how *amabhinca* identity is performed through isiZulu language use, *amabhinca* fashion (e.g., Brentwood pants, Carvela shoes, Omega sandals, *umqhele* [headband], and the frequent use of maskandi music. These performances resonate with audiences by linking cultural pride to a distinct aesthetic of style and identity.

Table 5-5. Median engagement rates (ER_play) by thematic category, showing number of videos and frequency of high-engagement cases (n = 88).

Theme	**Median ER_play (%)**	**Video Count**	**High-Engagement Videos**
Amabhinca	7.23	51	18
Music video	7.06	3	1
Celebrity	7.02	7	2
Dancing	6.18	24	6
Lifestyle	4.97	11	3
Traditional attire	4.66	11	2
Singing	4.21	6	0
Matric dance	4.02	1	0
Storytelling	4.02	1	0
Livestock	6.42	1	0
Graduation	2.36	1	0
Ceremony	1.52	2	0
Phobias	0.40	1	0

The dancing theme (median 6.18%) often overlaps with *amabhinca* performances, appearing together in 17 videos demonstrating how bodily performance *ingoma* dancing reinforces visual and linguistic expressions of Zulu identity. Music videos (7.06%) and celebrity-related content (7.02%) also perform strongly, benefiting from TikTok's emphasis on sound, rhythm, and visual appeal.

By contrast, *lifestyle* (4.97%) and *traditional attire* (4.66%) themes show moderate engagement, depicting everyday practices like traditional food (*inyama yenhloko*), fetching water and social gatherings. Though less spectacular, these representations normalise

indigenous practices for digital audiences. Ritual and ceremonial content, such as weddings and *umemulo*, record the lowest engagement.

Analysis of theme co-occurrence shows that *amabhinca* frequently appears alongside dancing, highlighting the embodied nature of cultural performance:

- 51 videos included *amabhinca* expressions
- 24 included dancing
- 17 featured both themes

This overlap illustrates how identity is expressed not only through dress and language but also through movement. Such performances merge traditional forms like *ukusina* [traditional dancing] using platform affordances like on-screen text, emojis and hashtags, reinforcing Zulu cultural visibility on TikTok. The quantitative findings show that Zulu cultural representation on TikTok thrives through performative and visually expressive formats. Themes that combine music, movement, and *amabhinca* expressions achieve the highest engagement, underscoring that expressions of identity are central to sustaining audience attention and cultural visibility online.

5.3.3.3 Hashtag Frequency and Co-occurrence

The TikTok captions exhibited a mix of global and local hashtags from all 98 videos in the dataset which include the 4CAT dataset and purposively selected content creators. Table 5-6 lists the 20 most frequent hashtags (combined count = 292 occurrences). The most common tag was #sama28 (42 occurrences, 14.4%), followed by #fypã (30, 10.3%) and #fyp (28, 9.6%). These are broadly viral or community-driven tags. Among culturally specific tags, #ibhinca (24, 8.2%), #bhincanation (23, 7.9%), and #*amabhinca* (14, 4.8%) ranked highly.

Although the dataset was scraped using #zulutiktok, this specific hashtag appeared in only 17 videos (5.8%). TikTok surfaces related content regardless of the precise tag, and creators often use alternative cultural or trending hashtags such as #sama28, #bhincanation, or #fypã. Scraping a single hashtag, therefore, captures a wider cultural ecosystem. Hashtags function expressively and strategically: they co-locate identities (Xu, 2020: 1084), create cultural "ecologies" or "ecosystems" (Eriksson and Lindgren, 2018: 8; Xu, 2020: 1086), and are frequently stacked to increase visibility (Klug et al., 2020: 88). TikTok's recommendation algorithm shows related content for a culture even if the precise hashtag is absent. In practice,

popular Zulu-themed posts often include tags like #sama28, #maskandi, or #bhincanation to signal cultural context.

Table 5-6. Top 20 of 292 hashtags in Zulu-themed TikTok captions

Hashtag	**Count**	**Percentage**
#sama28	42	14.4%
#fypã	30	10.3%
#fyp	28	9.6%
#ibhinca	24	8.2%
#bhincanation	23	7.9%
#zulutiktok	17	5.8%
#trending	16	5.5%
#maskandi	16	5.5%
#amabhinca	14	4.8%
#maskandivibes	13	4.5%
#satiktok	11	3.8%
#viral	10	3.4%
#zulu	9	3.1%
#nkabination	8	2.7%
#foryou	7	2.4%
#bigzulu	7	2.4%
#nkabirecords	7	2.4%
#awufuniukungqoma	7	2.4%
#maskandimusic	6	2.1%
#nkosinathisah	6	2.1%

Beyond individual frequencies, hashtags co-occur in predictable clusters. For example, #sama28 often appears with other local tags like #bhincanation, and #maskandi frequently co-occurs with #maskandivibes. Co-occurrence networks reveal that Zulu-related videos commonly use combinations of cultural tags and trending labels. The prominence of tags like #sama28 and #bhincanation indicates strong community-driven labelling of content. The co-occurrence network of the top 50 shows how hashtags cluster together, node size indicates frequency, while thicker edges signal stronger connections (Figure 5-22).

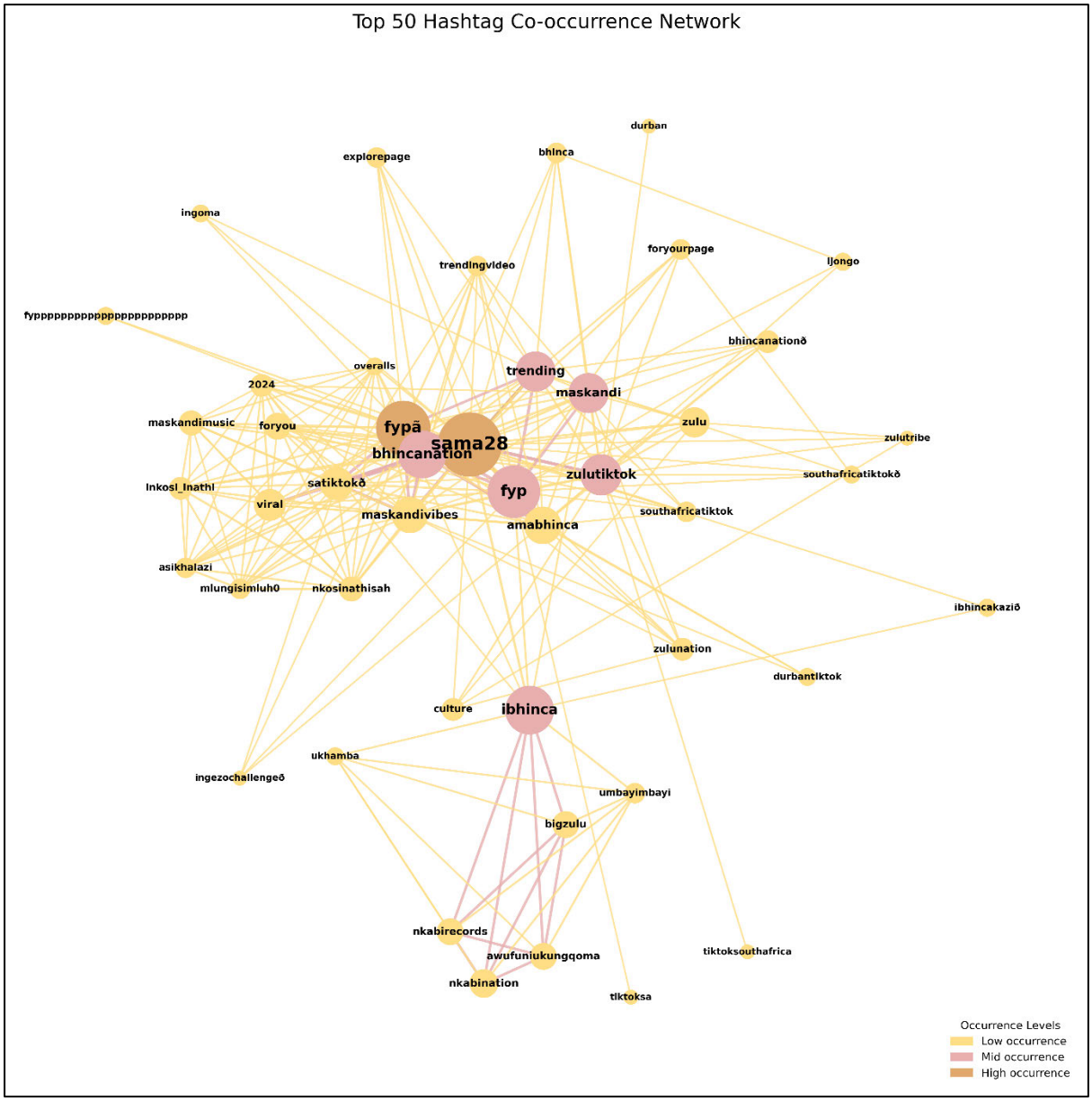


Figure 5-22. Hashtag clusters and their co-occurrence network.

Node size indicates hashtag frequency, with larger nodes representing more frequent use in captions (Figure 5-23). Node colour reflects occurrence level: brown for high occurrence, mauve for mid occurrence, and yellow for low occurrence. Edges (connecting lines) show co-occurrence between hashtags within the same dataset, and thicker edges represent stronger co-occurrence relationships.

Another way to visualise hashtag frequency is through a word cloud, where each hashtag appears as a word sized proportionally to its occurrence in the dataset. Larger words indicate more frequent use across TikTok posts, suggesting greater popularity or thematic centrality, while smaller words represent less common or niche topics. This visualisation

provides an intuitive visual summary of trends and recurring themes in the TikTok captions. By observing which hashtags dominate the visualisation, one can quickly identify which topics, cultural elements, or trends are most prominent in the Zulu TikTok community.



Figure 5-23. Word cloud of 292 hashtags from Zulu-themed TikTok video captions.

5.3.3.4 Descriptive Content Analysis

The sample focused on ten TikTok creators, identified as cultural intermediaries (Maguire and Matthews, 2012), who consistently produce isiZulu-language or Zulu cultural content. A key observation is the audience reach, where mega-influencers such as user074, with 3.3 million followers, dominate visibility, while mid-level and smaller creators contribute niche but culturally significant content. In terms of gender representation, three female creators primarily focus on ceremonial and traditional music content, while seven male creators mainly use comedy, lifestyle, and fashion to express Zulu identity. There is also a generational spread (Figure 5-24): younger creators aged 20 to 25 and those in the maiden group emphasise ceremonies, attire, and music; middle-aged creators between 25 and 35 gravitate towards comedy, storytelling, and fashion; while older creators aged 45 to 50 maintain traditional music and festival performances.

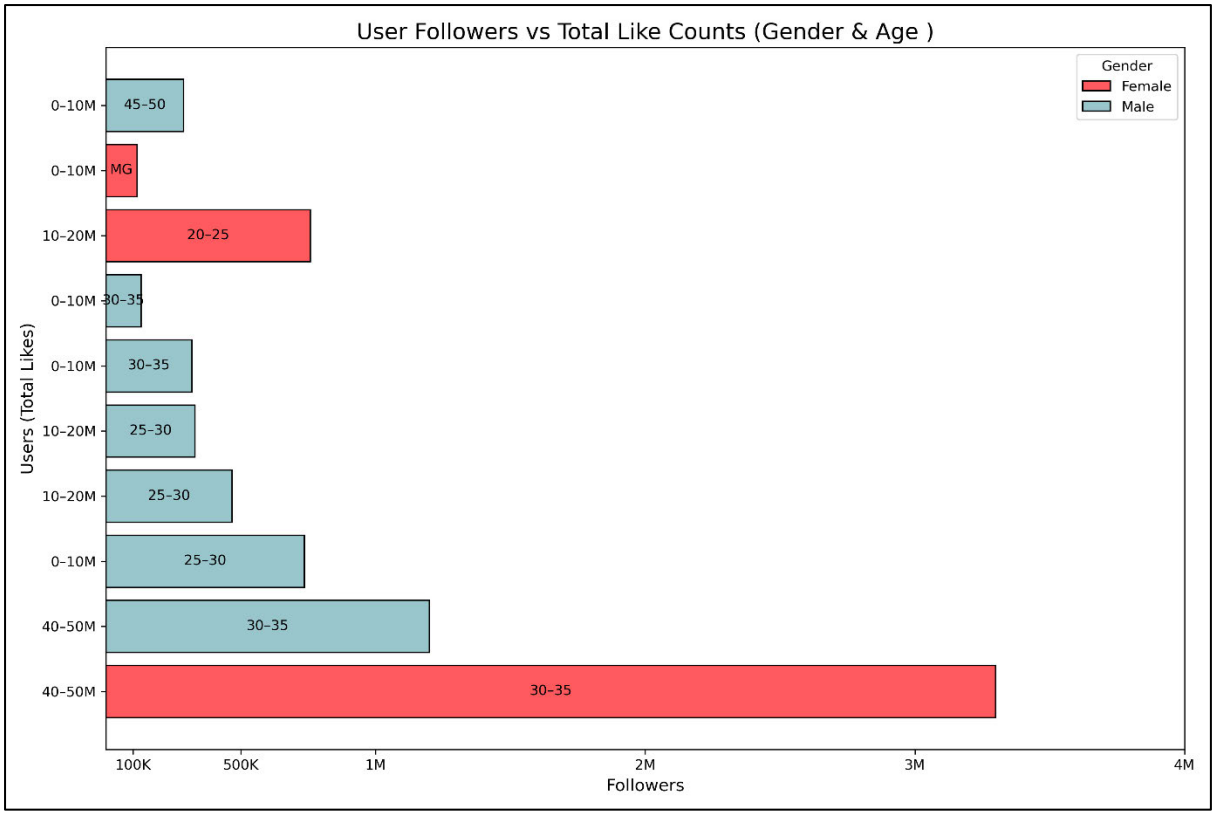


Figure 5-24. User engagement patterns by age and gender: followers vs. total likes.

The content types (Figure 5-25) are divided into comedy and storytelling, represented by users such as user075, user076, user033, user077, and user078; ceremonial and traditional music showcased by user074, user080, user081, and user082; and fashion and lifestyle content primarily created by user079, with some overlaps by user074 and user077. Language is a crucial component, as nine out of the ten creators use isiZulu as their main medium, highlighting the indigenous language as a core marker of cultural authenticity. Culturally, female and older creators maintain traditional rituals and music, while younger male creators adapt culture to contemporary formats through comedy, lifestyle, and fashion.

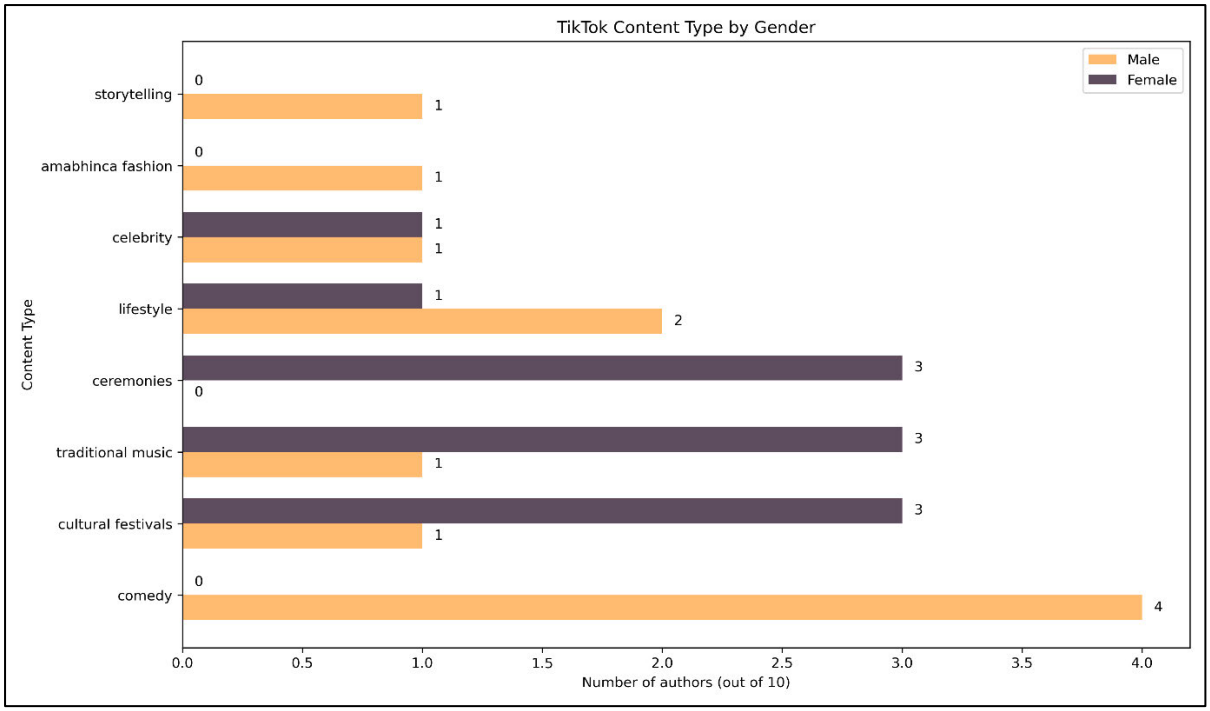


Figure 5-25. Comparison of TikTok content categories by gender for selected Zulu creators.

In conclusion, Zulu cultural identity on TikTok is multilayered and expressed through various forms such as language, performance, fashion, comedy, and ceremonial content. Content creators across generations actively construct, negotiate, and perform Zulu identity, combining both dominant and niche forms to connect tradition with contemporary digital culture.

5.3.3.5 Language Use and Dialogue

Of the entire dataset of 98 Zulu-themed TikTok videos analysed, isiZulu was overwhelmingly the language of choice, appearing in 82 videos (83.7%), with only a few combining English or other languages (Table 5-7). This highlights the centrality of indigenous language in expressing cultural identity on the platform. Spoken dialogue was relatively uncommon: only 16 videos (16.3%) contained speech, whereas 73 videos (74.5%) relied primarily on nonverbal forms such as music, dance, or visual performance. This suggests that Zulu TikTok creators tend to communicate meaning through embodied and performative expression rather than verbal commentary. Consistent with this trend, 65.3% of the videos incorporated music or sound, underscoring TikTok's inherently audiovisual format. Videos without sound accounted for 22.4%, while 12.2% were deleted or had unavailable audio at the time of analysis. Together, these findings reinforce the dominance of visual and musical storytelling in Zulu TikTok content—an approach that aligns with Kennedy's (2020: 1070)

observation that TikTok's format is optimised for short, audio-visual performances enhanced by music and effects.

Table 5-7. Language, speech, and sound frequency in Zulu-themed TikTok videos (n = 98).

Variable	**Count**	**Percentage**
Language Used		
isiZulu	82	83.7%
English and isiZulu (mixed)	3	3.1%
English only	1	1.0%
English, isiZulu and French	1	1.0%
Non-verbal (nature sounds)	2	2.0%
Deleted/Unavailable	7	7.1%
Unknown	1	1.0%
Total	98	100%
Presence of Speech/Dialogue		
Yes (speech/dialogue present)	16	16.3%
No (nonverbal only)	73	74.5%
Deleted/Unavailable	7	7.1%
Unknown	2	2.0%
Total	98	100%
Music/Sound Category		
Yes	64	65.3%
No	22	22.4%
Unavailable (deleted)	12	12.2%
Total	98	100%

5.3.3.6 Sentiment Analysis

A total of 18,977 user comments were collected from the total 98 Zulu TikTok videos. The objective of this phase was to carry out a sentiment analysis of Zulu-related content and user responses to identify recurring emotional tones, narratives, and perceptions associated with the portrayal of Zulu cultural identity. This analysis speaks directly to RQ2: What are the audience engagement patterns for Zulu-themed videos on TikTok?

By quantifying the emotional valence of audience responses, the sentiment analysis provides insight into how users interpret and emotionally engage with Zulu cultural expression on TikTok. Through this lens, sentiment analysis functions as an indicator of how cultural representation resonates with audiences. It captures affective engagement, how users feel about and respond to the depiction of Zulu identity and reveals the extent to which cultural content generates shared emotion and meaning. In doing so, it demonstrates that TikTok operates as a digital space where Zulu cultural identity is dynamically shaped through both creative expression and audience reception.

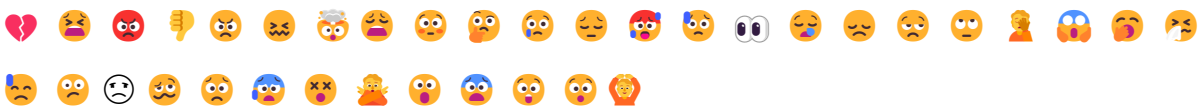
To account for the affective dimension of emojis in TikTok comments, the analysis employed the Emoji Sentiment Ranking developed by Kralj Novak et al. (2015), which provides polarity scores (positive, negative, neutral) for commonly used emojis based on a large corpus of European-language tweets. In this dataset, out of all the emojis present, 9 had already been scored according to Kralj Novak et al. (2015), while the remaining 111 required additional scoring to capture their sentiment.

Below is a list of all the emojis used in the dataset, including sentiment score:

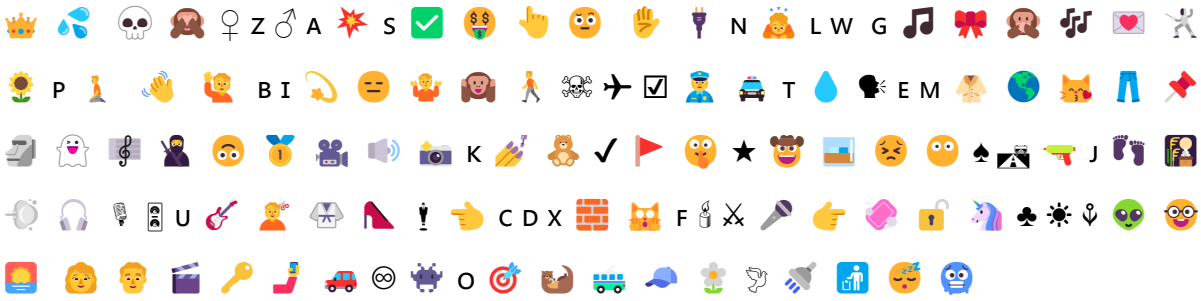
5.3.3.6.1 Positive



5.3.3.6.2 Negative



5.3.3.6.3 Neutral



Following the translation of isiZulu comments into English and the preprocessing of emojis, the sentiment analysis was conducted in three stages to capture both the written and non-verbal forms of emotional expression present in the TikTok data.

The first stage focused on text sentiment scoring. Each translated comment was analysed using the TextBlob library, which calculates a polarity score between –1 and +1. Positive values indicate a positive tone, negative values indicate a negative tone, and a value of zero represents a neutral sentiment. This step provided an initial measure of how users expressed approval, criticism, or neutrality through language.

The second stage integrated emoji sentiment. Emojis were matched with sentiment values based on Kralj Novak et al.'s (2015) Emoji Sentiment Ranking and further refined through manual scoring of 111 emojis that frequently appeared in the dataset. Adjustments were made where global interpretations of certain emojis did not fit local usage. For instance, the emoji 😭, which is often seen as negative in international datasets, was assigned a positive value of 1 because in South African TikTok discourse, it commonly conveys laughter, affection, or emotional excitement rather than sadness. For comments containing multiple emojis, the average emoji sentiment score was calculated to represent the overall emotional tone.

To integrate textual and non-verbal affective cues, a combined sentiment score was then calculated as the mean of text polarity and emoji sentiment using the formula:

$$\text{Combined Sentiment Score} = \frac{(\text{Text Polarity} + \text{Emoji Average})}{2}$$

This ensured that both language and emoji expressions contributed equally to the overall emotional classification of each comment.

The third stage combined both text and emoji sentiment to create a single measure of affect. The combined sentiment score was obtained by averaging the text polarity and the emoji sentiment score. Each comment was then categorised as positive, neutral, or negative based on this overall value. This approach made it possible to consider not only what users said but also how they expressed emotion through emojis, which are important non-verbal cues in digital communication.

Through this process, a total of 18,977 comments were transformed from unstructured text into structured sentiment data that could be statistically summarised and visualised. The average combined sentiment score was 0.41, showing that comments were generally positive in tone. The sentiment distribution shows that 12,782 comments (67.36%) were positive, 5,721 (30.15%) were neutral, and only 473 (2.49%) were negative (Figure 5-26).

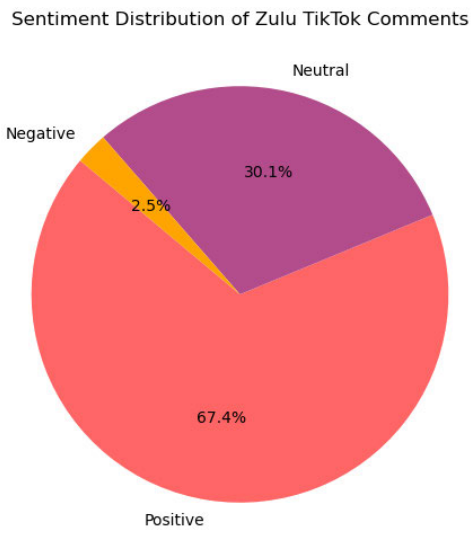


Figure 5-26. Sentiment Distribution of Zulu TikTok Comments.

These results indicate that engagement with Zulu cultural content on TikTok is largely appreciative and supportive. Positive responses appear across both text and emoji use, while negative comments remain minimal, suggesting limited hostility or overt criticism. This positivity can be understood within the broader dynamics of algorithmic curation and hashtag-driven discovery. Social media platforms tend to surface content within echo bubbles and filter-like environments in which users are repeatedly exposed to material aligned with their interests or identities, reinforcing shared perspectives and limiting encounters with divergent views (Bruns, 2021: 33). Hashtags contribute to this by enabling users to locate like-minded others and affiliate with culturally specific communities (Olszanowski, 2015: 235), effectively funnelling content into publics already predisposed to appreciate or identify with Zulu-themed videos.

Within such environments, creators often craft content for an imagined audience that they expect will appreciate and support Zulu cultural content, shaping humour, performance, and affect according to the perceived norms and expectations of that community. This imagined audience functions as a guiding frame for self-presentation and cultural expression (boyd, 2011: 44). Thus, while the comment data reflects strong positive engagement, these patterns may partly reflect the algorithmically shaped publics and culturally aligned audiences within which Zulu TikTok circulates.

5.3.3.7 Conclusion - Quantitative

The quantitative results reveal that Zulu cultural identity on TikTok is both highly visible and positively received. Videos featuring isiZulu language, dance, traditional attire, and *amabhinca* performance styles generate some of the highest engagement rates, demonstrating strong audience interest in authentic and expressive cultural representation. These findings show that TikTok is not merely a site of entertainment but also a participatory cultural space where Zulu identity is rearticulated through everyday digital performance.

In relation to audience engagement, patterns indicate that users interact most with videos that foreground cultural pride, humour, and creativity. Positive sentiment dominates across comments, with users frequently employing emojis such as 😂, 🥰, and 😍 to express

laughter, admiration, and emotional warmth. The integration of emoji and textual sentiment provides an integrated understanding of audience affect, showing how viewers use multimodal expression to signal connection and cultural belonging.

Taken together, these results suggest that TikTok enables the active circulation and reconstruction of Zulu identity within digital culture. The strong engagement and overwhelmingly positive affect reflect a participatory affirmation of cultural heritage, illustrating how audiences co-construct meaning alongside creators. This quantitative phase, therefore, lays the groundwork for the qualitative analysis that follows, which explores the deeper representational strategies and identity negotiations within Zulu TikTok content.

5.3.4 Quantitative Conclusion

The findings reveal a complex and dynamic digital cultural landscape where Zulu identity is actively produced through visual performance, language play, and platform participation. Video descriptions highlight the multimodal richness of content, showcasing traditional dress, symbolic gestures, and hybrid cultural practices embedded in visually and aurally expressive formats. Qualitative thematic analysis identifies key themes, including the performance of Zuluness, digital affordances enabling cultural expression, gendered and moral negotiations, and processes of cultural knowledge transmission and continuity. Quantitative analysis complements these interpretations by uncovering patterns in audience interaction, illustrating uneven engagement levels with notable prominence of culturally resonant themes such as the *amabhinca* identity. Overall, the chapter demonstrates that Zulu identity on TikTok is not a fixed heritage but a negotiated, performed, and community-affirmed construct within digital social spaces, marked by both continuity and innovation in cultural expression.

5.4 Interpretation of Results

5.4.1 RQ1: How is Zulu cultural identity represented and constructed through TikTok's affordances?

Zulu cultural identity on TikTok is represented and constructed through vernacular creativity every day, grassroots performances produced by ordinary users rather than mass media (Burgess, 2006:202). TikTok's participatory affordances, including duets, stitches, hashtags, sound remixes and low-barrier video tools, allow creators to remix tradition, perform identity, and engage in social commentary. This decentralised design shifts cultural authority

away from institutions and celebrities, and places it in the hands of everyday users who actively shape how Zuluness is expressed and understood (Zuo and Wang, 2019: 1).

Qualitative findings show that identity is communicated through a wide range of symbolic codes: traditional attire, isiZulu linguistic expressions, praise poetry, ritual gestures, *hlonipha* [respect] customs, humour, and dance. These signs draw from longstanding traditional expressive practices such as traditional song and dance (*ingoma*) with linguistic expression but appear in stylised or abbreviated forms suited to TikTok's rapid, visually driven format. Clothing is the most dominant marker of identity, with creators wearing beadwork, *isigege* (short skirts), *amabhinca* aesthetics (traditional wear blended with branded luxury clothing), *umhlwehlwe* (the ceremonial caul) and spotted cat-print fabrics in both traditional and modernised styles. These visual cues are frequently paired with *maskandi* music, which functions as an auditory marker of authenticity and cultural pride. Humour plays an equally important role, exaggerating stereotypes, negotiating generational tensions, and highlighting everyday social norms.

Identity is also constructed through the settings in which these performances occur. The *mise-en-scène* of Zuluness on TikTok is grounded in familiar spaces such as township yards, living rooms, and community halls, where cultural identity is woven into daily interactions. A mother disciplining her son, two women discussing married life, or a young man dancing in a backyard all illustrate how identity is embedded in ordinary social life rather than staged spectacles. Through these settings, TikTok becomes a window into the everyday lived Zulu experiences.

The content frequently comments on gender roles, virginity testing, *hlonipha* customs, polygamy, love and infidelity, family dynamics, alcohol and leisure culture, and tensions between tradition and modernity. Creators rework *izithakazelo* [clan praises], virginity testing practices, *amabhinca* identities, and spiritual practices involving churches, *izangoma* and *izinyanga*, demonstrating that heritage is preserved, contested, and adapted for contemporary contexts. Oral traditions, songs, lullabies and praise poetry are revived through call-and-response formats, maskandi, metaphor, humour and indigenous instruments. Linguistic creativity is central, with code-switching between *isiZulu*, English, and township slang reflecting urban multilingualism and identity play.

These performances are sustained largely by the content creators who consistently post *isiZulu* content: maidens celebrating *umemulo*, musicians sharing lullabies, creators teaching clan praises, and users performing skits rooted in cultural etiquette. The result is a hybrid, dynamic expression of Zulu identity that merges traditional symbols (such as *isigege*, *umhlwehlwe*, *ibheshu* and leopard-print fabrics) with modern aesthetics, humour, and platform trends.

An additional semiotic layer emerges through an indigenised emoji lexicon. Users deploy emojis such as 🛖, 🧼🛁, 🦗, 🙏, 🔥, 🤍, and 👌, adapting them to local contexts to infuse their content with culturally specific meanings. These emojis are interpreted through culture-bound "codes" that extend beyond their universal or global sense (Danesi, 2017: 30) and can be re-signified through Nguni cultural frameworks (Mgogo and Nokutywa, 2023). Their creative use produces a shared expressive vernacular that fosters cultural intimacy and reinforces a collective sense of belonging in digital spaces.

Quantitative findings strongly support these qualitative patterns. Videos that foreground traditional attire, *maskandi* music, *amabhinca* aesthetics, maidenhood, or heavy use of *isiZulu* recorded the highest likes, shares, and comments. This indicates that audiences actively reward culturally specific content and that the symbolic markers observed qualitatively also hold measurable significance. Sentiment analysis of 18,977 comments shows positive reactions expressed through text and emojis, affirming the themes of cultural pride, humour, and community recognition.

Together, the two strands show that TikTok's participatory culture does not merely reflect expressions of Zulu identity; it amplifies and shapes them. Identity becomes co-constructed through creator performances and audience engagement, with viewers acting as cultural custodians who affirm, challenge, or refine what is presented. This process aligns with the circuit of culture's (du Gay et al., 1997, 2013) moments of representation and identity, where meaning emerges through the interplay of symbolic expression and audience recognition. It also reflects Jenkins's conception of participatory and spreadable media, where content gains new meanings as it is circulated, adapted, and collectively interpreted (Jenkins et al., 2013: 6).

Who constructs the myths of Zuluness? The myths of *Zuluness* are collaboratively produced by both creators and audiences. Everyday users create cultural narratives through

vernacular creativity (Burgees 2006: 206), while audiences reinforce, contest, or reinterpret these narratives through comments, duets, shares, and emojis. This multi-voiced, participatory process decentralises cultural authority and results in a dynamic, continually evolving construction of Zulu identity, one that is negotiated rather than fixed, and shaped collectively within the participatory environment of TikTok.

5.4.2 RQ2: What are the audience engagement patterns for Zulu-themed videos on TikTok?

Audience engagement with Zulu-themed TikTok content reveals a pattern characterised by steady moderate interaction, with noticeable peaks in culturally resonant content. Of the 88 videos analysed, half achieved moderate engagement, a quarter high, and a quarter low, with an overall average engagement rate of 5.77% (ranging from 0.18% to 17.28%). These patterns indicate that while most videos attract consistent interest, certain posts reach viral levels when they draw strongly on recognisable cultural symbols or aesthetic appeal. Engagement is highest for content centred on *amabhinca* identity, dance, and music. *Amabhinca*-themed videos (n=51) recorded the highest median engagement rate (7.23%) and contributed 18 of the 22 high-performing posts. Their visual cues, such as Brentwood trousers, Carvela shoes, Omega sandals, *umqhele* (headbands), and maskandi soundtracks, serve as powerful cultural markers of Zulu masculinity and pride, making them instantly legible and appealing to audiences. Dance videos and celebrity/music-driven posts similarly benefit from the platform's audiovisual orientation, whereas ceremonial content such as traditional weddings or *umemulo* rituals tends to generate lower engagement, suggesting that dynamic, humorous, and stylised cultural expressions resonate more strongly than formal or static representations.

Audience sentiment further enriches this pattern. Analysis of 18,977 comments shows that engagement is positive, with the majority of responses expressing admiration, humour, respect, or cultural pride, 30.15% neutral, and only 2.49% negative. The comments dataset contained 120 unique emojis, highlighting a rich emotional expressiveness. While emojis often carry broadly recognisable or "global" affective meanings, their interpretation is never universal. Instead, they are read through culture-bound codes (Danesi, 2017: 30) and can be re-signified within Nguni cultural frameworks (Mgogo and Nokutywa, 2023), producing distinctly local meanings. In this study, emojis function as affective markers, identity signals, and emotional amplifiers, often reinterpreted through Zulu cultural meanings. In understanding this complexity, there is a clear need for emoji sentiment scoring and the development of an

emoji lexicon (Table 5-1) that accounts for both general affective meanings and culturally specific interpretations. This glocalisation of emoji use demonstrates why a combined qualitative and quantitative approach is essential to capture the layered ways in which emojis convey emotion, identity, and cultural context in Zulu social media communication.

Notably, engagement is not restricted to creators with large followings; mid-level and niche cultural content creators who consistently post isiZulu content, particularly in humour, fashion, or music, also attract strong interaction. These content creators play a crucial role in sustaining visibility and shaping the thematic direction of Zulu TikTok. Discoverability is further enhanced through community-driven hashtag ecosystems.

With hashtags such as #ibhinca, #bhincanation, #maskandi, and #sama28 appearing more frequently than broader labels like #zulutiktok, it indicates that cultural clustering and identity-specific tagging strategies guide audience circulation and increase visibility Klug et al., 2020: 88). This pattern supports scholarship that treats hashtags as communicative affordances that produce ad-hoc publics and cluster related content (Bruns et al., 2016: 21; Lindqvist and Lindgren, 2023: 4094), while also echoing cautions that reliance on single tags can limit the scope and generalisability of scraped datasets (Kanthawala et al., 2022: 3111). In short, the data both confirms the role of hashtags in forming networked publics and problematises any assumption that one tag (for example *#zulutiktok*) will capture the full spectrum of culturally relevant activity. This underrepresentation further justified the addition of a purposive creator sample, ensuring that culturally significant content not indexed by hashtags was still included in the dataset.

Taken together, these findings show that audience engagement with Zulu-themed TikTok content is driven by a combination of performative aesthetics, cultural pride, emotional resonance, and platform affordances. Videos that blend tradition with humour, dancing, and contemporary fashion, particularly those drawing on *amabhinca* identity, generate the strongest reactions. The positive sentiment and creative use of indigenised emojis reflect a participatory affirmation of Zulu heritage, demonstrating that audiences are not passive spectators but active contributors who invest in, negotiate, and circulate Zulu identity through everyday digital interactions. TikTok, therefore, emerges as a dynamic environment where cultural meaning is co-created, reinforced, and made socially visible through patterns of engagement.

5.4.3 RQ3: What thematic codes emerge from the analysis of Zulu-related content on TikTok?

Thematic codes emerging from the qualitative analysis of Zulu-related TikTok content reflect a dynamic interplay between tradition, modernity, identity, and digital creativity. Using RTA (Braun and Clarke, 2006; 2019), four overarching themes were identified, each revealing recurring patterns of meaning across multimodal performances.

5.4.3.1 Theme 1: Visualising and Performing Zuluness

Creators visually and performatively construct Zulu identity through traditional dress, dance, ritual symbols, and linguistic hybridity. Common cultural markers include the *umqhele* (headband), *ibheshu* (hide back covering), beadwork, *ingoma* dance, and maskandi soundtracks. These elements are often combined with contemporary fashion, township aesthetics, and global TikTok trends, resulting in hybrid performances that reflect both cultural pride and playful reinvention.

Language plays a central role, with creators using isiZulu, code-switching, and stylised speech patterns to assert belonging. Humour and parody are frequently employed to soften the seriousness of cultural expression, allowing identity to be performed in ways that are confident, self-aware, and accessible to diverse audiences.

5.4.3.2 Theme 2: Digital Participation and Platform Affordances

The second theme highlights how creators use TikTok's built-in features to co-construct meaning and circulate Zulu identity. Emergent codes include participatory remixing, platform economy, hashtag signalling, emoji meaning making, stitching and trend adaptation. Hashtags function as community-building tools, grouping Zulu cultural expression into collective digital spaces. Emojis form their own shared expressive vocabulary, used to convey admiration, purity, pride, humour, and affection. Video reply features, sound re-use, and filters allow creators to remix and respond to one another, producing a networked dialogue rather than isolated expressions. Users adapt global formats such as POVs and GRWMs to local cultural contexts, demonstrating how digital spaces enable collective authorship and shared cultural narration.

5.4.3.3 Theme 3: Gender, Morality, and Cultural Policing

This theme shows how TikTok becomes a space where cultural expectations are reinforced, questioned, or negotiated. The codes that emerge include maidenhood, masculinity,

hlonipha practices, social judgment, and moral discipline. Videos depicting maidenhood emphasise purity and collective identity, while performances of male authority draw on symbols such as cattle handling, stick-fighting objects, and *bhinca* expressions. At the same time, humour and skits reveal tensions between tradition and modern life, showing how young people negotiate expectations around behaviour, romance, and respect. Cultural norms are both upheld and gently critiqued, illustrating how morality is co-produced through play, irony, and peer observation, while stereotypes are reinforced and contested.

5.4.3.4 Theme 4: Cultural Knowledge Transmission and Continuity

TikTok serves as a participatory archive for teaching and preserving indigenous knowledge through storytelling, ritual explanations, lullabies, and ceremonies. Creators stylise these cultural elements, transforming private traditions into public performances that sustain cultural heritage while adapting practices to contemporary contexts. Some creators use TikTok to promote cultural businesses, showing how heritage becomes both a shared resource and an economic opportunity in turn preserves cultural knowledge. The platform supports intergenerational dialogue and collective identity formation through shared memory and creative reinterpretation.

5.5 Conclusion

This chapter analysed how Zulu cultural identity is dynamically constructed and engaged with on TikTok, informed by the qualitative analysis of twenty videos alongside extensive quantitative data. The qualitative video descriptions reveal rich multimodal performances where creators use a diverse range of visual content, linguistic creativity, and platform features to express, negotiate, and circulate cultural meanings. These videos encompass traditional dress and ceremonies, such as the *umemulo* [coming-of-age ceremony], as well as contemporary expressions through *amabhinca* fashion, maskandi music, comedic skits, and coded emoji use. Visual markers like the spotted cat print, as headbands (*umqhele*), t-shirts, and hide back covering (*ibhesu*) are prominent in videos, serving both as symbols of cultural pride and as performative declarations of Zuluness.

TikTok's affordances, including on-screen text, hashtags, stitching, and remixing of content, play a critical role in enabling participatory cultural practices. Creators strategically use captions and hashtags such as #zulutiktok, #ibhinca, and #maskandi to signal cultural affiliation and build digital communities, while emojis are repurposed with localised meanings to express emotions and convey cultural belonging. This co-creation of meaning between

creators and audiences through interactive features exemplifies Jenkins's (1992, 2006; Jenkins et al., 2013) theory of participatory culture.

The videos analysed display thematic variety across performing and visualising Zuluness, digital participation and platform affordances, gender and moral negotiations, and processes of cultural knowledge transmission and continuity. Content balancing tradition with humour, dance, and fashion achieves the highest audience engagement, as quantitatively supported by descriptive statistics across 88 videos that show *amabhinca*-themed posts consistently achieve high engagement rates. Sentiment analysis of 18,977 comments further evidences a largely positive reception sentiment expressed through comments and emojis.

Ultimately, this study demonstrates that Zulu cultural identity on TikTok is not a static heritage but an evolving digital performance. It is mediated through creative adaptation of traditional symbols and contemporary forms, negotiated through linguistic hybridity and platform-specific practices. The digital space functions as a vibrant participatory archive where cultural knowledge is preserved, contested, and commercialised.

6 CHAPTER SIX: CONCLUSION

6.1 Introduction

This study aimed to understand how Zulu cultural identity is represented, constructed, and negotiated through TikTok's affordances, and how audiences engage with and respond to this content. The inquiry was motivated by the problem statement outlined in Chapter One, which emerged from South Africa's shifting media landscape, from historically gatekept print and broadcast platforms to participatory, algorithm-driven social media, and the rapid growth of TikTok as one of the country's most influential social platforms. The study also addressed a significant gap in scholarship on indigenous language and cultural expression within short video environments, particularly the lack of research examining how isiZulu-speaking users perform and contest identity in everyday practices. Furthermore, while existing scholarship highlights TikTok's global role in identity expression, little was known about how Zulu cultural identity is articulated through visual, linguistic, musical, and humorous forms on the platform. Using a mixed methods approach, the study addressed its key objectives: (i) to examine patterns of audience engagement with Zulu-themed TikTok videos by using the Capture and Analysis Toolkit (4CAT) to collect and analyse quantitative metrics such as likes, shares, comments, and follower interactions; (ii) to conduct qualitative reflexive thematic analysis of Zulu-related TikTok videos and user comments to identify recurring themes, symbols, and cultural meanings; and (iii) to apply computational sentiment analysis to user comments to assess the emotional tone associated with Zulu cultural representation, integrating these findings with the qualitative themes of visualising and performing Zuluness, digital participation and platform affordances, gender, morality and cultural policing, and cultural knowledge transmission and continuity.

This chapter concludes the dissertation by presenting the major findings in relation to the research questions, objectives, and problem statement, and by outlining the study's contributions to cultural and media studies, particularly in relation to digital indigenous identity, vernacular creativity, and South Africa's participatory media landscape. The chapter also reflects on the significance of the study for understanding how isiZulu-speaking users perform and negotiate cultural belonging in mobile, algorithmic environments. Finally, it discusses the broader implications of the research, highlights its contributions to mixed methods scholarship in digital media studies, and offers suggestions for future research.

6.2 Summary and Synthesis of Findings

The findings show that Zulu cultural identity on TikTok is constructed through the use of platform affordances, traditional and modern performances, and interactions observed across the 98 videos and nearly 18,977 comments. Across both the qualitative and quantitative strands, patterns emerge that show how users actively make Zulu culture recognisable through visual cues, linguistic practices, skits and call-and-response songs. These patterns are not merely inferred; they are grounded in the specific ways that creators dress, dance, speak, caption, hashtag, and interact with their audiences, and how audiences, in turn, respond to these creative expressions through likes, comments, shares, emojis, and sentiment. Together, the findings show that TikTok enables users to express, share, and respond to Zulu cultural identity in multiple ways.

A consistent theme across the videos is the use of visual markers that signify tradition and belonging. In several clips (e.g., Videos 1, 3, 4, and 7), creators foreground *umhlwehlwe* [caul], beadwork, traditional skirts (*isigege*), and cat-spotted ceremonial attire as immediate cultural identifiers. These items function as communicative symbols repeated (Nkumane, 2001: 107; Boram-Hays, 2005: 42; Naudé et al., 2020: 6). Their appearance across the dataset demonstrates that visual performance is a key means through which creators signal and communicate Zulu cultural identity on TikTok. At the same time, the content illustrates how traditions adapt to contemporary contexts: maidens in Videos 18 and 19 wear mesh tops and short skirts instead of a beaded cloth, once used to cover only the pubic area as the only piece of clothing on a bare chest (Nkumane, 2001: 107).

The adaptation of global TikTok trends such as POV and GRWM (Videos 10 and 17) is localised within Zulu cultural contexts, showing how creators merge global formats with indigenous expression. Aspirational *amabhinca* luxury fashion is also juxtaposed with township settings, including RDP homes and backyard rentals (Gilbert et al., 1997: 138; Mashwama et al., 2018: 1695), highlighting how identity is shaped through lived experience rather than through historical preservation alone. These examples illustrate that creators do not simply reproduce culture; they actively reinterpret it through modern aesthetics, everyday environments, and contemporary digital practices.

The thematic analysis reveals that gender and morality are central sites of negotiation in the dataset. Videos depicting virginity testing, maidenhood, respect practices, and masculinity show how creators use TikTok to comment on, reinforce, or critique social norms.

This theme continues through content focused on relationships, where creators provide insight into gender roles: maidenhood and virginity testing (Videos 1, 18, 19), manhood and male-dominant roles, stick fighting (Videos 5 and 9), and cattle-handling (Videos 7 and 12).

Relationship dynamics appear frequently. Videos portray "love from the heavens" (Video 18), polygamy (Video 14), infidelity and cohabitation (Video 12), and love pursuits using traditional medicine (Video 7). The content reflects how cohabitation remains a social taboo (Posel and Rudwick, 2014b: 283), how polygamy is aligned with masculinity and cultural pride (Herbert, 1990:456), and how certain romantic pursuits blur the line between persistence and coercion, contributing to South Africa's broader struggle with gender-based violence (University of KwaZulu-Natal's, 2025). Videos 1, 18, and 19 link *ubuntombi* [virginity testing] to cultural pride, yet the audio referencing bribery for a positive outcome also hints at contested interpretations within these practices.

Language is a central marker of identity, with isiZulu appearing in 83.7% of videos through speech, music or sound. Code-switching of English, Afrikaans, and isiZulu (Video 2), and the use of call-and-response song structures with metaphorical language (Videos 3, 11, 18, 19 and 20). These practices support the finding that language is a core marker of belonging and cultural authority. Other linguistic forms also align with Zulu customs, including MaSibisi's name reflecting naming conventions in which married women retain their maiden surnames prefixed by *Ma-* (Msweli, 2002: 91), and in the same video (Video 13), her husband is not addressed by his first name. Linguistic respect (*isiHlonipho*) further shapes language use, as women avoid the first names of male relatives and instead use surnames (Rudwick and Shange, 2009: 68).

Hlonipha [respect] practices also reveal generational tensions and the ongoing role of respect in domestic life. Within Zulu families, hierarchy determines who may speak and how, and younger people are expected to defer to elders even during conflict (Dlamini, 1998:483; Rudwick and Shange, 2009:68). Resistance to these expectations is frequently interpreted as disrespect (Video 12). Another form of respect is the use of clan praises (*izithakazelo*), which are used as everyday forms of address that embed respect into social interaction (Turner, 1995: 74–75; Mhlambi, 2016: 109). However, a younger creator (Video 16) humorously rejects the use of *izithakazelo* during foreplay, while the character of an older man in a polygamous marriage (Video 14) introduces himself by his clan name, reflecting the negotiation of culture on TikTok.

Some videos challenge linguistic stereotypes, such as the Zulu creator (Video 15) who responds to a Sesotho video expressing himself in French, English and isiZulu. In the skit of one person, playing four characters, the creator speaks in isiZulu, Tsonga and Sesotho, a deviation from the common belief that Zulus resist learning other languages (Finchilescu and Nyawose, 1998: 57). On the other hand, the French-speaking Zulu whose immaculate English lacks any African accent is labeled a "coconut" (Rudwick, 2008: 102; Wilmot, 2014: 309), a contested marker of white cultural assimilation, while the coloured soccer player is celebrated for his fluency in isiZulu (Video 2). Cultural hybridity is also expressed through a white young man and an Xhosa young man (Videos 6 and 8) who both identify as *ibhinca* (singular), further expanding the boundaries of who may claim Zulu-associated identities. Together, these examples show TikTok users can affirm their identity, challenge assumptions, or mark contested cultural boundaries.

The quantitative finding that explicit speech appears in only 16.3% of videos, while music and sound dominate, further supports the observation that identity is expressed mainly through embodied, musical, and visual modes aligned with TikTok's affordances. Creators also use TikTok's interactive tools like hashtags, captions, emojis, duets, stitches, sounds, and the video-reply feature to circulate cultural representations. Hashtags such as #ibhinca, #bhincanation, #maskandi, and #amabhinca cluster consistently and often appear alongside broader tags like #fyp or #trending, demonstrating deliberate platform literacy. Users also adapt emojis (🛖, 🔥, 🙏🏾, 👌, 🧼🛁, 🏍) in culturally specific ways that extend beyond their general meanings and draw on Nguni semiotic frames (Danesi, 2017: 30; Mgogo and Nokutywa, 2023).

Audience engagement patterns further illustrate what resonates. Using 4CAT, the analysis of 88 videos shows generally moderate engagement, but the *amabhinca* theme stands out for both frequency and high interaction, producing 18 of the 22 high-engagement videos. Performative genres like dancing, *amabhinca* fashion, and maskandi music generate stronger engagement than ritual or ceremonial content, which records the lowest interaction despite its cultural importance. This pattern indicates that audiences favour creative, hybrid, and visually striking representations of culture over straightforward documentation. Sentiment patterns reinforce this conclusion of 18,977 comments reflecting predominantly positive responses, suggesting strong audience appreciation for Zulu cultural content.

The platform is also used for cultural education and economic activity. Creators such as Mbuso Khoza (Video 20) and sellers of traditional regalia (Video 5) demonstrate how knowledge is both shared and commercialised. Because South African creators cannot access TikTok's Creator Fund (Nozulela, 2025), some (Videos 9 and 10) redirect audiences to monetisable platforms like YouTube. Mainstream celebrities such as Big Zulu (Video 7), Nelisiwe Sibiya (Video 11), and Khoza use TikTok for self-promotion, blending cultural performance with participation in the creator economy.

Taken together, these findings show that Zulu cultural identity on TikTok is shaped through visual performance, language use, platform affordances, and community engagement, and is continually negotiated through themes of gender, morality, and cultural knowledge. The evidence demonstrates that creators and audiences co-produce identity through the specific features of the platform and through the everyday cultural practices embedded in their content. This interplay demonstrates that identity on TikTok is constructed in dynamic and participatory ways.

6.3 Contributions to Social Media Studies

The study advances cultural and media studies by providing empirical insight into the presence of indigenous languages on social media platforms, an area that has received limited academic attention. It further contributes to mixed methods research by demonstrating how quantitative engagement metrics can meaningfully complement qualitative thematic interpretation within participatory online environments. The analysis also expands understandings of contemporary Zuluness, showing it to be a fluid, performative, and evolving construct shaped through decentralised cultural authority in participatory platforms.

In terms of indigenous-language media scholarship, the study highlights how TikTok increases the visibility and everyday use of isiZulu in spaces often dominated by English. The findings also show how short-form video formats enable layered cultural expression that combines performance, narration, and aesthetic symbolism. Methodologically, the integration of 4CAT data with thematic coding offers a model for studying cultural identity on rapidly shifting platforms. Overall, the study demonstrates that Zulu identity on TikTok is dynamic rather than fixed, shaped through shared creativity, humour, ritual expression, and community participation.

6.4 Suggestions for Future Research

Future research could build on these findings by focusing more closely on TikTok as a cultural platform and the dynamics of Zuluness in digital spaces. One avenue is to conduct qualitative audience studies exploring how viewers interpret Zulu cultural content, whether they perceive it as authentic, aspirational, or performative. Similarly, production studies could examine how creators imagine their audiences and negotiate cultural identity through TikTok's affordances, such as hashtags, sounds, and algorithmic visibility.

Methodologically, this study highlights the limitations of current computational approaches for analysing indigenous languages and emoji use. There is a critical need for culturally contextualised sentiment analysis tools for South African languages to capture nuanced meanings in multilingual and code-mixed comments. Existing global lexicons often misinterpret emojis that convey humour, solidarity, or subtle critique. Developing context-aware emoji sentiment models and annotated datasets would significantly improve accuracy in these environments.

Comparative research across other indigenous language communities on TikTok could reveal whether similar identity negotiations occur, contributing to broader theories of digital cultural identity-making. Additionally, future work could explore gendered representations in greater depth, tracing how norms of femininity, masculinity, and respectability are reinforced or contested in Zulu TikTok performances.

6.5 Conclusion

This study demonstrates that Zulu identity on TikTok is not simply represented but actively constructed, negotiated, and performed through everyday multimodal creativity. Drawing on the circuit of culture (du Gay et al., 1997; 2013) and participatory culture (Jenkins, 1992, 2006; Jenkins et al., 2013), the analysis shows that identity-making on the platform is dynamic, iterative, and shaped by users' interactions with sounds, hashtags, captions, humour, and audience feedback. TikTok functions as a decentralised cultural space where isiZulu-speaking creators engage in what Hall (1989: 80) describes as formed through mixing, adaptation, and transformation, a creativity of "cut and mix", a continual reworking of cultural meanings shaped by historical legacies, power relations, and contemporary social experience.

Methodologically, the study integrated reflexive thematic analysis with descriptive statistics, content analysis, and sentiment analysis to capture both the texture of identity performances and patterns of audience engagement. Quantitative results reinforced qualitative insights: high-engagement videos frequently foreground isiZulu language, *amabhinca* aesthetics, dance, and *maskandi* music, while audience responses expressed overwhelmingly positive sentiment, often communicated through locally meaningful emojis. These findings highlight the need for culturally contextualised sentiment models and emoji lexicons, given the limitations of generic tools such as TextBlob in multilingual and culturally specific environments (Abkenar et al., 2021).

The study also shows that TikTok's representations of Zulu identity cannot be understood in isolation from longer histories of media mediation. Traditional media such as print, radio, and television have historically constructed Zulu identity through selective tropes such as warrior masculinity, rural traditionalism, respectability (*hlonipha*), patriarchal order, and linguistic pride. These portrayals, shaped by colonial, apartheid-era, and commercial imperatives, frequently stabilised Zuluness into recognisable archetypes and privileged elite or institutional voices.

Although TikTok opens participation to grassroots creators, many of these traditional media themes persist on the platform. Warrior imagery, patriarchal expectations, clan-based respect norms, and gendered roles long circulated in newspapers, radio drama, soap operas, and historical epics resurface in the video content. However, rather than reproducing them uncritically, TikTok users remix, parody, soften, intensify, or hybridise these motifs. The warrior figure appears through playful stick-fighting props or animal-skin accessories blended with Western clothing. Rural–urban tension is performed through *amabhinca* fashion that blends heritage attire with luxury brands, and norms surrounding married women, maidens, polygamy, or hlonipha are staged in humorous, self-reflexive ways that make visible both continuity and critique. This demonstrates that TikTok inherits symbolic repertoires from traditional media while transforming them through vernacular creativity, audience engagement, and algorithmic circulation.

Overall, TikTok as a participatory platform enables more visible and hybrid forms of Zulu identity, where cultural authority is partially decentralised and where users co-construct meaning through performance, remix, and everyday interaction. Rather than producing a singular version of Zuluness, the platform reveals multiple, overlapping, and sometimes

contradictory expressions shaped by age, gender, class, rural–urban mobility, and global digital influences. These digital performances amplify certain cultural markers while reshaping others, reflecting both historical continuities and contemporary transformations. In this sense, TikTok should be understood not simply as a space that showcases Zulu cultural identity, but as a site where identity is actively negotiated within the constraints of historical memory, shifting social expectations, and platform affordances. The study demonstrates that participatory media do not dissolve tradition but place it into circulation in new ways, allowing users to rework inherited cultural scripts while also exposing the tensions, hierarchies, and inequalities that continue to shape Zulu identity today.

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8 APPENDICES

8.1 Appendix A – Exemption Approval Letter

UNIVERSITY OF KWAZULU-NATAL
INYUVESI YAKWAZULU-NATALI

24 June 2024

Mrs Wendy Mbambo-Kibirige (222120333)
School Of Applied Human Sciences
Howard College

Dear Mrs Wendy Mbambo-Kibirige,

Original application number: 00026183
Project title: Representing Zuluness on TikTok: Exploring Zulu cultural identity in indigenous language short video format.

Exemption from Ethics Review

In response to your application received on 31 May 2024, your school has indicated that the protocol has been granted **EXEMPTION FROM ETHICS REVIEW.**

Any alteration/s to the exempted research protocol, e.g., Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through an amendment/modification prior to its implementation. The original exemption number must be cited.

For any changes that could result in potential risk, an ethics application including the proposed amendments must be submitted to the relevant UKZN Research Ethics Committee. The original exemption number must be cited.

In case you have further queries, please quote the above reference number.

PLEASE NOTE:
Research data should be securely stored in the discipline/department for a period of 5 years.

I take this opportunity of wishing you everything of the best with your study.

Yours sincerely,

[redacted]

Prof Lauren Eva Dyll
Academic Leader Research
School Of Applied Human Sciences

8.2 Appendix B – Dataset

author	author_foll	author_like	body	tiktok_url	likes	comments	shares	plays	theme	language u	speech/dia	music/sound
user001	28100	45900	River bath	https://ww	39600	459	825	2900000	lifestyle	Nature	no	no
user002	36600	5652	Replying to	https://ww	8485	29	71	959300	ceremony, traditional attire	Zulu	yes	no
user003	395400	29700	Ngiphucen	https://ww	200600	2806	6156	2600000	amabhinca expression dancing	Zulu	yes	yes
user004	7809	6283	Mangcolos	https://ww	17200	231	100	741400	traditional attire	Zulu	no	yes
user005	27400	15500	Umkhweny	https://ww	68800	0	3995	3400000	ceremony, traditional attire	Zulu	no	yes
user006	264100	5677	Kermit Era	https://ww	6497	83	103	120600	sports, lifestyle	English, Zu	yes	no
user007	392600	132	#isandlwar	https://ww	16000	265	164	198200	traditional attire, dancing	Zulu	no	yes
user008	253300	1486	A Zulu man	https://ww	176500	4683	4092	2200000	lifestyle, amabhinca expressions	Zulu	yes	no
user009	12000	10	ðŸ™Œproud	https://ww	3086	34	23	563400		Unavailabl	Unavailabl	Unavailable
user010	15400	1	Las mujere	https://ww	7386	66	139	1000000		Unavailabl	Unavailabl	Unavailable
user011	17300	7938	"Ngeke Slir	https://ww	13000	2512	51	307600	amabhinca expressions	Zulu	no	yes
user012	350	120	festa jawar	https://ww	160	4	14	101100		Unavailabl	Unavailabl	Unavailable
user013	181700	26500	#à¹à¸ à¸£à¸	https://ww	4777	163	700	1400000	phobias	Nature	no	yes
user014	3100000	10200		https://ww	26900	242	375	2000000	lifestyle	Unknown	no	yes
user015	38600	11000	Ngivuke ng	https://ww	3048	103	144	425100		Unavailabl	Unavailabl	Unavailable
user016	181100	8309	ðŸ#fypã#ã	https://ww	215000	1470	5443	3000000	ingoma singing	Zulu	no	yes
user017	250700	17600	#Part1 Usi	https://ww	123900	2642	2163	3200000	storytelling	Zulu	yes	no
user018	225400	7037	IZINTOMBI	https://ww	118900	1446	5397	3100000	dancing, ingoma singing, tradition	Zulu	no	yes
user019	383400	3018		https://ww	132900	978	1489	9300000		Unavailabl	Unavailabl	Unavailable
user020	19900	7511	#emakhay	https://ww	34000	218	218	1900000	lifestyle	zulu	no	yes
user021	11300	90000	He wants a	https://ww	93400	1120	513	1900000	lifestyle	Zulu	no	yes
user022	143800	14100	Effortlessl	https://ww	21100	0	360	713800	dancing	Zulu	no	yes
user023	67900	2034	Zulu man t	https://ww	12500	286	318	289200	lifestyle, amabhinca expressions	Zulu	yes	yes
user024	267500	16600	Pay attenti	https://ww	61500	909	1061	1100000	amabhinca expressions	Zulu	no	yes
user025	22500	51300	iBhinca leN	https://ww	137300	438	395	1400000	lifestyle, amabhinca expressions	Zulu	no	yes
user026	213900	2014	#iHawu ley	https://ww	98700	1237	608	1300000	amabhinca expressions	Zulu	no	yes
user027	17300	7997	Amabhinca	https://ww	12600	1184	66	186300	amabhinca expressions	Zulu	no	yes
user028	12800	6587	American E	https://ww	6256	48	50	129100	amabhinca expressions	Zulu	no	yes
user029	95100	16700	#trendingv	https://ww	38000	0	1348	1000000	amabhinca expressions	Zulu	no	yes
user030	229200	3855	Ziyalayaðð	https://ww	73300	355	611	1100000	dancing, amabhinca expressions	Zulu	no	yes
user031	36500	25700	Mamasðð¹	https://ww	27800	641	292	584300	dancing	Zulu	no	yes
user032	229200	3855	Mina nenga	https://ww	79500	407	848	986000	amabhinca expressions	Zulu	no	yes
user033	97700	3029	â¥ï¸ðð	https://ww	148800	1209	1313	1100000	amabhinca expressions	Zulu	no	yes
user034	5039	12300	Hheshe Ma	https://ww	430	11	10	19100	amabhinca expressions, graduatic	Zulu	no	yes
user035	46400	23700	Replying to	https://ww	6843	50	6	58600	traditional attire, amabhinca expre	Zulu	no	yes
user036	54600	2065	Hit after hit	https://ww	2519	35	82	133500	amabhinca expressions, dancing	Zulu	no	yes
user037	78600	1494	Combo yot	https://ww	10600	424	174	240500	traditional attire	Zulu	yes	no
user038	229200	3855	Awbhekeðð	https://ww	172600	704	3401	3600000	amabhinca expressions, dancing	Zulu	no	yes
user039	839700	64600	Lengoma i	https://ww	39900	348	408	503700	amabhinca expressions	Zulu	no	yes
user040	287300	75000	Replying to	https://ww	7194	124	55	98400	amabhinca expressions	Zulu	no	yes
user041	71900	12400	@handson	https://ww	64000	515	870	992000		Unavailabl	Unavailabl	Unavailable
user042	23300	19900	#SAMA28 #	https://ww	62800	0	185	1900000		Unavailabl	Unavailabl	Unavailable
user043	205900	72200	National A	https://ww	3090	17	30	54600	amabhinca expressions	Zulu	no	yes
user044	205900	72200	Replying to	https://ww	9445	102	35	111600	amabhinca expressions, lifestyle	Zulu	no	yes
user045	205900	72200	Uzophela u	https://ww	2946	17	36	86300	amabhinca expressions	Zulu	no	yes
user003	404500	29900	Ngiphucen	https://ww	201700	2812	6180	2600000	amabhinca expressions	Zulu	yes	no
user046	205900	72200	Ohh itâ Ar	https://ww	111200	1298	2370	2500000	amabhinca expressions, dancing	Zulu	no	yes
user047	22500	50500	Youâ e got	https://ww	133600	3133	7377	3600000	ingoma singing	Zulu	no	yes
user048	97700	12300	Magambus	https://ww	43900	267	227	1800000	traditional attire	Zulu	no	yes
user049	947700	11200	#khuthuza	https://ww	31300	198	109	373100	amabhinca expressions	Zulu	no	yes
user050	205900	72200	Amabhinca	https://ww	8702	66	38	58600	amabhinca expressions	Zulu	no	yes
user046	498	10100	Ibhinca ðð	https://ww	9788	0	555	257200	amabhinca expressions, matric da	Zulu	no	yes
user051	905400	1375	Usuyibonil	https://ww	69700	393	3691	1300000	amabhinca expressions, tradition	Zulu	no	yes
user052	22500	50500	ðRailway	https://ww	2245	55	157	133900	ingoma singing	Zulu	no	yes
user053	905400	1375	Uthando lu	https://ww	13500	152	262	464200	celebrity, amabhinca expressions	Zulu	no	yes
user024	4825	1561	Halala mat	https://ww	1026	12	9	24700	amabhinca expressions	Zulu	no	yes
user054	29800	7673	Ngeke ulur	https://ww	18300	131	138	230500	amabhinca expressions	Zulu	no	yes
user055	341	824	Mfoka Zulu	https://ww	506	7	9	22600	amabhinca expressions	Zulu	no	yes
user056	5892	5542	Izimpisiðð	https://ww	3319	0	69	131000	amabhinca expressions	Zulu	no	yes
user051	181400	3060	king of maskandi festiv	https://ww	107100	1250	3659	2000000	traditional attire, dancing	Zulu	no	yes
user057	36900	5677	Hlaba u2 n	https://ww	8786	103	132	734300	dancing	Zulu	no	yes
user058	2319	20800	#ingoma #a	https://ww	778	4	7	24800	dancing, amabhinca expressions	Zulu	no	yes
user059	24100	37400	#SAMA28 #	https://ww	4382	112	55	95400	amabhinca expressions	Zulu	no	yes
user060	20700	54900	Ushuni wa	https://ww	17200	668	793	631200	dancing	Zulu	no	yes
user061	122300	7563	Ubuhle ob	https://ww	12500	369	286	264900	lifestyle	Zulu	no	yes
user002	6755	6056	Replying to	https://ww	1412	33	40	21300	ingoma singing	Zulu	no	yes
user062	205900	72200	Wethurnah	https://ww	16300	68	54	174400	dancing, amabhinca expressions	Zulu	no	yes
user063	905400	1375	Ngeke kug	https://ww	30600	329	1806	509600	traditional attire, livestock, celebri	Zulu	no	yes
user064	200600	32500	Ngsaya kw	https://ww	17500	114	55	162300	amabhinca expressions, dancing	Zulu	no	yes
user065	8269	19600	#SAMA28 #	https://ww	4274	65	117	101900	amabhinca expressions, dancing,	Zulu	no	yes
user066	591100	33700	#mambom	https://ww	78400	782	284	545000	amabhinca expressions, dancing	Zulu	no	yes
user067	905400	1375	Big Zulu ft A	https://ww	32800	246	1932	498200	music video, amabhinca expressic	Zulu	no	yes
user051	905400	1375	Nkabi Nati	https://ww	68500	623	2524	723300	music video, tranditional music, c	Zulu, Engli	no	yes
user057	905400	1375	Kuyoze kug	https://ww	58700	1124	1358	731200	celebrity	Zulu	no	yes
user068	10400	15400	#SAMA28 #	https://ww	17800	1016	91	208900	amabhinca expressions	Zulu	no	yes
user069	1200000	1802	Kunini mar	https://ww	151600	935	1331	1700000	dancing	Zulu	no	yes
user070	506200	42500	Imabhinqa	https://ww	8560	145	76	105300	amabhinca expressions, dancing	Zulu	no	yes
user057	229200	3855	Ngyabheja	https://ww	18500	78	114	272000	amabhinca expressions, dancing	Zulu	no	yes

user071	905400	1375	Ulaka lama	https://ww	81800	1139	1788	1200000	amabhinca expressions, music, c	Zulu	no	yes
user072	947700	11200	Ngijola ne l	https://ww	43600	718	999	581500	amabhinca expressions, dancing	Zulu	no	yes
user051	11800	14000	Nali Bhinc	https://ww	2698	42	9	42700	amabhinca expressions	Zulu	no	yes
user073	4450	1315	#SAMA28 #	https://ww	41800	73	140	1800000	lifestyle	English	no	yes
user057	200900	38800	#SAMA28 #	https://ww	676	12	13	14900	dancing	Zulu	no	yes
user074	30800	19700	amabhinc	https://ww	72600	584	1956	434800	amabhinca expressions	Zulu	no	yes
user075	947700	11200	Nawu bafw	https://ww	128200	1447	2034	1800000	dancing, amabhinca expressions	Zulu	no	yes
user076	2662	10700	lâ□n so uns	https://ww	1272	55	27	12800	amabhinca expressions	Zulu	yes	no
user077	839700	64600	ðŸ□ðŸ□weth	https://ww	84200	689	657	934900	amabhinca expressions	Zulu	no	yes
user057	403600	175100	#duet with	https://ww	191100	3342	849	2700000	dance challenge	Zulu	no	yes
user078	3300000	43400000	Senginega	https://ww	251000	1560	4114	4900000	singing	Zulu	yes	yes
user079	1200000	45200000	Amanga ??	https://ww	22400	5885	5383	2800000	lifestyle	Zulu	yes	no
user033	735100	9700000	A man who	https://ww	51200	1145	3988	1000000	lifestyle	Zulu	yes	no
user057	467500	13100000	Please foll	https://ww	382900	8669	15700	5200000	amabhinca expressions, dancing	Zulu	no	yes
user049	329900	10800000	#stitch wit	https://ww	167900	5698	2539	1800000	lifestyle	English, Zu	yes	no
user080	318800	8400000	#SAMA28 #	https://ww	199300	8979	5442	1800000	lifestyle	Zulu	yes	no
user081	129900	2700000	?? #maska	https://ww	133700	3256	3425	701000	amabhinca	Zulu	yes	yes
user082	758000	17800000	May Camp	https://ww	159400	2873	2760	2900000	traditional attire, singing	Zulu	no	yes
user049	288100	1300000	Ancestors	https://ww	839	16	16	20100	live performance	Zulu, Engli	yes	yes
user083	115400	1300000	Ngisho kal	https://ww	46800	289	683	879300	traditional attire, singing	Zulu, Engli	no	yes

8.3 Appendix C – Braun and Clarke Phase 1

Braun and Clarke Phase 1 – Data Familiarisation (Transcripts, Translations, On-Screen Text, and Captions)

Video 1: Authenticating a Maiden

Zulu Transcript & English Translation:

Zulu Transcript	English Translation
Ayikho into engichaza njengomhlwehlwe	There is nothing that excites me like umhlwehlwe
Umhlwehlwe uyakwazi ukubukisa ngomuntu	Umhlwehlwe can expose a person
Umhlwehlwe Umkhonto, two	Both umhlwehlwe and a spear
Noma kungathiwa uyisgelekeqe sesa gebenga omama sifake o200 siphume necashaza sesiyintombi	Even if you're a street-smart trickster, bribing women with R200 to fake a positive virginity test
Umhlwehlwe ngeke uwugebenge, umkhonto ngeke uwugebenge buka singabeka imali la	You can't cheat umhlwehlwe or the spear—I'd bet money on that!

On-screen text/video reply:
Comment: 🥰*umhlwehlwe wakho sisi* 👌 🔥 🔥 🔥
Caption & hashtags:
#umhlwehlwe #traditional #SAMA28 #umemulowam #zulu #ukubengangingemzulungangayini 👑 🧜‍♀️ #nakhuya #luphi #intombinto #december #fyppppppppppppppppppppppp #khululekamzali #memulovibes #foryourpage #zulutiktok #zulu #umhlwehlwewengane #umhlwehlwe

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Video 2: A Zulu-speaking Coloured

Zulu Transcript & English Translation:

Zulu Transcript	English Translation
Presenter: First of all, let's surprise people because abaningi abazi ukuthi ukhuluma isiZulu	First of all, let's surprise people because many people don't know that you speak isiZulu
Kermit Erasmus: ayi ngiyasazi ngisikhuluma kahle	Yes, I know it and I speak it well

Presenter: hha ndoda! Mara mawu celebrata lapha we don't see a Zulu celebration	Man! But when you're celebrating there, we don't see any Zulu celebration from you
Kermit Erasmus: Aaah!	Aaah!
Presenter: usifundiswe ubani?	Who taught you?
Kermit Erasmus: Angisifundisi	I don't teach it
Presenter: Uzifundele?	You taught yourself?
Kermit Erasmus: Yah ngizifundele	Yeah, I taught myself
Presenter: Kanjani?	How?
Kermit Erasmus: Angithi mabakhuluma isiZulu, bengingakwazi ukusikhuluma mara if basho igama engilithandayo ngiyababuza ngesingisi ukuthi ithini leligama ngesingisi bangichazele and then ngalendlela engisifunda ngakhona	You see, when people spoke isiZulu, I couldn't speak it, but if they said a word I liked, I would ask them in English what that word means in English, and they would explain. And that's how I learned it.
Presenter: Ndoda! Yazi its not every day that I am shock-ed.	Man! You know, it's not every day that I'm shocked.
So abantu mabakuhleba awuhlebeki	So when people gossip about you, you're not someone who can be gossiped about
I'm sure… has that ever happened where they thinking weh le bhari le ayizwa asithi ah….	I'm sure it's happened where they think, "Ah this silly guy doesn't understand," and then…
Kermit Erasmus: Mangifika endaweni emusha ngikhuluma isingisi kucala ukuthi bangakwazi ukuthi ngikhuluma isiZulu, mara mabakhuluma into ebhedayo ngiyaphendula ngiphendula ngesiZulu straight	When I arrive at a new place, I speak English first so that they don't know I can speak isiZulu. But when they say something inappropriate, I respond—straight in isiZulu.

Presenter: Ah Kermit you kill me. I think South Africa is going…	Ah Kermit, you kill me. I think South Africa is going…

On-screen text:
Kermit Erasmus ungumZulu 😂😂☠️
Lower third:
KERMIT ERASMUS
ORLANDO PIRATES & BAFANA BAFANA STRIKER

Video 3: Hello, My Heart

Zulu Lyrics & English Translation:

Lead: *Sawubona nhliziyo yami*	Hello, my heart
Backing: *Yimi othath' iyinqumo manje wena uyahluleka*	It is I who is making the decision now, as you are failing

Caption & hashtags:
🔥 #fypシ #SAMA28 #tiktoksouthafrica #ingoma #trending #zulutiktok

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Video 4: Siri and Ibhinca – a Skit

Zulu Transcript & English Translation:

Zulu Transcript	English Translation
Green T-Shirt: Eh bafo uyayazi leshandisi ye iPhone ekuthiwa uSiri kanjalo	Hey brother, do you know that iPhone application called Siri?
Leopard Print: USiri wani manje loyo	What is this Siri you talking about now?
Green T-Shirt: Eyi bafo nawe nalobu bhinca bakho	Hey brother, you and your backwardness,

uSiri ileshandisi ye iPhone mawuthi uyakhuluma ikuset-thele same time, ngikhuluma ngaleyo mpahla, awuyazi?	Siri is an iPhone application that sets things for you just by talking to it; I'm talking about that thing, don't you know it?
Leopard Print: Othi ngibo?	Let me see?
Green T-Shirt: Mi awuhlaziye khuluma lapho	Just check it out and speak to it.
Leopard Print: Ohho, eh weh Siri eh bengithi mina awungiyele lapha ka Mai-Mai ufike ungizamele inyama yenhloko nophuthu ngizokukhokhela mase ubuya.	Oh, hey Siri, I was saying, can you go to Mai-Mai and find me some head meat and crumbly pap? I'll pay you when you return.
Ehhe ulenze nje libabe. Mase ulitholileke usuyobuyela kumina.	Yes, just make it nice and spicy. Once you've found it, come back to me.
Mayebuza ukuthi ubani usuyosho ukuthi imina uDabulisinkwa	If they ask who it's for, tell them it's for Dabulisinkwa.

On-screen text:
How Zulu men talk to Siri

Caption & hashtags:

Zulu man talking to Siri like 😹 💔 #mrqalaza #comedy #zuluman #trend #trending #fyp #fypシ #explorepage #exploremore #iphone #siri #sama28

Video 5: Authenticating Manhood

Zulu Transcript & English Translation:

Zulu Transcript	English Translation
Eh kwansizwa	Eh, this is for the young man
Inziwa enganayo le combo ayikhona	It is not good for a young man to be without this combination
Inziwa enganayo le combo	A young man without this combination

Insizwa isilungele ukuya emcimbini ngoba niyibona nje iya emcibini	The young man is ready to go to an event as you can see he's going
Yabonake iphethe ibheshu-ihawua layo ke la	Look, he is carrying his traditional attire — this is his shield
Ihawu leli, yabona ihawu layo linjani	This shield, look at how his shield looks
Ihawu layo lifake eh umkhombo umkhomba insimba lona	His shield has a handle that is covered with animal skin
Mese kuba induku, induku yakhe le	Then there's the stick, this is his stick
Eh kube umgoba, ubhoko lolu akuwona umgoba ubhoko	Eh, and then the knobkerrie — this one is not a knobkerrie, it's a stick
Bese kuthi lana kusazosikwa isgusha la	And then here, they will be cutting the sheepskin here
Indwangu le eyisigusha ukuthi ukwazi ukubamba kahle ihawu la ngemumva	This cloth made from sheepskin is to help grip the shield from behind
Angithi uyabona ukuthi ihawu limi kanjani la ngemumva	You see how the shield is positioned from behind
Yabona la liyalimazana ngesikhathi ubambe kanje	Look, it can hurt your hand when you hold it like this
Uyaye usike isgusha mese ufaka la ehawini lakho	You cut the sheepskin and then attach it to your shield
Imgoba ikhona emfishane ne mide eMvayiza Mvunulo Trading	There are both short and long sticks at Mvayiza Mvunulo Trading
Eh eThekwini kuCommercial City building	Eh, in Durban at the Commercial City building
Inziwa enganayo le combo…	This combo is made for a young man

Caption & hashtags: Combo yobunsizwa ✊ #SAMA28 #sama28 #amabhinca #amabhincakazi #bhinca #bhincanation 🥰ZA🌈 #trending #trendingsong #trendingtiktok

#zuluculture #zulutribe #culture #zulunation #zulutiktok #zulu #zul #zulunation #nguni #bayede #dbn #durban #durbantiktok #durbancreators #guccigang #isintu #umgangela #ijongo #ibutho #amabutho #maskandi #maskandivibes #ulundi #nongoma #nkandla #mnambithi #mtubatubatiktoker #mtubatuba #mpangeni #empangeni #greytown #mthwalume #eshowe #hostels #umlazi #mashu

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Video 6: White Youth Identifying as Ibhinca
Caption & hashtags & hashtags:
Ibhinca 🙏🏾 #bhinacarnation #ngizwe #nkabination #zulu #taxi #matricdance #trending #viral #SAMA28 #quantum

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Video 7: A love potion

Zulu Lyrics & English Translation:

Ayeh (Ayeeh)	Ayeh (Ayeeh)
A wena aw'fun ukung'qoma (qoma)	Ah, you don't want to choose me
Aw'fun ukung'qoma	You don't want to choose me
(Hhayi asibangene Stallion)	Let's conquer them, Stallion
Awu kude kude kulezontaba (ntaba)	It's far, far away in those mountains
Ku kude kude kulezontaba	It's far, far away in those mountains
Ngiqamula lamagquma namathafa mina, aw'fun ukung'qoma	I cross these hills and plains, but you don't want to choose me
Ngizamile eMsinga, ngashona kwaNongoma, aw'fun ukung'qoma	I tried in Msinga, I went to Nongoma, but you don't want to choose me
Ngijikile eNkandla kwaMhlab'uyalingana	I turned to Nkandla and Mhlabuyalingana
Aw'fun ukung'qoma	But you still don't want to choose me
Seng'yowulanda eZimbabwe lo muthi, mntan'omuntu, asibone uzophunyula	Now I will fetch a remedy from Zimbabwe, my dear, let's see if you'll escape
Ngishona kwaBulawayo themba lami, asibone uzophunyula	I'm heading to Bulawayo, my hope, let's see if you'll escape
Ngishona kwaBulawayo themba lami, ang'boni uzophunyula	I'm heading to Bulawayo, my hope, and I don't think you'll escape

Yazi mangik'bheka (bheka)...	You know, when I look at you...

Caption & hashtags:
Ngeke kugcine yonakugcine iQomile 🏠🙏🏾 yincenge uzehliso zithobe🔪ngeke ingaQomi ❤️‍🩹

Video 8: A Xhosa Bhinca

On-screen text:
Isegazini 🛁🧼 ("It's in the blood")
Ibhinca lomXhosa 🧼🛁 ("A Zulu traditionalist who is Xhosa")
Caption & hashtags:
#SAMA28 #VoiceEffects

Video 9: A New Bhinca

On-screen text:
"ibhinqa erisha"
Zulu Transcript & English Translation:

Tshela ibhinca ukuthi uyalithanda wena	Tell the bhinca that you love him
Ngicela umtshela ukuthi une crush	Please tell you have a crush

Caption & hashtags: Imabhinqa erisha lase kzn 🔥🥰🥰👐👐🔥🔥🔥 new sound by @Buhlebentombi Mbhele 👏👏👏🔥🔥🎈❤️❤️ available on YouTube #ngqoohroomz😊 #bhincanation #comady

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Video 10: Ibhinca goes wine tasting

Zulu Transcript & English Translation:

Zulu Transcript	English Translation
As'bonge, As'bonge (x2)	We acknowledge you, we acknowledge you
Girls at the table: Yes, yebo, yebo	Yes, yes, yes
As'bonge, as'bonge	We acknowledge you, we acknowledge you
Iphi inkabi? Iphi? Nansi nansi inkabi	Where is the hitman? Where? Here he is

As'bonge, as'bonge	We acknowledge you, we acknowledge you
Kuphuka lapho	Rise up and dance

On-screen text:
"POV: ibhinca goes wine tasting"

Video 11: Relationships and Infidelity in a Song

Zulu Transcript & English Translation:

Zulu Transcript	English Translation
Nelisiwe: *Lo muntu ohlala naye ehostela, akakuthandi*	This person you're living with in a hostel, doesn't love you
Crowd: *Akak'thandi*	Doesn't love you
Nelisiwe: *Yeyi unomuntu wakhe*	They have their own person (they are in a relationship)
Crowd: *Ungavele ukhohlwe ukuthi unendoda*	You might just forget that you have a man
Nelisiwe: *Yini indoda mntanam?*	What is a man, my child?
Crowd: *Thula slima ufuna ukwazi inteyiningi*	Shut up, fool, you want to know too much
Speaks in normal voice: *Khona le voice engingayizwa, khona le voice eyinsizwa le ethi* -(sings inaudibly in a deep voice)	There's this voice I can't hear, the voice of a young man that says -
Speaks in normal voice: *Angiyizwa, azikho yini insizwa?*	I don't hear it — are there young (unmarried) men out there?
Crowd responds: *Azikho*	There are none
Nelisiwe: kushuthi umuntu oyohamba engaqomile phela mazingekho insizwa	It means I will walk away single if there are no young men
Nelisiwe: (Singing continues) *Lo muntu ohlala naye ohleli, akakuthandi*	This person you're living with, long term, doesn't love you
Crowd: *Akak'thandi*	They don't love you
Nelisiwe: *Yebo! Unomuntu wakhe*	Yes! They have their own person (they are in a relationship)
Crowd: *Ungavele ukhohlwe ukuthi unendoda*	You might just forget that you have a man
Nelisiwe: *Yini indoda mntanam?*	What is a man, my child?

Crowd: *Thula slima ufuna ukwazi inteyiningi*	Shut up, fool, you want to know too much
Nelisiwe: *Awu Nkosi yami*	Oh, my Lord!

On-screen text:

"Nelisiwe Sibiya, Indlondlo yo MC 🔥"

Caption & hashtags:

"Senginegama elisha sha! Ngethiwe INDLONDLO YO MC. This was at Bulwer this week MCing there for DOT. And the crowd ingikhumbuze umemulo wami. ❤️ ❤️ *Booking are now open to MC and more. Bhuti mina ngifunga wena! @skweletu08 Please check the whole live video on my YouTube channel. Link in bio."*

Video 12: Parenting the African Way

Zulu Transcript & English Translation:

Uyibona uyindoda?	You see yourself as a man now?
Ngelusa mina	I used to herd cattle (I am skilled, I can't be challenged)
Uyang'shaya? Uyang'shaya Sandile?	You're hitting me? You're hitting me, Sandile?
Okay, okay *uzongibona kahle wena*	Okay, okay! You will really see me now
(speaks on the phone) Hello, ngicela niphuthume, phuthumani nangu engishaya	Hello, please hurry, hurry. He's hitting me
Usevele wangihlanganisa neyindonga, wangiqhumisa ngempama	He already slammed me against the wall, he slapped me hard
Ngithe ngisabheke le sash'isibhakela	Whilst I was turned to the side, he threw a punch
Ngicela nifike uyangishaya	Please come, he's beating me

On-screen text:
"African parents have too much drama 😂"

Video 13: Women in Churches and Men in Shebeens – a Skit

Zulu Transcript & English Translation:

MakaThangithini: *Ngifuna sikhulume kwayona ke lento yokubuya kwakhe, iyona into engifuni sikhulume kahle kahle*	I want us to talk about this issue of him always coming back, that's exactly what I want us to talk about properly.
MaSibisi: *Into yokubuya kwakhe?*	The issue of him coming back home?
MakaThangithini: *Lento ka Ndlovu yokuhlezi ebuya, njalo impela sonto nempela sonto iyabuya*	This thing with Ndlovu always coming back every weekend, without fail, he returns.
MaSibisi: *Haibo*	What?
MakaThangithini: *Ayingeke makhelwane*	That can't go on, neighbour.
Ikuphi inkinga?	What's the problem?
MakaThangithini: *Usenza kakhulu sisi sekukuningi, ngathi enganciphisa kancane, angazi*	He's doing the most, sister, it's becoming too much. I wish he'd tone it down a bit, I don't know.
MaSibisi: *Sinciphiseni? Akhonto esizoyinciphisa*	Tone it down? There's nothing we're going to tone down.
MakaThangithini: *Yabona engicika tututu! Ile yokhuthi mayefikileyo ulokhu uhamba naye uyesontweni. Indoda enjani ehamba isonto?*	What really annoys me is that when he gets here, he goes to church with you. What kind of man goes to church?
MaSibisi: *Indoda ethanda umkayo*	A man who loves his wife.
MakaThangithini: *Cha, sonke sengabafazi sifike sihamba sodwa*	No ways, now all of us as wives we go by ourselves
MaSibisi: *Haibo*	What?
MakaThangithini: *Amadoda ethu asuke ehlezi eyipotini*	Our men are sitting in shebeens

MaSibisi: *Ehhena phela awenu amadoda aphuza utshwala, uNdlovu yena akaphuzi tshwala*	Exactly! your men drink alcohol, but Ndlovu doesn't drink at all.
MakaThangithini: *Ubuyeke lani utshwala, ubuyekelani utshwala?*	Why would he quit alcohol? What for?
MaSibisi: *Haibo nayi imhlola yami, izini lezi ongikhulumela zona namhlanje*	Wow, this is unbelievable, what are these things you're saying to me today?
MakaThangithini: *MaSibisi, ayikho indoda ephila kahle la ekhanda engavele ithi iyakholwa nje, ithi iyasonto. Indoda enjani leyo?*	MaSibisi, no sane man just decides he believes and says he goes to church. What kind of man is that?
MaSibisi: *Uze unxamile impela, uze uthukuthele, uthukuthele ukuthi indoda yami iyangithanda, iyona into ethukuthelisayo*	You're actually pressed and angry, you're angry because my man loves me. That's what's making you mad.
MakaThangithini: *Ayikho indoda engabuthandi utshwala weh MaSibisi, uyangizwa yini*	There's no man who doesn't love alcohol, MaSibisi, are you hearing me?
MaSibisi: *Eyami ayibuthandi*	Mine doesn't like it.
MakaThangithini: *Unqena imali ka bhiya loyo*	That one is just stingy with beer money.

Caption & hashtags:
"A man who doesn't drink 🚩🚩🚩 #MakaThangithini"

Video 14: Taxi Driver Culture & Tribal Stereotypes

Zulu Transcript & English Translation:

Zulu/Tsonga/Sotho	English Translation
Zulu candidate: Hheshe yimina umfo kaMkhize uKhabazela kaMavovo	Hey! It's me, the son of Mkhize, Khabazela ka Mavovo
Interviewer: Awu wendoda idriver's license ikhona ne PDP	Wow, man! Do you have a driver's license and a PDP

Zulu candidate: Awu iPDP ne driver's license inte'ncane lezo bamba la ungazongicika	A PDP and a driver's license are small things — hold these, don't annoy me.
Interviewer: Unawo yini amakhosokazi	Do you have any wives?
Zulu candidate: Awu nginawo amakhosokazi ke yazi, amanti (shows 3 fingers)	Yeah, I do have wives, you know (shows 3 fingers).
Interviewer: Wenzenjani ke nsizwa umuntu mayeshaya umnyango weh moto engathi uyagula ekhanda	What do you do, young man, when someone closes a car door like they're mentally unstable
Zulu candidate: Ngithi hheyi fusegi lwabishi uwavale kahle lesosgcabha akusiwo umnyango wakini lo hhawu uyadakwa yini	I say: 'Hey! Voetsek! close that door properly! This isn't your house door!' Wow, are you drunk?
Interviewer: Animunikezeni ikhumbi lakhe	Give him his taxi
Tsonga candidate: N'waná wa sesi, mi njhani?	My sister's child, how are you?
Interviewer: Awu yibhadi lami yini ke nkosi	Oh no, is this my bad luck now, Lord?
Tsonga candidate: Awu laba ntirho mina laba ntirho	Oh, I want this job, I want this job!
Interviewer: Hhawu hhawu (pulls gun and shoots him)	"Whoa whoa!"
Sotho candidate: Ke kwena, kwena ya metsi	I am a crocodile, a crocodile of the water
Interviewer: Hhawu skhindi sabesotho, hhawu unayo le idrivers licence weh ndoda	Wow, a Sotho gangster, do you even have a driver's license, man?
Sotho candidate: Ke ye drivers ke ye	Here it is
Interviewer: Inhlamba yona?	And can you swear?
Sotho candidate: nna x%$# oska ntlwayela yona	Uses explicit language
Interviewer: Animunikezeni iteksi yakhe lona neskhiye	Give this guy his taxi and the keys

Sotho candidate: ke o fumane mosebetsi?	Did I get the job?

On-screen text:
"Taxi driver job interviews be like."

Video 15: A French Speaking Bhinca

Zulu Transcript & English Translation:

Zulu	English Translation
Lady: Asi Ice Tropey ke Ice Tropezzz with –	It's not Ice Tropey, it's Ice Tropezzz with –
Creator: Ayi mntaka ma so long lesosphuzo usithenge ngemali yakho, you can call it whatever you want asihlangene	No, my sister, as long as you bought this drink with your own money, you can call it whatever you want — it's not our business.
Kodwa nina enijwayele ukuphuziwa wozani ngizonifundisa ngoba phela ngeke ukuthi uyaphuziswa into uphinde ujike uyibize wrong futhi.	But for those of you who have drinks bought for them— come closer, let me teach you something. Because there's no way you can be offered a drink and then still mispronounce its name.
Lesisphuzo sasungulwa in a region in France called Saint-Tropez.	This drink was created in a region in France called Saint-Tropez.
So thina esiyaziyoke iFrench siyazi ukuthi if igama lingagcini nge vowel, normally the last letter in that word is silent	Now, for those of us who know a bit of French, we know that if a word doesn't end with a vowel, usually the last letter is silent.
So, for example lo Tropezz oshiwo ilosisi lo, awugcini nge vowel ekugcinini	So, for example, this "Tropezz" that lady said — it doesn't end in a vowel.
So that Z is supposed to be silent	So that Z is supposed to be silent.
Ngisho negama lakhona la lendawo la yasungulwa khona lento kuthiwa ise Saint-Tropez	Even the name of the place where this thing was made is called Saint-Tropez.
Wena why usufuna ukuthi i-Ice Tropez kodwa ngiya understanda umlando ubangawazi, kodwa manje usuyazi	So why do you want it to be "Ice Tropezzz"? I understand, maybe you didn't know the history. But now you do.
So sengisifakile ke manje iskole its Ice Tropez	So now I've added some schooling to the crew that drinks this — it's Ice Tropez.
Honestly speaking, I don't know if the 'Ice' is supposed to be pronounced ngesingisi nawo but I am assuming it must be pronounced ngesingisi kodwa okwaTropezzz, I am definitely certain ukuthi the Z is silent.	Honestly speaking, I don't know if the 'Ice' is supposed to be pronounced in English, but I'm assuming yes. But when it comes to "Tropez", I'm definitely sure that the Z is silent.
Kodwa ke if uzithengela ngemali yakho lesophuzo leso. Pronounce it however you want, asinendaba.	Still, if you're buying the drink with your own money — pronounce it however you want, we're not bothered.

But ke ngithi nje angifake iskole kulegenge ephuziswayo and that's on purr child	But I'm just saying, let me educate this group that's being treated to drinks. And that's on purr, child.
Ngishuthe ngayoke le yompahla engithenge cash eParis ngama Euro.	I shot this video using that phone I bought cash in Paris using Euros.
Hhe bafwethu nibe right	Friends, stay well.

Caption & hashtags:
#stitch with @Sandeempazi iskole 😭 #SAMA28 #mzansicomedy

Video 16: Izithakazelo – Too Much Ancestry for Romance

Zulu Transcript & English Translation:

Zulu	English Translation
Angazi noma yimi ngedwa yini ongachazwa ilento youkubizwa ngesithakazelo emjolweni	I don't know if it's just me, but there's something about being called by your clan name during a relationship that doesn't impress me.
Sathi siyazidlalela nje mfethu ngibambe ibele usuthi wena "Phakathwayo, you so naughty wena."	We would be just fooling around during foreplay, and you suddenly go, "Phakathwayo, you so naughty."
Awu mfethu. Lokho usu involva umkhulu kamkhulu, kamkhulu x4. Kulento emnandi esithi siyayi attempta.	No dude. That now involves my great-great-great-great-great-grandfather. In this sweet thing we're just trying out.
Yabona ukubizwa ngesithakazelo, uvele umile umkhaba nempandla manje same time. Uphele nya	When someone calls you by your clan name, your potbelly and bald spot show up immediately—like, you're done for.
Hhawu mfethu	No, dude.
Yabona abelungu the reason why bephila isikhathi eside kunathi ingoba babizwa kamnandi bona	You see white people? The reason they live longer than we do because they're called sweet things.
Sweetie, honey, uit die blou van se hemel (Afrikaans continues inaudibly)	Sweetie, honey, "out of the blue of heaven" (Afrikaans continues inaudibly).
Yabo. Thina ngapha ekuseni ngisathi ngiyavuka ngisathi ngiyazelula , ngisathi ngiyayilula	You see. Meanwhile, on our side, in the morning when I wake up and stretch a bit...
Eh mfethu ulale kanjani. Umuntu athi "ngilale kahle Qwabe"	Dude, did you sleep well? Then she says, "I slept well Qwabe."
Waaah. Mcim	Argh. Tssk.

Video 17: GRWM – Dressing the for the bhinca aesthetic

Zulu Transcript & English Translation:

Sanibona bantwana basekhaya, asiqoke	Hello, children of my people, let's get dressed
Namhlanje ngizostyla le dobbs yami	Today I'm going to style this dobbs (fedora)
Njengenjwayelo, ugodo liyohlezi lukhona	As usual, the swag will always be there
Ngizofaka iOmega yami ebomvu	I'm going to wear my red Omega
Ngingamoshi iskhathi ngidle ishethi lami	I won't waste time, I'll rock my shirt
Kodwa ikhona into ehlanganayo bantwana basekhaya	It is definitely coming together
Ngilahlele ileather ijacket khona ngizokwazi ukufihla izinto ezinzima	I'll throw on a leather jacket so I can hide the serious stuff
Ngivale ileather jacket *ngidle izaza ne* man cross body bag*, uzongiphani?*	I'll zip up the leather jacket and rock my shades with a man crossbody bag. What can you say to me?
Ngiyanithanda bantwana basekhaya	I love you, children of my people
Makuthi uNkulunkulu anivikele kuzo zonke izingozi zalomhlaba, anandisele lapho enithatha khona.	May God protect you from all the dangers of this world, and richly bless you
Inkabi ayizondi	The hitman does not hate

On-screen text:
❤️‍🩹 #maskandi #zulu #asgqoke #fashion

Video 18: Celebrating the Beauty of Maidens

Zulu Lyrics & English Translation:

Lead: *Uyabona loluthando olamazulu*	You see, this is love from the heavens
Backing: *Uyabona loluthando olamazulu*	You see, this is love from the heavens
Lead: *Oh mina ngathandaza*	Oh, I prayed
Backing: *Ngathandaza*	I prayed
Lead: *Ngathi ngifuna umuntu onjengawe*	I said I want someone like you
Backing: *Ngifuna umuntu onjengawe*	I said I want someone like you
Lead: *Uyabona loluthando*	You see this love
Backing: *Uyabona loluthando olamazulu*	You see, this is love from the heavens

On-screen text:
“Inkanyezi Yokusa 💫🤍”
Caption & hashtags:
“May Camp 👶🏻🔥🤍”

Video 19: Sit Like a Maiden – Hlalangentombi

Zulu Lyrics & English Translation:

Lead: *Hhayi laba, hhayi laba*	Oh these ones, oh these ones
Backing: *Bayangizonda*	They hate me
Lead: *Bayangizonda*	They hate me
Backing: *Bangizondela ingoma yami*	They hate me because of my song

Caption:
“Ngisho kaHlalangentombi 👌👌👌”

Video 20: Zulu Lullaby

Zulu Lyrics & English Translation:

So maybe the woman – the mother is ill treating her	
For instance when you say, *thula mntwana mama akekho, uyotheza izinkuni*	For instance when you say, hush, little child mother is not here, she’s gone to collect firewood
Azongishaya ngazo, ethi ngidle amasi,	She’ll beat me with them, saying I ate the sour milk
kawadlwangwa yimi, adliwe yinja emabalabala	but I didn’t eat it, it was eaten by the spotted dog
What would happen poetically, because the nanny is always left with the child, maybe the mother went to the bushes, to look for whatever	
Now, she is saying “*Thula mntwana, umama akekho uyotheza izinkuni*”	Hush, liitle child, your mother is not here, she’s gone to collect firewood

Azongishaya ngaso ethi ngidle amasi	She'll beat me with it, saying I ate the sour milk
Amasi (sour milk) figuratively, I am sleeping with her husband	
Kanti kawadlwangwa yimi, adliwe yinja kagogo emabalabala	But I didn't eat it, it was eaten by granny's spotted dog
Actually, it's a friend of *ugogo ongaziphethe kahle omabalabala*	*Actually, it's a friend of Gogo who doesn't behave well – the spotted one*
That's how deep the lullabies are	
MC: Wow I think that deserves another round of applause As I have said so is not a song, there's a lot behind the song, there's a story, there's a message I have seen people on their phones and I am hoping -	

On-screen text:
"A Zulu Lullaby"

8.4 Appendix D – Braun and Clarke Phase 2 & 3

Braun and Clarke Phases 2 & 3 – Systematic Data Coding and Theme Development

Data Extracted	Inductive Code	Initial Theme
"🥰umhlwehlwe wakho sisi🤌🔥🔥🔥" [my sister your caul]	Cultural praise and validation	Gender and identity/Cultural performance
"Umhlwehlwe [caul] can expose a person"	Authenticity of womanhood	Cultural policing
White and red ochre during umemulo	Adaptation of traditional symbolism	Gender and identity/Cultural continuity
#umemulovibes, #zulutiktok, #umhlwehlwe	Hashtag-based cultural affiliation	Digital identity
Users pile up trending hashtags	Strategic hashtagging	Algorithmic strategies
"Video reply" feature	Use of TikTok features	Platform affordances
Stitch feature	Use of TikTok features	Platform affordances
In-text video captions	Use of TikTok features	Platform affordances
bribing a positive virginity test	Corruption of tradition	Cultural continuity/Gender and identity
"Many people don't know you speak isiZulu"	Language as identity marker	Linguistic pride
Coloured man speaking isiZulu	Cross-cultural performance	Cultural hybridity
"Mara mawu celebrata lapha we don't see a Zulu celebration" [When you celebrate, we don't see a Zulu celebration]	Expectation of cultural performance	Cultural expression/Cultural performance/Cultural policing
"Mara mawu celebrata lapha we don't see a Zulu celebration" [When you celebrate, we don't see a Zulu celebration]	Code mixing/code switching	Cultural hybridity/Identity Performance
"Ngifundele isiZulu ngizibuzisa amagama" [I learnt isiZulu by asking words I didn't know]	Informal language learning	Identity and belonging/ Knowledge transmission
Call-and-response singing	Oral performance tradition	Cultural continuity/ Cultural performance
Metaphors in traditional & maskandi songs and lullaby	Oral performance tradition	Linguistic pride/ Cultural continuity
Leopard-print vest	Cultural symbolism	Identity expression
Ibhinca sending Siri to the butchery	Conforming/performing identity stereotypes	Identity stereotypes/ Tribal humour
MaiMai cultural market	Social context	Cultural commodification
Leopard-print and dice pattern clothing	Bhinca aesthetic	Amabhinca expressions

Education on how to handle the shield	Teaching traditional knowledge	Knowledge transmission
“Inziwa enganayo le combo”	Masculinity through dress	Cultural identity/ Cultural Policing
White youth identifying as ibhinca	Cross-cultural performance	Cultural hybridity
Arriving at a matric dance in a minibus taxi	Conforming/performing identity stereotypes	Identity stereotypes/ Amabhinca expressions
Wearing a suit with *umqhele*	Traditional-modern hybridity	Cultural hybridity
Maskandi soundtrack	Bhinca aesthetic	Amabhinca expressions
Emojis ☠️ 🏠 🤍	Local emoji context	Cultural reinterpretation of emojis/ Identity and belonging
POV, GRWM, Red flag trend	Participating in global trends	Digital participation/ Platform affordances
Securing a traditional remedy to win her affection	Traditional courtship	Cultural practices
Cow as metaphor for woman	Animal symbolism	Gender and identity/ Linguistic pride
Experienced male handling livestock	Practical knowledge	Cultural continuity/ Gender and identity
A Xhosa bhinca	Cross-cultural performance	Cultural hybridity
Rooms, RDP houses and hostels	Insights on types of lodging	Social commentary
Soap 🧼 and bathtub 🛁 emojis	Cleanliness aesthetic	Cultural reinterpretation of emojis/ Digital subcultural identity
Using TikTok filters (Boca filter)	Humorous exaggeration	Platform affordances/Global trends
Men belong in shebeens and women in churches	Societal norms and expectations	Social commentary/ Moral tension/ Society & perceptions
“A man who doesn’t drink 🚩🚩🚩”	Subverting social expectations	Social commentary/ Platform affordances/ Global trends
Taxi driver interview scene	Conforming/performing identity stereotypes	Identity stereotypes/ Tribal humour
Polygamy as an authenticator	Societal norms and expectations	Social commentary/ Moral tension
Multilingual Zulu content creators	Subverting identity stereotypes	Society & perceptions
Minibus taxis and hand gestures	Urban cultural symbols	Urban identity
Stick fighting reference	Tradition and masculinity	Cultural continuity/Identity and gender
“Bookings now open to MC”	Cultural commodification	Digital entrepreneurship
Cross-posting to YouTube	Platform economy	Digital participation

Mainstream celebrities using TikTok to showcase their craft	Platform economy	Digital entrepreneurship/ Cultural commodification
Extramarital affairs	Moral deviation	Social commentary/ Moral tensions
Confronting cohabitation	Moral deviation	Cultural policing/ Social commentary/ Moral tensions
Intentional distortion of accent and errors of non-native *isiZulu* speakers	Mimicking linguistic outsiders	Moral tensions/ Identity stereotypes
Amabhinca associated with gun violence	Performing identity stereotypes	Identity stereotypes/ Society & perceptions/ Identity and belonging
Bare-chested maidens covered in mesh vests	Traditional-modern hybridity	Cultural hybridity/ Cultural continuity
Ibhinca goes wine tasting	Subverting identity stereotypes	Society and perceptions/ Cultural hybridity
Multi-character skits	Global TikTok trends	Digital participation/ Platform affordances
Female referencing to her cattle herding experience	Subverting identity stereotypes	Society & perceptions/ Gender and identity
Son defending himself from mother's physical punishment	Youth defiance to hlonipha [respect] norms	Generational tension/ Negotiating culture and modernity/ Language of respect
Beadwork and leopard print ceremonial attire	Identity expressions	Gender and identity/Cultural performance
Izithakazelo [clan praises] are not for romantic settings	Traditional-modern tension	Negotiating culture and modernity/ Language of respect/ Society & perceptions/ Identity and belonging
African parents have too much drama	Relatable humour	Social commentary
Hlonipha [respect] customs observed in posture, speech and dress	Observing traditional customs	Cultural performance/ Cultural continuity/ Language of respect
Use of *izithakazelo* [clan praises], Ma-prefix	Observing traditional customs	Identity and belonging/ Cultural continuity/ Language of respect
Silk scarves signifying married women	Traditional-modern hybridity	Cultural hybridity/ Language of respect
A hitman does not hate	Subverting identity stereotypes	Society & perceptions
Wine tasting/Shebeens/ French liquor	Leisure spaces	Social commentary/ lifestyle
Code mixing/code switching	Linguistic hybridity	Cultural hybridity
Camp for maidens	Cultural pride & participation	Cultural continuity/Gender and identity

'They hate me for my lifestyle' (maidenhood)	Negotiating cultural practices/Criticism of personal choices	Social commentary/Social tension
Teaching about the history and functions of lullabies	Teaching traditional knowledge	Knowledge transmission/ Social commentary
Teaching traditions at formal events	Previously at informal social gatherings	Cultural continuity/Cultural commodification

Deductive coding

Extracts	Circuit of Culture	Participatory Culture
Coloured man speaking fluent isiZulu; distorted isiZulu; switching between Zulu, Tsonga, and Sotho; switching between English and French with a "coconut" accent	Representation – language as a cultural symbol that constructs identity and authenticity	Remixing and linguistic play – users creatively blend languages to perform identity and engage multiple audiences
Virginity testing references; umemulo rituals; use of *umhlwehlwe*; maskandi music; Kwa Mai Mai marketplace; Brentwood pants; Zulu dance; *izithakazelo*; *umqhele*; beadwork; royal household imagery	Representation, Identity, Production – expression and reproduction of Zulu cultural symbols and values through dress, music, and ritual	Cultural sharing and preservation – use of TikTok to document, re-enact, and circulate indigenous practices
Users piling up trending hashtags; use of "Video Reply," "Stitch," and "POV" features; cross-posting to YouTube	Production, Consumption – how creators produce content within the logics of the platform	Algorithmic participation and visibility practices – users adapting content for reach and engagement
Minibus taxis, shebeens, wine tasting, and RDP houses	Representation, Identity – negotiation of modern-cultural identities	Hybrid lifestyle expression – blending everyday local culture with global digital aesthetics
Humorous exaggerations through filters and trends; parody of accents and bhinca stereotypes	Production – creative reworking of social and cultural identities	Participatory humour and collective commentary – users co-construct meaning through comedy and trend participation
Youth defying *hlonipha* norms; gendered expectations around drinking and marriage; critique of maidenhood policing	Identity, Representation – redefinition of gender and generational roles within Zulu culture	Dialogic participation – youth engaging with cultural authority and negotiating respect through digital discourse
Teaching about lullabies, shield use, and traditional etiquette	Production, Identity – performance and instruction of cultural knowledge	Knowledge sharing and cultural mentorship – users using TikTok as an

		informal educational platform
Mainstream celebrities and bhinca creators showcasing tradition; local musicians using TikTok to promote songs	Production, Consumption – media as a site for cultural and creative economies	Participatory promotion and creative collaboration – blending cultural heritage with influencer culture
Cross-cultural and hybrid performances (e.g., Xhosa bhinca, white bhinca)	Representation, Identity – fluid and hybrid expressions of belonging	Collaborative remixing and inclusivity – extending cultural participation beyond ethnic boundaries

Phase 3: Deductive Thematic Process

Theoretical Lens	Cluster of Related Codes	Initial Deductive Theme
Representation	Symbolism in attire, ritual, music, and performance (*umemulo, umhlwehlwe, izithakazelo, beadwork, maskandi, bhinca aesthetics*)	Cultural representation through visual and performative expression
Identity	Cross-cultural performances, code-switching, linguistic pride, gender expression, and humour	Negotiating authenticity and hybrid Zulu identities
Production	Use of TikTok affordances (stitch, filters, captions), performance staging, and sound remixing	Creative cultural production and digital self-staging
Consumption	Comments, trends, hashtags, and algorithmic engagement	Participatory consumption and algorithmic visibility
Participatory Culture: Remixing and Collaboration	Stitching, duets, challenges, and shared humour	Co-creating cultural meaning through digital collaboration
Participatory Culture: Sharing and Engagement	Educational videos on traditions, historical storytelling, audience reactions	Knowledge sharing and community-based learning
Participatory Culture: Identity Expression	Use of emojis, multilingual captions, and hybrid performances	Performing identity through participatory play
Participatory Culture: Platform Navigation	Strategic hashtagging, trend participation, cross-posting	Platform literacy and algorithmic adaptation

8.5 Appendix E – Engagement Rate

author	author_foll	author_like	body	tiktok_url	likes	comments	shares	plays	theme	language use		speech/dia	music/sou	engagemei	engagement_quality
user001	28100	45900	River bath	https://ww	39600	459	825	2900000	lifestyle	Nature		no	no	142.5587	20K–100K | High Engagement Rate
user002	36600	5652	Replying to	https://ww	8485	29	71	959300	ceremony, traditional attire	Zulu		yes	no	23.2623	20K–100K | High Engagement Rate
user003	395400	29700	Ngiphucen	https://ww	200600	2806	6156	2600000	amabhinca expressior dancing	Zulu		yes	yes	51.4431	>300K | High Engagement Rate
user004	7809	6283	Mangcolos	https://ww	17200	231	100	741400	traditional attire	Zulu		no	yes	223.2168	5K–20K | High Engagement Rate
user005	27400	15500	Umkhweny	https://ww	68800	0	3995	3400000	ceremony, traditional attire	Zulu		no	yes	251.0949	20K–100K | High Engagement Rate
user006	264100	5677	Kermit Era	https://ww	6497	83	103	120600	sports, lifestyle	English	Zulu	yes	no	2.491481	100K–300K | Good Engagement Rate
user007	392600	132	#isandlwar	https://ww	16000	265	164	198200	traditional attire, dancing	Zulu		no	yes	4.142894	>300K | High Engagement Rate
user008	253300	1486	A Zulu man	https://ww	176500	4683	4092	2200000	lifestyle, amabhinca expressions	Zulu		yes	no	71.52902	100K–300K | High Engagement Rate
user009	12000	10	ð###prouc	https://ww	3086	34	23	563400		Unavailable		Unavailabl	Unavailabl	26	5K–20K | High Engagement Rate
user010	15400	1	Las mujere	https://ww	7386	66	139	1000000		Unavailable		Unavailabl	Unavailabl	48.38961	5K–20K | High Engagement Rate
user011	17300	7938	"Ngeke Slir	https://ww	13000	2512	51	307600	amabhinca expressions	Zulu		no	yes	89.66474	5K–20K | High Engagement Rate
user012	350	120	festa jawar	https://ww	160	4	14	101100		Unavailable		Unavailabl	Unavailabl	46.85714	<5K | High Engagement Rate
user013	181700	26500	#à¹â¸â¸£à	https://ww	4777	163	700	1400000	phobias	Nature		no	yes	2.718767	100K–300K | Good Engagement Rate
user014	3100000	10200		https://ww	26900	242	375	2000000	lifestyle	Unknown		no	yes	0.875548	>300K | Low Engagement Rate
user015	38600	11000	Ngivuke ng	https://ww	3048	103	144	425100		Unavailable		Unavailabl	Unavailabl	8.163212	20K–100K | High Engagement Rate
user016	181100	8309	ðŸ#fypâ#·	https://ww	215000	1470	5443	3000000	ingoma singing	Zulu		no	yes	119.5306	100K–300K | High Engagement Rate
user017	250700	17600	#Part1 Usis	https://ww	123900	2642	2163	3200000	storytelling	Zulu		yes	no	50.47547	100K–300K | High Engagement Rate
user018	225400	7037	IZINTOMBI	https://ww	118900	1446	5397	3100000	dancing, ingoma singing, tradition	Zulu		no	yes	53.39219	100K–300K | High Engagement Rate
user019	383400	3018		https://ww	132900	978	1489	9300000		Unavailable		Unavailabl	Unavailabl	34.91862	>300K | High Engagement Rate
user020	19900	7511	#emakhaya	https://ww	34000	218	218	1900000	lifestyle	zulu		no	yes	171.9497	5K–20K | High Engagement Rate
user021	11300	90000	He wants a	https://ww	93400	1120	513	1900000	lifestyle	Zulu		no	yes	836.4602	5K–20K | High Engagement Rate
user022	143800	14100	Effortlessly	https://ww	21100	0	360	713800	dancing	Zulu		no	yes	14.67316	100K–300K | High Engagement Rate
user023	67900	2034	Zulu man t	https://ww	12500	286	318	289200	lifestyle, amabhinca expressions	Zulu		yes	yes	18.83063	20K–100K | High Engagement Rate
user024	267500	16600	Pay attenti	https://ww	61500	909	1061	1100000	amabhinca expressions	Zulu		no	yes	23.33047	100K–300K | High Engagement Rate
user025	22500	51300	iBhinca leN	https://ww	137300	438	395	1400000	lifestyle, amabhinca expressions	Zulu		no	yes	612.1689	20K–100K | High Engagement Rate
user026	213900	2014	#iHawu ley	https://ww	98700	1237	608	1300000	amabhinca expressions	Zulu		no	yes	46.72137	100K–300K | High Engagement Rate
user027	17300	7997	Amabhinca	https://ww	12600	1184	66	186300	amabhinca expressions	Zulu		no	yes	79.6763	5K–20K | High Engagement Rate
user028	12800	6587	American E	https://ww	6256	48	50	129100	amabhinca expressions	Zulu		no	yes	49.25	5K–20K | High Engagement Rate
user029	95100	16700	#trendingv	https://ww	38000	0	1348	1000000	amabhinca expressions	Zulu		no	yes	39.95794	20K–100K | High Engagement Rate
user030	229200	3855	ZiyalayaðŸ	https://ww	73300	355	611	1100000	dancing, amabhinca expressions	Zulu		no	yes	32.13569	100K–300K | High Engagement Rate
user031	36500	25700	MamasðŸ¹	https://ww	27800	641	292	584300	dancing	Zulu		no	yes	77.92055	20K–100K | High Engagement Rate
user032	229200	3855	Mina nengi	https://ww	79500	407	848	986000	amabhinca expressions	Zulu		no	yes	34.86344	100K–300K | High Engagement Rate
user033	97700	3029	âŸï¸ðŸ	https://ww	148800	1209	1313	1100000	amabhinca expressions	Zulu		no	yes	153.5404	20K–100K | High Engagement Rate
user034	5039	12300	Hheshe Ma	https://ww	430	11	10	19100	amabhinca expressions, graduati	Zulu		no	yes	8.751736	5K–20K | High Engagement Rate
user035	46400	23700	Replying to	https://ww	6843	50	6	58600	traditional attire, amabhinca expr	Zulu		no	yes	14.8556	20K–100K | High Engagement Rate
user036	54600	2065	Hit after hit	https://ww	2519	35	82	133500	amabhinca expressions, dancing	Zulu		no	yes	4.677656	20K–100K | High Engagement Rate
user037	78600	1494	Combo yok	https://ww	10600	424	174	240500	traditional attire	Zulu		yes	no	14.02545	20K–100K | High Engagement Rate
user038	229200	3855	Awbhekeð	https://ww	172600	704	3401	3600000	amabhinca expressions, dancing	Zulu		no	yes	75.61257	100K–300K | High Engagement Rate
user039	839700	64600	Lengoma i	https://ww	39900	348	408	503700	amabhinca expressions	Zulu		no	yes	4.79314	>300K | High Engagement Rate
user040	287300	75000	Replying to	https://ww	7194	124	55	98400	amabhinca expressions	Zulu		no	yes	2.547163	100K–300K | Good Engagement Rate
user041	71900	12400	@handson	https://ww	64000	515	870	992000		Unavailable		Unavailabl	Unavailabl	89.72879	20K–100K | High Engagement Rate
user042	23300	19900	#SAMA28 #	https://ww	62800	0	185	1900000		Unavailable		Unavailabl	Unavailabl	269.5279	20K–100K | High Engagement Rate
user043	205900	72200	National A	https://ww	3090	17	30	54600	amabhinca expressions	Zulu		no	yes	1.508985	100K–300K | Low Engagement Rate
user044	205900	72200	Replying to	https://ww	9445	102	35	111600	amabhinca expressions, lifestyle	Zulu		no	yes	4.636717	100K–300K | High Engagement Rate
user045	205900	72200	Uzophela u	https://ww	2946	17	36	86300	amabhinca expressions	Zulu		no	yes	1.439048	100K–300K | Low Engagement Rate
user003	404500	29900	Ngiphucen	https://ww	201700	2812	6180	2600000	amabhinca expressions	Zulu		yes	no	50.55921	>300K | High Engagement Rate
user046	205900	72200	Ohh itâ Ar	https://ww	111200	1298	2370	2500000	amabhinca expressions, dancing	Zulu		no	yes	54.6372	100K–300K | High Engagement Rate
user047	22500	50500	Youâe got	https://ww	133600	3133	7377	3600000	ingoma singing	Zulu		no	yes	607.7022	20K–100K | High Engagement Rate
user048	97700	12300	Magambus	https://ww	43900	267	227	1800000	traditional attire	Zulu		no	yes	45.20676	20K–100K | High Engagement Rate
user049	947700	11200	#khuthuza	https://ww	31300	198	109	373100	amabhinca expressions	Zulu		no	yes	3.323626	>300K | High Engagement Rate
user050	205900	72200	Amabhinca	https://ww	8702	66	38	58600	amabhinca expressions	Zulu		no	yes	4.258378	100K–300K | High Engagement Rate
user046	498	10100	Ibhinca ðŸ	https://ww	9788	0	555	257200	amabhinca expressions, matric d	Zulu		no	yes	1965.462	<5K | High Engagement Rate
user051	905400	1375	Usuyibonil	https://ww	69700	393	3691	1300000	amabhinca expressions, tradition	Zulu		no	yes	7.741661	>300K | High Engagement Rate
user052	22500	50500	ðRailway	https://ww	2245	55	157	133900	ingoma singing	Zulu		no	yes	10.22222	20K–100K | High Engagement Rate
user053	905400	1375	Uthando lu	https://ww	13500	152	262	464200	celebrity, amabhinca expressions	Zulu		no	yes	1.507842	>300K | Low Engagement Rate
user024	4825	1561	Halala mat	https://ww	1026	12	9	24700	amabhinca expressions	Zulu		no	yes	21.51295	<5K | High Engagement Rate
user054	29800	7673	Ngeke ulur	https://ww	18300	131	138	230500	amabhinca expressions	Zulu		no	yes	61.84899	20K–100K | High Engagement Rate
user055	341	824	Mfoka Zulu	https://ww	506	7	9	22600	amabhinca expressions	Zulu		no	yes	150.4399	<5K | High Engagement Rate
user056	5892	5542	Izimpisiðâ	https://ww	3319	0	69	131000	amabhinca expressions	Zulu		no	yes	56.33062	5K–20K | High Engagement Rate
user051	181400	3060	king of maskandi festi	https://ww	107100	1250	3659	2000000	traditional attire, dancing	Zulu		no	yes	59.72988	100K–300K | High Engagement Rate
user057	36900	5677	Hlaba u2 n	https://ww	8786	103	132	734300	dancing	Zulu		no	yes	24.08943	20K–100K | High Engagement Rate
user058	2319	20800	#ingoma #a	https://ww	778	4	7	24800	dancing, amabhinca expressions	Zulu		no	yes	33.72143	<5K | High Engagement Rate
user059	24100	37400	#SAMA28 #	https://ww	4382	112	55	95400	amabhinca expressions	Zulu		no	yes	18.6473	20K–100K | High Engagement Rate
user060	20700	54900	Ushuni wa	https://ww	17200	668	793	631200	dancing	Zulu		no	yes	86.31884	20K–100K | High Engagement Rate
user061	122300	7563	Ubuhle obu	https://ww	12500	369	286	264900	lifestyle	Zulu		no	yes	10.52249	100K–300K | High Engagement Rate
user002	6755	6056	Replying to	https://ww	1412	33	40	21300	ingoma singing	Zulu		no	yes	21.39156	5K–20K | High Engagement Rate
user062	205900	72200	Wethurnal	https://ww	16300	68	54	174400	dancing, amabhinca expressions	Zulu		no	yes	7.94949	100K–300K | High Engagement Rate
user063	905400	1375	Ngeke kug	https://ww	30600	329	1806	509600	traditional attire, livestock, celeb	Zulu		no	yes	3.416059	>300K | High Engagement Rate
user064	200600	32500	Ngsaya kw	https://ww	17500	114	55	162300	amabhinca expressions, dancing	Zulu		no	yes	8.780658	100K–300K | High Engagement Rate
user065	8269	19600	#SAMA28 #	https://ww	4274	65	117	101900	amabhinca expressions, dancing,	Zulu		no	yes	52.47309	5K–20K | High Engagement Rate
user066	591100	33700	#mambom	https://ww	78400	782	284	545000	amabhinca expressions, dancing	Zulu		no	yes	13.3957	>300K | High Engagement Rate
user067	905400	1375	Big Zulu ft Z	https://ww	32800	246	1932	498200	music video, amabhinca expressi	Zulu		no	yes	3.649879	>300K | High Engagement Rate
user051	905400	1375	Nkabi Nati	https://ww	68500	623	2524	723300	music video, tranditional music, c	Zulu	English	no	yes	7.634526	>300K | High Engagement Rate
user057	905400	1375	Kuyoze kug	https://ww	58700	1124	1358	731200	celebrity	Zulu		no	yes	6.607466	>300K | High Engagement Rate
user068	10400	15400	#SAMA28 #	https://ww	17800	1016	91	208900	amabhinca expressions	Zulu		no	yes	180.9231	5K–20K | High Engagement Rate
user069	1200000	1802	Kunini mar	https://ww	151600	935	1331	1700000	dancing	Zulu		no	yes	12.71125	>300K | High Engagement Rate
user070	506200	42500	Imabhinqa	https://ww	8560	145	76	105300	amabhinca expressions, dancing	Zulu		no	yes	1.719676	>300K | Low Engagement Rate
user057	229200	3855	Ngyabheja	https://ww	18500	78	114	272000	amabhinca expressions, dancing	Zulu		no	yes	8.105585	100K–300K | High Engagement Rate
user071	905400	1375	Ulaka lama	https://ww	81800	1139	1788	1200000	amabhinca expressions, music, c	Zulu		no	yes	9.160482	>300K | High Engagement Rate
user072	947700	11200	Ngijola ne l	https://ww	43600	718	999	581500	amabhinca expressions, dancing	Zulu		no	yes	4.676374	>300K | High Engagement Rate
user051	11800	14000	Nali Bhinca	https://ww	2698	42	9	42700	amabhinca expressions	Zulu		no	yes	23.22034	5K–20K | High Engagement Rate
user073	4450	1315	#SAMA28 #	https://ww	41800	73	140	1800000	lifestyle	English		no	yes	940.9663	<5K | High Engagement Rate
user057	200900	38800	#SAMA28 #	https://ww	676	12	13	14900	dancing	Zulu		no	yes	0.342459	100K–300K | Low Engagement Rate
user074	30800	19700	amabhinca	https://ww	72600	584	1956	434800	amabhinca expressions	Zulu		no	yes	237.6104	20K–100K | High Engagement Rate
user075	947700	11200	Nawu bafw	https://ww	128200	1447	2034	1800000	dancing, amabhinca expressions	Zulu		no	yes	13.68017	>300K | High Engagement Rate
user076	2662	10700	Iâ n so uns	https://ww	1272	55	27	12800	amabhinca expressions	Zulu		yes	no	49.84974	<5K | High Engagement Rate
user077	839700	64600	ðŸðŸweth	https://ww	84200	689	657	934900	amabhinca expressions	Zulu		no	yes	10.10944	>300K | High Engagement Rate
user057	403600	175100	#duet with	https://ww	191100	3342	849	2700000	dance challenge	Zulu		no	yes	48.17691	>300K | High Engagement Rate

8.6 Appendix F – Sentiment Analysis Script

```
# --- Appendix F: Sentiment Analysis Script ---
# Sentiment analysis integrating text and emoji affect

# Step 1. Import required libraries
import pandas as pd
import emoji
from textblob import TextBlob
import ast

# Step 2. Load datasets
emoji_df = pd.read_excel("updated_emojis.xlsx")              # Contains emoji → sentiment
mappings
comments_df = pd.read_excel("comments_fixed_emojis.xlsx")    # Contains TikTok
comment data

# Step 3. Convert stored string lists to Python lists (if necessary)
def safe_eval(x):
    try:
        return ast.literal_eval(str(x))
    except:
        return []

comments_df["emojis_found"] = comments_df["emojis_found"].apply(safe_eval)
comments_df["emoji_scores"] = comments_df["emoji_scores"].apply(safe_eval)

# Step 4. Create a lookup dictionary for emoji sentiment scores
emoji_dict = dict(zip(emoji_df["emoji"], emoji_df["score"]))

# Step 5. Define helper functions
def get_text_sentiment(text):
    """Calculate sentiment polarity using TextBlob (-1 = neg, 0 = neutral, +1 = pos)."""
    try:
        return TextBlob(str(text)).sentiment.polarity
    except:
        return 0

def get_emoji_sentiment(emojis):
    """Calculate the mean sentiment score for emojis in a comment."""
    if not emojis:
        return 0
    scores = [emoji_dict.get(e, 0) for e in emojis]
    return sum(scores) / len(scores) if scores else 0

# Step 6. Apply sentiment calculations
comments_df["text_sentiment"] = comments_df["body_fixed2"].apply(get_text_sentiment)
comments_df["emoji_sentiment"] =
comments_df["emojis_found"].apply(get_emoji_sentiment)

# Step 7. Compute combined sentiment score
```

```
comments_df["combined_sentiment"] = (comments_df["text_sentiment"] +
comments_df["emoji_sentiment"]) / 2

# Step 8. Classify comments
def classify_sentiment(score):
    if score > 0:
        return "positive"
    elif score == 0:
        return "neutral"
    else:
        return "negative"

comments_df["sentiment_label"] =
comments_df["combined_sentiment"].apply(classify_sentiment)

# Step 9. Save results
comments_df.to_excel("sentiment_results_full.xlsx", index=False)

print("✅ Sentiment analysis completed and saved as 'sentiment_results_full.xlsx'.")
```

8.7 Appendix G – Sentiment Analysis Results (Excerpt)

author	hor_avatar	author_full	body	omment_u	eator_nam	id	hent_on_c	_by_post_	is_sticky	guage_gu	likes	post_body	post_id	post_url	replies	source_file	thread_id	timestamp	x_timesta	video_id	ody_fixed	mojis_four	moji_score	_sentiment	translation	xt_sentime	ined_sentiment
	https://p1		Athini ama	https://m.tiktok.com,		7,34E+18	no	no	no	zu	9267	#duet with	7,34E+18	https://m.	171	tiktok-com	7,34E+18	2024-02-19 16:07:41	1,71E+09	7,34E+18	Athini ama	[]	[]	0	What are t	0	neutral
	https://p1		My worry	https://m.tiktok.com,		7,34E+18	no	no	no	en	8021	#duet with	7,34E+18	https://m.	55	tiktok-com	7,34E+18	2024-02-19 21:59:35	1,71E+09	7,34E+18	My worry	['😭']	[-1.0]	-1	My worry	0	negative
	https://p1		AkaPhucw	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1834	#duet with	7,34E+18	https://m.	6	tiktok-com	7,34E+18	2024-02-19 16:11:24	1,71E+09	7,34E+18	AkaPhucw	['🤣', '🤣	[1.0, 1.0, 1	0,5	He is not b	0	positive
	https://p1		is there an	https://m.tiktok.com,		7,34E+18	no	no	no	en	5300	#duet with	7,34E+18	https://m.	9	tiktok-com	7,34E+18	2024-02-19 16:24:38	1,71E+09	7,34E+18	is there an	['🤣', '🤣	[1.0, 1.0]	1	is there an	0	positive
	https://p1		Indlondlo	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1089	#duet with	7,34E+18	https://m.	9	tiktok-com	7,34E+18	2024-02-19 19:50:52	1,71E+09	7,34E+18	Indlondlo	['😭', '😭	[-1.0, -1.0,	-0,7	Duet 😭😭	0	negative
	https://p1		Uyithathe	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1049	#duet with	7,34E+18	https://m.	8	tiktok-com	7,34E+18	2024-02-19 16:09:26	1,71E+09	7,34E+18	Uyithathe	['🤣', '😂	[1.0, 1.0, -(	0,375	Where did	0	positive
	https://p1		The way u	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2088	#duet with	7,34E+18	https://m.	44	tiktok-com	7,34E+18	2024-02-19 16:31:24	1,71E+09	7,34E+18	The way u	['😭']	[-1.0]	-1	The Way c	1	neutral
	https://p1		Uthini mar	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1236	#duet with	7,34E+18	https://m.	40	tiktok-com	7,34E+18	2024-02-19 19:44:07	1,71E+09	7,34E+18	Uthini mar	['😭', '😭	[-1.0, -1.0,	0	What is M	0	neutral
	https://p1		Does the g	https://m.tiktok.com,		7,34E+18	no	no	no	en	720	#duet with	7,34E+18	https://m.	12	tiktok-com	7,34E+18	2024-02-19 18:11:27	1,71E+09	7,34E+18	Does the g	['🥺']	[0.5]	0,5	Does the g	0	positive
	https://p1		Uma nimkl	https://m.tiktok.com,		7,34E+18	no	no	no	zu	466	#duet with	7,34E+18	https://m.	9	tiktok-com	7,34E+18	2024-02-19 16:09:28	1,71E+09	7,34E+18	Uma nimkl	['😩']	[-0.5]	-0,5	If you are	0	negative
	https://p1		Sir!!! The c	https://m.tiktok.com,		7,34E+18	no	no	no	en	615	#duet with	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-19 21:29:29	1,71E+09	7,34E+18	Sir!!! The c	['😭']	[-1.0]	-1	Sir!!! The c	0	negative
	https://p1		ðŸ˜- outfit	https://m.tiktok.com,		7,34E+18	no	no	no	en	497	#duet with	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-19 16:07:33	1,71E+09	7,34E+18	😭 outfit (	['😭', '✔']	[-1.0, 0.0]	-0,5	😭 outfit (	0	negative
	https://p1		kuncono s	https://m.tiktok.com,		7,34E+18	no	no	no	zu	90	#duet with	7,34E+18	https://m.	12	tiktok-com	7,34E+18	2024-02-19 18:24:15	1,71E+09	7,34E+18	kuncono s	['🤣', '🤣	[1.0, 1.0, 1	1	Unconoe i	0	positive
	https://p1		are you nc	https://m.tiktok.com,		7,34E+18	no	no	no	en	30	#duet with	7,34E+18	https://m.	7	tiktok-com	7,34E+18	2024-02-21 07:49:02	1,71E+09	7,34E+18	are you nc	['😂', '😂	[1.0, 1.0, 1	1	are you nc	0	positive
	https://p1		Award for	https://m.tiktok.com,		7,34E+18	no	no	no	en	32	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-24 11:19:17	1,71E+09	7,34E+18	Award for	['💃', '💃	[0.5, 0.5, 0	0,8	Award for	0	positive
	https://p1		I thought I	https://m.tiktok.com,		7,34E+18	no	no	no	en	110	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:27:21	1,71E+09	7,34E+18	I thought I	['😂', '😂	[1.0, 1.0]	1	I thought I	0	positive
	https://p1		No one is s	https://m.tiktok.com,		7,34E+18	no	no	no	en	86	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-19 17:26:22	1,71E+09	7,34E+18	No one is s	['😅']	[0.5]	0,5	No one is s	0	positive
	https://p1		Uyishayile	https://m.tiktok.com,		7,34E+18	no	no	no	zu	39	#duet with	7,34E+18	https://m.	3	tiktok-com	7,34E+18	2024-02-22 08:05:41	1,71E+09	7,34E+18	Uyishayile	['😅']	[0.5]	0,5	You have h	0	positive
	https://p1		And in Ver	https://m.tiktok.com,		7,34E+18	no	no	no	en	76	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-03-03 18:03:42	1,71E+09	7,34E+18	And in Ver	['😂', '😂	[1.0, 1.0, 1	1	And in Ver	0	positive
	https://p1		ðŸ¤£ðŸ¤£(	https://m.tiktok.com,		7,34E+18	no	no	no	zu	35	#duet with	7,34E+18	https://m.	3	tiktok-com	7,34E+18	2024-02-19 16:06:30	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
	https://p1		Ninamanga Azange nimkhuze ya:			7,34E+18	no	no	no	zu	94		7,34E+18		1	tiktok-com	7,34E+18	2024-02-20 18:51:35	1,71E+09	7,34E+18	Ninamang	['😂', '😂	[1.0, 1.0, 1	1	Nonelessly	-1	neutral
	https://p1		Ma nimumkhuza uthini yena ðŸ˜			7,34E+18	no	no	no	zu	58		7,34E+18		6	tiktok-com	7,34E+18	2024-02-19 19:27:09	1,71E+09	7,34E+18	Ma nimum	['😭', '\U0	[-1.0, 0.5]	-0,25	Ma you sa	0	negative
	https://p1		Same fani faniðŸ¤£ðŸ¤£ðŸ¤£lob			7,34E+18	no	no	no	zu	71		7,34E+18		3	tiktok-com	7,34E+18	2024-02-19 16:12:19	1,71E+09	7,34E+18	Same fani	['🤣', '🤣	[1.0, 1.0, 1	1	Same Fani	0	positive
	https://p1		I love you Mina shame ðŸ˜-			7,34E+18	no	no	no	en	49		7,34E+18		1	tiktok-com	7,34E+18	2024-02-19 22:13:46	1,71E+09	7,34E+18	I love you	['😭']	[-1.0]	-1	I love you	1	neutral
	https://p1		ðŸ¥ºuthini manimkhuza?			7,34E+18	no	no	no	zu	10		7,34E+18		4	tiktok-com	7,34E+18	2024-02-19 16:00:56	1,71E+09	7,34E+18	🥺uthini r	['🥺']	[0.5]	0,5	🥺Tho do	0	positive
	https://p1		Athini amaphoyisa maniwafonela			7,34E+18	no	no	no	zu	4		7,34E+18		4	tiktok-com	7,34E+18	2024-02-19 21:14:45	1,71E+09	7,34E+18	Athini ama	['😭', '😭	[-1.0, -1.0,	0	What are t	0	neutral
	https://p1		Tiktoker of the year ndi vho Robe			7,34E+18	no	no	no	en	48		7,34E+18		0	tiktok-com	7,34E+18	2024-02-20 05:02:11	1,71E+09	7,34E+18	Tiktoker o	['😂', '😂	[1.0, 1.0, 1	1	Tiktoker o	0	positive
	https://p1		This is now getting out of hands			7,34E+18	no	no	no	en	33		7,34E+18		0	tiktok-com	7,34E+18	2024-02-19 17:40:28	1,71E+09	7,34E+18	This is now	['😅']	[0.5]	0,5	This is now	0	positive
	https://p1		mina ngifisa ukwazi ukuthi ukuth			7,34E+18	no	no	no	zu	27		7,34E+18		2	tiktok-com	7,34E+18	2024-02-19 16:08:04	1,71E+09	7,34E+18	mina ngifis	['😂', '😂	[1.0, 1.0]	1	I like to kn	1	positive
	https://p1		ðŸ¤£ðŸ¤£ðŸ¤£ðŸ¤£I give up on			7,34E+18	no	no	no	en	54		7,34E+18		0	tiktok-com	7,34E+18	2024-02-19 16:06:02	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
	https://p1		Imihlola leðŸ˜‚ðŸ˜‚			7,35E+18	no	no	no	zu	6		7,34E+18		2	tiktok-com	7,34E+18	2024-03-18 10:49:10	1,71E+09	7,34E+18	Imihlola le	['😂', '😂	[1.0, 1.0]	1	This 😂😂	0	positive
	https://p1		kanti siku stage bani guysðŸ˜©			7,34E+18	no	no	no	ms	15		7,34E+18		1	tiktok-com	7,34E+18	2024-02-19 20:29:10	1,71E+09	7,34E+18	kanti siku	['😩']	[-0.5]	-0,5	kanti siku	0	negative
	https://p1		You even got the sliding doorðŸ˜			7,47E+18	no	no	no	en	4		7,34E+18		0	tiktok-com	7,34E+18	2025-02-16 15:00:44	1,74E+09	7,34E+18	You even g	['😭', '🤣	[-1.0, 1.0]	0	You even g	0	neutral
	https://p1		khuphuka lapho "head of the ho			7,34E+18	no	no	no	zu	4		7,34E+18		3	tiktok-com	7,34E+18	2024-03-10 13:51:44	1,71E+09	7,34E+18	khuphuka	[]	[]	0	go up whe	0	neutral
	https://p1		Uze wakhethe ne background ec			7,34E+18	no	no	no	zu	36		7,34E+18		1	tiktok-com	7,34E+18	2024-02-19 16:14:59	1,71E+09	7,34E+18	Uze wakhe	['🤣', '🤣	[1.0, 1.0]	1	Until you h	0	positive
	https://p1		He buys all these clothes for con			7,35E+18	no	no	no	en	15		7,34E+18		0	tiktok-com	7,34E+18	2024-03-24 18:57:31	1,71E+09	7,34E+18	He buys al	['😩', '💧	[-0.5, 1.0, :	0,785714	He buys al	0	positive
	https://p1		Indlela yokuveza isisu ðŸ˜‚ðŸ˜…(			7,34E+18	no	no	no	zu	23		7,34E+18		1	tiktok-com	7,34E+18	2024-02-19 19:15:45	1,71E+09	7,34E+18	Indlela yok	['😂', '😅	[1.0, 0.5, 1	0,75	The means	0	positive
	https://p1		Hairstyle ðŸ'‡			7,34E+18	no	no	no	en	3		7,34E+18		4	tiktok-com	7,34E+18	2024-02-19 18:15:03	1,71E+09	7,34E+18	Hairstyle 💇	['💇']	[0.0]	0	Hairstyle 💇	0	neutral
	https://p1		uthini manimkhuza??ðŸ˜-ðŸ˜-			7,34E+18	no	no	no	zu	2		7,34E+18		1	tiktok-com	7,34E+18	2024-02-21 18:29:16	1,71E+09	7,34E+18	uthini man	['😭', '😭	[-1.0, -1.0]	-1	What do y	0	negative
	https://p1		ðŸ¤£ðŸ¤£ðŸ¤£ðŸ˜‚kodwa yini			7,34E+18	no	no	no	zu	29		7,34E+18		0	tiktok-com	7,34E+18	2024-02-19 15:57:19	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
	https://p1		Uthini mar	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-19 20:28:55	1,71E+09	7,34E+18	Uthini mar	['😭']	[-1.0]	-1	What do y	0	negative
	https://p1		ayikho imp	https://m.tiktok.com,		7,34E+18	no	no	no	xh	3	#duet with	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-22 06:27:41	1,71E+09	7,34E+18	ayikho imp	[]	[]	0	No proper	0	neutral
	https://p1		where did	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-20 18:27:49	1,71E+09	7,34E+18	where did	['😭', '😭	[-1.0, -1.0,	-1	where did	0	negative
	https://p1		Uthi nanim	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-22 18:39:52	1,71E+09	7,34E+18	Uthi nanim	[]	[]	0	Did you sa	0	neutral
	https://p1		Is he from	https://m.tiktok.com,		7,34E+18	no	no	no	zu	3	#duet with	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-22 22:51:43	1,71E+09	7,34E+18	Is he from	[]	[]	0	He is He fr	1	positive
	https://p1		manimkhu	https://m.tiktok.com,		7,34E+18	no	no	no	zu	5	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-20 09:40:26	1,71E+09	7,34E+18	manimkhu	['😭', '😭	[-1.0, -1.0,	-1	Let you sa	0	negative
	https://p1		From now	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-23 08:36:30	1,71E+09	7,34E+18	From now	['🤣', '🤣	[1.0, 1.0, 1	1	From now	0	positive
	https://p1		Mme a vha	https://m.tiktok.com,		7,34E+18	no	no	no	en	11	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:01:27	1,71E+09	7,34E+18	Mme a vha	['🤣', '🤣	[1.0, 1.0, 1	1	The mothe	0	positive
	https://p1		Until wher	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-28 07:28:58	1,71E+09	7,34E+18	Until wher	[]	[]	0	Until wher	0	neutral
	https://p1		And you al	https://m.tiktok.com,		7,44E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-11-24 10:56:31	1,73E+09	7,34E+18	And you al	['😂', '😂	[1.0, 1.0, 1	1	And you al	0	positive
	https://p1		nithini kod	https://m.tiktok.com,		7,34E+18	no	no	no	zu	13	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:46:50	1,71E+09	7,34E+18	nithini kod	['😂', '😂	[1.0, 1.0, 1	1	.	0	positive
	https://p1		The reasor	https://m.tiktok.com,		7,34E+18	no	no	no	en	12	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:02:44	1,71E+09	7,34E+18	The reasor	['😂', '😂	[1.0, 1.0]	1	The reasor	0	positive
	https://p1		I wonder v	https://m.tiktok.com,		7,34E+18	no	no	no	en	10	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-28 07:08:01	1,71E+09	7,34E+18	I wonder v	['😲', '\U0	[0.5, 0, -0.!	0	I wonder v	0	neutral
	https://p1		manimush	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-20 05:14:03	1,71E+09	7,34E+18	manimush	['😭']	[-1.0]	-1	let incense	0	negative
	https://p1		I'm leaving	https://m.tiktok.com,		7,34E+18	no	no	no	en	17	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:52:05	1,71E+09	7,34E+18	I'm leaving	['😭', '😭	[-1.0, -1.0,	0	I'm leaving	0	neutral
	https://p1		Uthini mar	https://m.tiktok.com,		7,34E+18	no	no	no	zu	6	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 19:07:54	1,71E+09	7,34E+18	Uthini mar	['😭', '😭	[-1.0, -1.0,	-0,66667	What do y	0	negative
	https://p1		Wena awu	https://m.tiktok.com,		7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-19 19:33:56	1,71E+09	7,34E+18	Wena awu	['😭']	[-1.0]	-1	You are nc	0	negative
	https://p1		uthini man	https://m.tiktok.com,		7,35E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-03-19 12:29:41	1,71E+09	7,34E+18	uthini man	['😭', '😭	[-1.0, -1.0]	-1	What do y	0	negative
	https://p1		nizamile kc	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-20 15:42:53	1,71E+09	7,34E+18	nizamile kc	['😩']	[-0.5]	-0,5	You tried b	0	negative
	https://p1		Sliding doc	https://m.tiktok.com,		7,34E+18	no	no	no	en	5	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 05:08:34	1,71E+09	7,34E+18	Sliding doc	['☑']	[0.0]	0	Sliding doc	0	neutral
	https://p1		ðŸ˜-ðŸ˜‚ðŸ˜‚akayekwe ke manje			7,34E+18	no	no	no	zu	4		7,34E+18		0	tiktok-com	7,34E+18	2024-02-19 22:24:48	1,71E+09	7,34E+18	😭😂😂	['😭', '😂	[-1.0, 1.0, :	0,333333	😭😂😂	0	positive
	https://p1		Indlondlo yama outfitsðŸ¤-ðŸ˜‚			7,34E+18	no	no	no	zu	4		7,34E+18		0	tiktok-com	7,34E+18	2024-02-21 23:20:13	1,71E+09	7,34E+18	Indlondlo	['🤭', '😂	[0.5, 1.0]	0,75	Outfits🤭	0	positive
	https://p1		Tik tok is b	https://m.tiktok.com,		7,34E+18	no	no	no	en	7	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 12:53:28	1,71E+09	7,34E+18	Tik tok is b	[]	[]	0	Tik tok is b	0	neutral
	https://p1		hai wehlul	https://m.tiktok.com,		7,34E+18	no	no	no	zu	8	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 15:59:45	1,71E+09	7,34E+18	hai wehlul	['😭', '😂	[-1.0, 1.0]	0	hai swing😭	0	neutral
	https://p1		my first tin	https://m.tiktok.com,		7,42E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-09-22 10:39:18	1,73E+09	7,34E+18	my first tin	['😂', '😂	[1.0, 1.0, 1	1	my first tin	0	positive
	https://p1		Sithi he's e	https://m.tiktok.com,		7,34E+18	no	no	no	en	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 08:11:12	1,71E+09	7,34E+18	Sithi he's e	['😂', '😂	[1.0, 1.0, 1	1	Sithi he's e	0	positive
	https://p1		I rest my c	https://m.tiktok.com,		7,34E+18	no	no	no	en	8	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:06:28	1,71E+09	7,34E+18	I rest my c	['🤣', '🤣	[1.0, 1.0, 1	1	I rest my c	0	positive
	https://p1		Before anc	https://m.tiktok.com,		7,35E+18	no	no	no	en	6	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-21 19:59:26	1,71E+09	7,34E+18	Before anc	['😂', '😭	[1.0, -1.0, :	0,333333	Before anc	0	positive
	https://p1		when your	https://m.tiktok.com,		7,34E+18	no	no	no	en	5	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 20:00:32	1,71E+09	7,34E+18	when your	['😂', '😅	[1.0, 0.5]	0,75	when your	0	positive
	https://p1		mabye at t	https://m.tiktok.com,		7,44E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-11-30 20:40:38	1,73E+09	7,34E+18	mabye at t	['🤣']	[1.0]	1	mabye at t	0	positive
	https://p1		lapho AVE	https://m.tiktok.com,		7,34E+18	no	no	no	zu	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-24 06:01:21	1,71E+09	7,34E+18	lapho AVE	['😂']	[1.0]	1	where the	0	positive
	https://p1		Avuhlupha	https://m.tiktok.com,		7,35E+18	no	no	no	xh	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-18 13:41:45	1,71E+09	7,34E+18	Avuhlupha	['😂', '🤣	[1.0, 1.0]	1	Struck up	0	positive
	https://p1		your Ques	https://m.tiktok.com,		7,34E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 22:24:25	1,71E+09	7,34E+18	your Ques	['😂', '😂	[1.0, 1.0, 1	1	your Ques	0	positive
	https://p1		Mina ngth	https://m.tiktok.com,		7,34E+18	no	no	no	en	5	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:47:43	1,71E+09	7,34E+18	Mina ngth	['😂', '😂	[1.0, 1.0]	1	I love the F	1	positive
	https://p1		Someone's	https://m.tiktok.com,		7,34E+18	no	no	no	en	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:08:45	1,71E+09	7,34E+18	Someone's	['😭', '😂	[-1.0, 1.0, :	0,333333	Someone's	0	positive
	https://p1		Can they p	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-23 12:27:29	1,71E+09	7,34E+18	Can they p	['😂', '😂	[1.0, 1.0, 1	1	Can they p	0	positive
	https://p1		ubaba kab	https://m.tiktok.com,		7,34E+18	no	no	no	zu	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 04:06:04	1,71E+09	7,34E+18	ubaba kab	['😅']	[0.5]	0,5	Whose fat	0	positive
	https://p1		What do y	https://m.tiktok.com,		7,35E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-24 15:36:46	1,71E+09	7,34E+18	What do y	['🤣', '🤣	[1.0, 1.0]	1	What do y	0	positive
	https://p1		The persor	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:52:37	1,71E+09	7,34E+18	The persor	['🤣', '🤣	[1.0, 1.0, 1	0,6875	The persor	0	positive
	https://p1		Robert nev	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 06:06:25	1,71E+09	7,34E+18	Robert nev	[]	[]	0	Robert nev	0	neutral
	https://p1		Sithi he's e	https://m.tiktok.com,		7,34E+18	no	no	no	en	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 08:11:12	1,71E+09	7,34E+18	Sithi he's e	['😂', '😂	[1.0, 1.0, 1	1	Sithi he's e	0	positive
	https://p1		hai wehlul	https://m.tiktok.com,		7,34E+18	no	no	no	zu	8	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 15:59:45	1,71E+09	7,34E+18	hai wehlul	['😭', '😂	[-1.0, 1.0]	0	hai swing😭	0	neutral
	https://p1		lapho AVE	https://m.tiktok.com,		7,34E+18	no	no	no	zu	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-24 06:01:21	1,71E+09	7,34E+18	lapho AVE	['😂']	[1.0]	1	where the	0	positive
	https://p1		Tik tok is b	https://m.tiktok.com,		7,34E+18	no	no	no	en	7	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 12:53:28	1,71E+09	7,34E+18	Tik tok is b	[]	[]	0	Tik tok is b	0	neutral
	https://p1		my first tin	https://m.tiktok.com,		7,42E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-09-22 10:39:18	1,73E+09	7,34E+18	my first tin	['😂', '😂	[1.0, 1.0, 1	1	my first tin	0	positive
	https://p1		mabye at t	https://m.tiktok.com,		7,44E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-11-30 20:40:38	1,73E+09	7,34E+18	mabye at t	['🤣']	[1.0]	1	mabye at t	0	positive
	https://p1		What do y	https://m.tiktok.com,		7,35E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-24 15:36:46	1,71E+09	7,34E+18	What do y	['🤣', '🤣	[1.0, 1.0]	1	What do y	0	positive
	https://p1		I rest my c	https://m.tiktok.com,		7,34E+18	no	no	no	en	8	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:06:28	1,71E+09	7,34E+18	I rest my c	['🤣', '🤣	[1.0, 1.0, 1	1	I rest my c	0	positive
	https://p1		when your	https://m.tiktok.com,		7,34E+18	no	no	no	en	5	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 20:00:32	1,71E+09	7,34E+18	when your	['😂', '😅	[1.0, 0.5]	0,75	when your	0	positive
	https://p1		Oyini nahâ	https://m.tiktok.com,		7,36E+18	no	no	no	uz	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-03 18:13:14	1,71E+09	7,34E+18	Oyini nah	['😕', '😂']	[-0.5, 1.0]	0,25	Oyini Nah	0	positive
	https://p1		Akasakhuz	https://m.tiktok.com,		7,34E+18	no	no	no	xh	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 13:11:16	1,71E+09	7,34E+18	Akasakhuz	['😭', '😭	[-1.0, -1.0]	-1	Is no longe	-1	negative
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,35E+18	no	no	no	en	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-30 17:19:02	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
	https://p1		ðŸ˜…ðŸ˜‚h	https://m.tiktok.com,		7,34E+18	no	no	no	en	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 07:40:07	1,71E+09	7,34E+18	😅😂hay	['😅', '😂	[0.5, 1.0, 1	0,8	😅😂Hay	0	positive
	https://p1		cela nimup	https://m.tiktok.com,		7,36E+18	no	no	no	zu	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-17 13:21:56	1,71E+09	7,34E+18	cela nimup	['😂', '😂	[1.0, 1.0, 1	1	Ask me to	0	positive
	https://p1		uthini uma	https://m.tiktok.com,		7,34E+18	no	no	no	zu	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 18:31:56	1,71E+09	7,34E+18	uthini uma	['😅']	[0.5]	0,5	What if yo	0	positive
	https://p1		your Ques	https://m.tiktok.com,		7,34E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 22:24:25	1,71E+09	7,34E+18	your Ques	['😂', '😂	[1.0, 1.0, 1	1	your Ques	0	positive
	https://p1		Nike namk	https://m.tiktok.com,		7,34E+18	no	no	no	zu	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-23 16:37:10	1,71E+09	7,34E+18	Nike namk	['😭', '😭	[-1.0, -1.0]	-1	Nike you n	0	negative
	https://p1		Mina ngth	https://m.tiktok.com,		7,34E+18	no	no	no	en	5	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:47:43	1,71E+09	7,34E+18	Mina ngth	['😂', '😂	[1.0, 1.0]	1	I love the F	1	positive
	https://p1		This guy h	https://m.tiktok.com,		7,43E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-11-04 13:33:18	1,73E+09	7,34E+18	This guy h	['🤣', '🤣	[1.0, 1.0, 1	1	This guy h	0	positive
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 06:24:43	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	1	positive
	https://p1		Uzithathap	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:51:37	1,71E+09	7,34E+18	Uzithathap	['😂', '😂	[1.0, 1.0, 1	1	Where do	0	positive
	https://p1		uyahlupha	https://m.tiktok.com,		7,35E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-27 21:42:55	1,71E+09	7,34E+18	uyahlupha	['😅']	[0.5]	0,5	You bothe	0	positive
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-22 05:13:55	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
	https://p1		Talent	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-27 10:58:20	1,71E+09	7,34E+18	Talent	[]	[]	0	Talent	0	neutral
	https://p1		Nne tsha d	https://m.tiktok.com,		7,34E+18	no	no	no	ig	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-22 10:05:42	1,71E+09	7,34E+18	Nne tsha d	['😂', '😂	[1.0, 1.0, 1	1	I don't knc	0	positive
	https://p1		aike ðŸ˜‚ðŸ	https://m.tiktok.com,		7,35E+18	no	no	no	ha	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-24 18:45:12	1,71E+09	7,34E+18	aike 😂😂	['😂', '😂	[1.0, 1.0]	1	Aachance	0	positive
	https://p1		Ayi ngekeð	https://m.tiktok.com,		7,34E+18	no	no	no	en	6	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 02:04:27	1,71E+09	7,34E+18	Ayi ngeke(	['😭', '🤣	[-1.0, 1.0, :	0,8	Ayi ngeke(	0	positive
	https://p1		Cha ðŸ˜-	https://m.tiktok.com,		7,34E+18	no	no	no	ny	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 19:37:13	1,71E+09	7,34E+18	Cha 😭	['😭']	[-1.0]	-1	Cha 😭	0	negative
	https://p1		unaye uNk	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:35:57	1,71E+09	7,34E+18	unaye uNk	['🥺', '😭	[0.5, -1.0]	-0,25	Do you hav	0	negative
	https://p1		ai bandla s	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-26 01:15:12	1,71E+09	7,34E+18	ai bandla s	['😂', '😂	[1.0, 1.0, 1	1	Ai Badle of	-1	neutral
	https://p1		kha outfit	https://m.tiktok.com,		7,34E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 01:50:19	1,71E+09	7,34E+18	kha outfit	['🤔', '😂	[-0.5, 1.0, :	0,625	In the outf	0	positive
	https://p1		Haiii nne V	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:34:03	1,71E+09	7,34E+18	Haiii nne V	['😂', '😂	[1.0, 1.0, 1	1	No I'm sor	0	positive
	https://p1		ðŸ˜-ðŸ'"M	https://m.tiktok.com,		7,35E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-02 14:34:55	1,71E+09	7,34E+18	😭💔My	['😭', '💔	[-1.0, -1.0]	-1	😭💔 get	0	negative
	https://p1		Ngizomsha	https://m.tiktok.com,		7,36E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-20 11:18:27	1,71E+09	7,34E+18	Ngizomsha	['😭', '😂	[-1.0, 1.0, :	0,333333	I will beat	0	positive
	https://p1		we're do y	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-30 20:28:48	1,71E+09	7,34E+18	we're do y	[]	[]	0	we're do y	0	neutral
	https://p1		jhoo mara	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-29 10:42:36	1,71E+09	7,34E+18	jhoo mara	['😂', '😂	[1.0, 1.0, 1	0,7	jhoo mara	0	positive
	https://p1		My guy, yc	https://m.tiktok.com,		7,37E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-05 20:04:31	1,71E+09	7,34E+18	My guy, yc	['✌', '👀	[1.0, 1.0, 1	1	My guy, yc	0	positive
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,35E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-26 20:18:54	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	0,2	Urght Cent	0	positive
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,37E+18	no	no	no	en	4	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-10 09:13:14	1,72E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
	https://p1		lempahla u	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:32:04	1,71E+09	7,34E+18	lempahla u	['🤣', '🤣	[1.0, 1.0, 1	1	This asset	0	positive
	https://p1		Chaaa uhlu	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:57:01	1,71E+09	7,34E+18	Chaaa uhlu	['😂', '😂	[1.0, 1.0, 0	0,75	Chaaa plaa	0	positive
	https://p1		akaboshw	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-23 09:45:13	1,71E+09	7,34E+18	akaboshw	['😂', '😂	[1.0, 1.0, 1	1	Akaboshw	0	positive
	https://p1		utitsatsaph	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-23 18:22:21	1,71E+09	7,34E+18	utitsatsaph	['😂']	[1.0]	1	Utittsatsw	0	positive
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 06:28:06	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
	https://p1		tiktoker of	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:31:27	1,71E+09	7,34E+18	tiktoker of	['😭', '💧	[-1.0, 1.0, :	0,5	tiktoker of	0	positive
	https://p1		where do	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-28 13:08:14	1,71E+09	7,34E+18	where do	['😂', '😂	[1.0, 1.0, 1	1	where do	0	positive
	https://p1		comments	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 09:04:33	1,71E+09	7,34E+18	comments	['🤣', '🤣	[1.0, 1.0, 1	1	comments	0	positive
	https://p1		Akakhuzek	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 19:35:31	1,71E+09	7,34E+18	Akakhuzek	['😂', '😂	[1.0, 1.0, 1	1	Has not Ba	0	positive
	https://p1		Even the b	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 23:33:01	1,71E+09	7,34E+18	Even the b	['😂']	[1.0]	1	Even the b	0	positive
	https://p1		you've gai	https://m.tiktok.com,		7,43E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-10-27 06:33:47	1,73E+09	7,34E+18	you've gai	['🤣', '🤣	[1.0, 1.0]	1	you've gai	0	positive
	https://p1		Yoh ke kop	https://m.tiktok.com,		7,34E+18	no	no	no	zh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 07:24:35	1,71E+09	7,34E+18	Yoh ke kop	['😭', '😂	[-1.0, 1.0, :	0,333333	Yoh i woul	1	positive
	https://p1		muhle um	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-28 09:02:11	1,71E+09	7,34E+18	muhle um	['😂', '😂	[1.0, 1.0, 1	1	He is a goc	1	positive
	https://p1		uthin man	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 18:05:12	1,71E+09	7,34E+18	uthin man	['😂']	[1.0]	1	Then Man	0	positive
	https://p1		lona aka kl	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-24 20:25:50	1,71E+09	7,34E+18	lona aka kl	['😕']	[-0.5]	-0,5	lona aka kl	0	negative
	https://p1		ðŸ˜‚ðŸ˜‚, a	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:23:05	1,71E+09	7,34E+18	😂😂 am	['😂', '😂	[1.0, 1.0]	1	😂😂 am	0	positive
	https://p1		Can anyon	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 10:49:38	1,71E+09	7,34E+18	Can anyon	['🤣', '🤣	[1.0, 1.0, 1	1	Can anyon	0	positive
	https://p1		ðŸ˜‚Uthini	https://m.tiktok.com,		7,34E+18	no	no	no	xh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:52:24	1,71E+09	7,34E+18	😂Uthini	['😂', '🤣	[1.0, 1.0]	1	😂Khwe c	0	positive
	https://p1		iphi intoml	https://m.tiktok.com,		7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:08:32	1,71E+09	7,34E+18	iphi intoml	['😭', '😭	[-1.0, -1.0,	-1	Where is h	0	negative
	https://p1		ðŸ˜¹ðŸ˜¹	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:26:29	1,71E+09	7,34E+18	😹😹	['😹', '😹	[0.5, 0.5, 1	0,857143	😹😹	0	positive
	https://p1		Lena iding	https://m.tiktok.com,		7,35E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-26 04:26:10	1,71E+09	7,34E+18	Lena iding	[]	[]	0	This one n	0	neutral
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,35E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-24 21:28:49	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
	https://p1		letimpahla	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-22 18:30:12	1,71E+09	7,34E+18	letimpahla	['🤣', '🤣	[1.0, 1.0]	1	These asse	1	positive
	https://p1		you always	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-22 13:56:49	1,71E+09	7,34E+18	you always	['😂', '😂	[1.0, 1.0, 1	0,8	you always	0	positive
	https://p1		I lyke ur cr	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-21 14:01:17	1,71E+09	7,34E+18	I lyke ur cr	['😂']	[1.0]	1	I lyke ur cr	0	positive
	https://p1		As she crie	https://m.tiktok.com,		7,35E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-18 10:55:08	1,71E+09	7,34E+18	As she crie	['🤣', '🤣	[1.0, 1.0, 1	1	As she crie	0	positive
	https://p1		aibo ama f	https://m.tiktok.com,		7,35E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-12 11:37:12	1,71E+09	7,34E+18	aibo ama f	['😂']	[1.0]	1	Aibo Fit-Fit	0	positive
	https://p1		mphuceni	https://m.tiktok.com,		7,34E+18	no	no	no	ms	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-10 14:12:48	1,71E+09	7,34E+18	mphuceni	['😂']	[1.0]	1	mummen	0	positive
	https://p1		ðŸ˜‚ðŸ˜‚ðŸ	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-08 05:38:43	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	0,714286	😂😂😂	0	positive
	https://p1		THE GHET	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-07 19:10:40	1,71E+09	7,34E+18	THE GHET	['💀']	[0.0]	0	THE GHET	0	neutral
	https://p1		it the outfi	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-28 12:11:35	1,71E+09	7,34E+18	it the outfi	['🤣', '🤣	[1.0, 1.0, 1	1	it the outfi	0	positive
	https://p1		ðŸ˜?ðŸ˜?ð	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-25 22:30:36	1,71E+09	7,34E+18	□□□□ there	[]	[]	0	□□□□ there	0	neutral
	https://p1		I wonder v	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-25 20:37:41	1,71E+09	7,34E+18	I wonder v	['🤣', '🤣	[1.0, 1.0, 1	1	I wonder v	0	positive
	https://p1		ndhaa bo I	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:24:05	1,71E+09	7,34E+18	ndhaa bo I	['🤣', '🤣	[1.0, 1.0, 1	1	ndhaa bo I	0	positive
	https://p1		Uyabonak	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-22 05:29:46	1,71E+09	7,34E+18	Uyabonak	['😅', '😅	[0.5, 0.5, 0	0,5	You can be	0	positive
	https://p1		you forgot	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:26:00	1,71E+09	7,34E+18	you forgot	['😭']	[-1.0]	-1	you forgot	0	negative
	https://p1		Uthini mar	https://m.tiktok.com,		7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:32:33	1,71E+09	7,34E+18	Uthini mar	['😭']	[-1.0]	-1	What do y	0	negative

https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-24 08:47:23	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 13:43:14	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	haaaiiiðŸ˜-	https://m.tiktok.com,	7,34E+18	no	no	no	ms	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 06:38:22	1,71E+09	7,34E+18	haaaiii😭 (	['😭', '🤣	[-1.0, 1.0, 1	0,5	iuai 😭🤣	0	positive
https://p1	Hay bakwe	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:01:07	1,71E+09	7,34E+18	Hay bakwe	['😭', '😭	[-1.0, -1.0,	0	Hay Comp	0	neutral
https://p1	outfit ðŸ”¥	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 09:00:49	1,71E+09	7,34E+18	outfit 🔥 (	['🔥', '🔥	[1.0, 1.0]	1	outfit 🔥 (	0	positive
https://p1	Dude whe	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 21:40:39	1,71E+09	7,34E+18	Dude whe	['😂', '😂	[1.0, 1.0, 1	1	Dude whe	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:02:25	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	We Love tl	1	positive
https://p1	Aay ungeh	https://m.tiktok.com,	7,34E+18	no	no	no	id	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:59:52	1,71E+09	7,34E+18	Aay ungeh	['🤣', '🤣	[1.0, 1.0, 1	1	Aay you ca	0	positive
https://p1	I swear bro	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:59:01	1,71E+09	7,34E+18	I swear bro	['😭', '😭	[-1.0, -1.0]	-1	I swear bro	0	negative
https://p1	You losing	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:52:08	1,71E+09	7,34E+18	You losing	['😂']	[1.0]	1	You losing	0	positive
https://p1	Kuze kufar	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:48:15	1,71E+09	7,34E+18	Kuze kufar	['🤣', '🤣	[1.0, 1.0, 1	1	Until the sa	0	positive
https://p1	kant uban	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:03:19	1,71E+09	7,34E+18	kant uban	[]	[]	0	Kant Ban y	0	neutral
https://p1	ðŸ˜-ðŸ˜-ð	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:24:01	1,71E+09	7,34E+18	😭😭😂	['😭', '😭	[-1.0, -1.0,	-0,33333	😭😭😂	0	negative
https://p1	AngekeðŸ˜	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:23:02	1,71E+09	7,34E+18	Angeke😭	['😭', '😭	[-1.0, -1.0,	-1	I won't 😭	0	negative
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:18:40	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	Hao kodwa	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:11:00	1,71E+09	7,34E+18	Hao kodwa	['😭', '😭	[-1.0, -1.0,	-1	Hao but 😭	0	negative
https://p1	where do	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:10:59	1,71E+09	7,34E+18	where do	[]	[]	0	where do	0	neutral
https://p1	If u watche	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 23:49:22	1,71E+09	7,34E+18	If u watche	['3', '🤣', '	[0, 1.0, 1.0	0,833333	If u watche	0	positive
https://p1	RobertðŸ˜	https://m.tiktok.com,	7,34E+18	no	no	no	tl	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 10:17:14	1,71E+09	7,34E+18	Robert😂	['😂', '😂	[1.0, 1.0, 1	1	Robert😂	0	positive
https://p1	kodwa mk	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 02:13:26	1,71E+09	7,34E+18	kodwa mk	[]	[]	0	But my ho	0	neutral
https://p1	angeke es	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-22 00:24:02	1,71E+09	7,34E+18	angeke es	['😂']	[1.0]	1	they can n	0	positive
https://p1	xa ekhuzw	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 09:33:50	1,71E+09	7,34E+18	xa ekhuzw	['😂', '😂	[1.0, 1.0]	1	When Issu	0	positive
https://p1	nne tovhu	https://m.tiktok.com,	7,34E+18	no	no	no	sn	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 14:31:27	1,71E+09	7,34E+18	nne tovhu	['😅', '🤣	[0.5, 1.0, 0	0,666667	I'm asking	0	positive
https://p1	myekeni u	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 07:07:23	1,71E+09	7,34E+18	myekeni u	['😂', '😂	[1.0, 1.0, 1	1	Lettah Aro	0	positive
https://p1	Robert we	https://m.tiktok.com,	7,35E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-02 18:45:27	1,71E+09	7,34E+18	Robert we	['🥰']	[1.0]	1	Robert we	1	positive
https://p1	maraðŸ¤£	https://m.tiktok.com,	7,45E+18	no	no	no	sw	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-23 14:33:57	1,73E+09	7,34E+18	mara🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	mara🤣🤣	0	positive
https://p1	Kodwa bal	https://m.tiktok.com,	7,51E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-18 20:27:16	1,75E+09	7,34E+18	Kodwa bal	['🤣']	[1.0]	1	But ours🤣	0	positive
https://p1	naze nabal	https://m.tiktok.com,	7,5E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-15 17:55:02	1,75E+09	7,34E+18	naze nabal	['😂']	[1.0]	1	Here are g	1	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,5E+18	no	no	no	sw	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-08 20:16:11	1,75E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	where are	https://m.tiktok.com,	7,5E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-08 18:36:16	1,75E+09	7,34E+18	where are	[]	[]	0	where are	0	neutral
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,49E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-27 19:27:49	1,74E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	Where do	1	positive
https://p1	Awuzwa ko	https://m.tiktok.com,	7,48E+18	no	no	no	xh	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-18 11:55:09	1,74E+09	7,34E+18	Awuzwa ko	[]	[]	0	You don't	0	neutral
https://p1	mphuceni	https://m.tiktok.com,	7,48E+18	no	no	no	xh	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-26 12:19:03	1,74E+09	7,34E+18	mphuceni	['😅', '😅	[0.5, 0.5, 0	0,5	Tip the ph	0	positive
https://p1	Where did	https://m.tiktok.com,	7,47E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-02 20:18:40	1,74E+09	7,34E+18	Where did	['😭', '😂	[-1.0, 1.0]	0	Where did	0	neutral
https://p1	mshayen r	https://m.tiktok.com,	7,46E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-01-18 12:45:46	1,74E+09	7,34E+18	mshayen r	['😩']	[-0.5]	-0,5	Mshayen N	0	negative
https://p1	vhone ndh	https://m.tiktok.com,	7,46E+18	no	no	no	tl	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-01-04 12:00:31	1,74E+09	7,34E+18	vhone ndh	[]	[]	0	is the boss	0	neutral
https://p1	how do yo	https://m.tiktok.com,	7,45E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-30 16:49:43	1,74E+09	7,34E+18	how do yo	[]	[]	0	how do yo	0	neutral
https://p1	lsee you at	https://m.tiktok.com,	7,45E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-29 10:50:41	1,74E+09	7,34E+18	lsee you at	[]	[]	0	lsee you at	0	neutral
https://p1	ndi dala ng	https://m.tiktok.com,	7,45E+18	no	no	no	tl	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-13 07:56:53	1,73E+09	7,34E+18	ndi dala ng	['😂', '😂	[1.0, 1.0, 1	1	I'm old like	1	positive
https://p1	U deserve	https://m.tiktok.com,	7,45E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-08 03:52:10	1,73E+09	7,34E+18	U deserve	['🥰']	[1.0]	1	U deserve	0	positive
https://p1	Ngisaloku	https://m.tiktok.com,	7,44E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-05 12:35:52	1,73E+09	7,34E+18	Ngisaloku	['😂', '😂	[1.0, 1.0, 1	1	Ngisaloku	0	positive
https://p1	Mphuceni	https://m.tiktok.com,	7,44E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-03 16:18:03	1,73E+09	7,34E+18	Mphuceni	['😂', '😂	[1.0, 1.0, 1	1	Dfect Brilli	0	positive
https://p1	ri livhuwa	https://m.tiktok.com,	7,41E+18	no	no	no	id	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-08-21 07:53:31	1,72E+09	7,34E+18	ri livhuwa	['🥰']	[1.0]	1	thank you	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,4E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-08-19 19:53:22	1,72E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	0,8125	🤣🤣🤣	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-25 07:19:03	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	0,5	😂😂😂	0	positive
https://p1	mami wab	https://m.tiktok.com,	7,48E+18	no	no	no	zu	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-11 21:24:46	1,74E+09	7,34E+18	mami wab	['😭']	[-1.0]	-1	Mami saw	0	negative
https://p1	ayyy maaa	https://m.tiktok.com,	7,35E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-30 09:04:49	1,71E+09	7,34E+18	ayyy maaa	[]	[]	0	Ayyy Maaa	0	neutral
https://p1	ist Robert	https://m.tiktok.com,	7,35E+18	no	no	no	de	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-24 18:56:51	1,71E+09	7,34E+18	ist Robert	['🤣', '🤣	[1.0, 1.0, 1	1	Is Robert f	0	positive
https://p1	Mina usey	https://m.tiktok.com,	7,34E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 12:03:27	1,71E+09	7,34E+18	Mina usey	['😩']	[-0.5]	-0,5	Mina usey	0	negative
https://p1	Ngoho vha	https://m.tiktok.com,	7,34E+18	no	no	no	id	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:35:33	1,71E+09	7,34E+18	Ngoho vha	['🥰']	[1.0]	1	So they alv	0	positive
https://p1	Aw maar R	https://m.tiktok.com,	7,34E+18	no	no	no	tl	13	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-04 15:35:44	1,71E+09	7,34E+18	Aw maar R	['😂', '😂	[1.0, 1.0, 1	1	With	0	positive
https://p1	ðŸ˜‚ðŸ˜‚,ay	https://m.tiktok.com,	7,34E+18	no	no	no	tl	12	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 17:07:11	1,71E+09	7,34E+18	😂😂ayiii	['😂', '😂	[1.0, 1.0, 1	1	😂😂ayiii	0	positive
https://p1	ðŸ˜-	https://m.tiktok.com,	7,34E+18	no	no	no	un	24	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-19 20:19:53	1,71E+09	7,34E+18	😭	['😭']	[-1.0]	-1	😭	0	negative
https://p1	@Cooper	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2025-04-28 10:34:32	1,75E+09	7,34E+18	@Cooper	['🎀', '😂	[0.5, 1.0, 1	0,875	@Cooper	0	positive
https://p1	@Zandi_G	https://m.tiktok.com,	7,34E+18	no	no	no	en	3	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-28 20:27:26	1,71E+09	7,34E+18	@Zandi_G	['😭']	[-1.0]	-1	@Zandi_G	0	negative
https://p1	@charity_	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	#duet with	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-20 08:58:57	1,71E+09	7,34E+18	@charity_	['😂', '😂	[1.0, 1.0, 1	1	@charity_	0	positive
https://p1	ðŸ˜„ðŸ˜†ð	https://m.tiktok.com,	7,35E+18	no	no	no	un	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-11 17:26:08	1,71E+09	7,34E+18	😄😆😅	['😄', '😆	[0.5, 0.5, 0	0,75	😄😆😅	0	positive
https://p1	ðŸ˜ƒðŸ˜„ð	https://m.tiktok.com,	7,34E+18	no	no	no	un	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:57:36	1,71E+09	7,34E+18	😃😄▯😅	['😃', '😄	[0.5, 0.5, 0	0,7	😃😄▯😅	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,34E+18	no	no	no	un	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:04:28	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	ðŸ¥°ðŸ¥°	https://m.tiktok.com,	7,51E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-06-06 09:55:39	1,75E+09	7,34E+18	🥰🥰	['🥰', '🥰	[1.0, 1.0]	1	🥰🥰	0	positive
https://p1	ðŸ¥º	https://m.tiktok.com,	7,51E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-06-03 19:38:22	1,75E+09	7,34E+18	🥺	['🥺']	[0.5]	0,5	🥺	0	positive
https://p1	â™¥ï¸?	https://m.tiktok.com,	7,51E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-27 16:40:13	1,75E+09	7,34E+18	♥▯	['♥']	[1.0]	1	♥▯	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,51E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-26 02:44:25	1,75E+09	7,34E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,51E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-21 16:03:55	1,75E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-13 12:41:58	1,75E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-06 06:22:12	1,75E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-03 14:08:52	1,75E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-05-03 07:53:23	1,75E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-29 10:50:21	1,75E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-28 20:21:33	1,75E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¤¨	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-28 18:04:39	1,75E+09	7,34E+18	🤨	['🤨']	[0.0]	0	🤨	0	neutral
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,5E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-20 17:07:33	1,75E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-18 17:58:41	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¤£	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-18 16:50:00	1,74E+09	7,34E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-17 07:41:27	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-16 10:35:20	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-16 10:35:22	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-13 20:24:57	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¤-	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-13 16:42:36	1,74E+09	7,34E+18	🤭	['🤭']	[0.5]	0,5	🤭	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-04-12 15:28:47	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¤£	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-29 23:11:07	1,74E+09	7,34E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-29 15:43:55	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-27 19:29:49	1,74E+09	7,34E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-26 17:45:24	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-25 19:27:51	1,74E+09	7,34E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜³	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-25 17:18:05	1,74E+09	7,34E+18	😳	['😳']	[-0.5]	-0,5	😳	0	negative
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-24 23:25:00	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-22 19:04:41	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¤£	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-21 11:22:09	1,74E+09	7,34E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ¤£	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-20 13:31:09	1,74E+09	7,34E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-18 22:00:56	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜?ðŸ˜?ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-11 17:54:53	1,74E+09	7,34E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ˜³ðŸ˜³ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-11 17:54:57	1,74E+09	7,34E+18	😳😳😳	['😳', '😳	[-0.5, -0.5,	-0,5	😳😳😳	0	negative
https://p1	ðŸ‘Œ	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-10 09:13:21	1,74E+09	7,34E+18	👌	['👌']	[1.0]	1	👌	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-09 18:35:36	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ’€	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-05 19:35:21	1,74E+09	7,34E+18	💀	['💀']	[0.0]	0	💀	0	neutral
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-05 06:49:49	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜-ðŸ˜-ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-04 14:09:14	1,74E+09	7,34E+18	😭😭😭	['😭', '😭	[-1.0, -1.0,	-1	😭😭😭	0	negative
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-27 22:32:53	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-25 20:47:26	1,74E+09	7,34E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-25 12:25:31	1,74E+09	7,34E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-25 10:25:27	1,74E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	0,8	🤣🤣🤣	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-24 08:05:56	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-23 17:22:04	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-22 09:33:46	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	yoh ðŸ¤£ t	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 12:10:17	1,71E+09	7,34E+18	yoh 🤣 th	['🤣']	[1.0]	1	yoh 🤣 th	0	positive
https://p1	Ngeke isal	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 12:08:39	1,71E+09	7,34E+18	Ngeke isal	['🤣', '🤣	[1.0, 1.0, 1	1	It can't pre	0	positive
https://p1	inlove with	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 10:39:48	1,71E+09	7,34E+18	inlove with	['1', '😃', '	[0, 0.5, 0.5	0,4	inlove with	1	positive
https://p1	cha uhlupl	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 09:44:15	1,71E+09	7,34E+18	cha uhlupl	['🤣', '🤣	[1.0, 1.0, 1	1	No You Ar	0	positive
https://p1	uyasukelar	https://m.tiktok.com,	7,34E+18	no	no	no	zh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 06:40:46	1,71E+09	7,34E+18	uyasukelar	['😂', '😂	[1.0, 1.0]	1	Uzzelelan	0	positive
https://p1	Cha imnan	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 06:15:43	1,71E+09	7,34E+18	Cha imnan	['🥰']	[1.0]	1	No Imnanc	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 06:03:09	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	Brickle nov	0	positive
https://p1	knty ena u	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 04:30:34	1,71E+09	7,34E+18	knty ena u	['🥺', '🥺	[0.5, 0.5]	0,5	KNTY ETHI	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 03:04:30	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	Vhaya kaiz	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 23:31:37	1,71E+09	7,34E+18	Vhaya kaiz	['😂', '😂	[1.0, 1.0, 1	1	They're tal	0	positive
https://p1	And akakh	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 23:06:18	1,71E+09	7,34E+18	And akakh	['😭', '😂	[-1.0, 1.0, 1	0,5	And you ar	0	positive
https://p1	uthini man	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 21:39:07	1,71E+09	7,34E+18	uthini man	[]	[]	0	What do y	0	neutral
https://p1	'yena uthir	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 21:32:31	1,71E+09	7,34E+18	'yena uthir	['😅', '😅	[0.5, 0.5]	0,5	'He says M	0	positive
https://p1	IscefeðŸ˜‚,	https://m.tiktok.com,	7,34E+18	no	no	no	it	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 21:32:49	1,71E+09	7,34E+18	Iscefe😂🤣	['😂', '😂	[1.0, 1.0, -1	0,333333	Scefe😂🤣	0	positive
https://p1	uthini mer	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 21:27:32	1,71E+09	7,34E+18	uthini mer	['😅', '😂	[0.5, 1.0, 1	0,833333	What did M	0	positive
https://p1	Mphucen	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:46:04	1,71E+09	7,34E+18	Mphucen	['😂']	[1.0]	1	Mphucen	0	positive
https://p1	uthini man	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-25 16:46:40	1,71E+09	7,34E+18	uthini man	[]	[]	0	What do y	0	neutral
https://p1	you are my	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-24 10:44:34	1,71E+09	7,34E+18	you are my	['2', '0', '2',	[0, 0, 0, 0,	0,636364	you are my	0	positive
https://p1	where doe	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:43:45	1,71E+09	7,34E+18	where doe	[]	[]	0	where doe	0	neutral
https://p1	AfroðŸ˜-ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:36:01	1,71E+09	7,34E+18	Afro😭😭	['😭', '😭	[-1.0, -1.0,	0,2	Afro😭😭	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	ha	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:57:21	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	kodwa me	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:56:31	1,71E+09	7,34E+18	kodwa me	['😅', '😅	[0.5, 0.5]	0,5	But the Me	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	tr	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 21:56:25	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	0,785714	😂😂😂	0	positive
https://p1	hhay hhay	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 18:44:29	1,71E+09	7,34E+18	hhay hhay	['🤣', '🤣	[1.0, 1.0, 1	1	hhay hhay	0	positive
https://p1	athini won	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 19:18:48	1,71E+09	7,34E+18	athini won	['😩', '😭	[-0.5, -1.0]	-0,75	What are t	0	negative
https://p1	I give upðŸ	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 14:03:08	1,71E+09	7,34E+18	I give up😂	['😂']	[1.0]	1	I give up😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,35E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-18 11:42:09	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	0,875	😂😂😂	1	positive
https://p1	uthini man	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:26:17	1,71E+09	7,34E+18	uthini man	['😫', '🤣	[-1.0, 1.0, 1	0,6	Think Man	0	positive
https://p1	iscefe ona	https://m.tiktok.com,	7,34E+18	no	no	no	eo	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:24:56	1,71E+09	7,34E+18	iscefe ona	['😂', '😂	[1.0, 1.0, 1	1	Scenty Noo	0	positive
https://p1	manimkhu	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:23:21	1,71E+09	7,34E+18	manimkhu	[]	[]	0	Let you sa	0	neutral
https://p1	ngiyawabc	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:21:45	1,71E+09	7,34E+18	ngiyawabc	['😭']	[-1.0]	-1	ngiyawabc	0	negative
https://p1	engabe izit	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:19:28	1,71E+09	7,34E+18	engabe izit	[]	[]	0	which is th	0	neutral
https://p1	Uthini mar	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:14:29	1,71E+09	7,34E+18	Uthini mar	['😅', '😅	[0.5, 0.5]	0,5	What do y	0	positive
https://p1	Uze uzigqc	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:09:32	1,71E+09	7,34E+18	Uze uzigqc	['😂', '😂	[1.0, 1.0, 1	1	Until they	0	positive
https://p1	hai ngeke	https://m.tiktok.com,	7,34E+18	no	no	no	ms	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:04:45	1,71E+09	7,34E+18	hai ngeke	['😂', '😂	[1.0, 1.0, 1	1	hai won't s	0	positive
https://p1	Hairstyle ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 20:02:38	1,71E+09	7,34E+18	Hairstyle 💀	['💀', '😂	[0.0, 1.0]	0,5	Hairstyle 💀	0	positive
https://p1	Where do	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:59:14	1,71E+09	7,34E+18	Where do	['😭', '😂	[-1.0, 1.0]	0	Where do	0	neutral
https://p1	wehlule w	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:53:49	1,71E+09	7,34E+18	wehlule w	['😭', '😭	[-1.0, -1.0]	-1	Defeat Mil	0	negative
https://p1	Ikhona int	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:14:27	1,71E+09	7,34E+18	Ikhona int	['😂', '😂	[1.0, 1.0, -1	0,333333	Is there so	1	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 19:10:59	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	Ukhon if y	0	positive
https://p1	uthini man	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:22:47	1,71E+09	7,34E+18	uthini man	['😭', '😭	[-1.0, -1.0]	-1	What is Ma	0	negative
https://p1	uhluphile	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:07:24	1,71E+09	7,34E+18	uhluphile	['😂', '😂	[1.0, 1.0, 1	1	Pourse in t	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	ny	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:29:22	1,71E+09	7,34E+18	😂😂🤣	['😂', '😂	[1.0, 1.0, 1	1	😂😂🤣	0	positive
https://p1	Kanti ubar	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-27 06:33:28	1,71E+09	7,34E+18	Kanti ubar	['😂']	[1.0]	1	And who li	0	positive
https://p1	Uthini mar	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 15:40:39	1,71E+09	7,34E+18	Uthini mar	[]	[]	0	What do y	0	neutral
https://p1	kodwa yini	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 15:36:10	1,71E+09	7,34E+18	kodwa yini	['😅']	[0.5]	0,5	but what (	0	positive
https://p1	uthenga iz	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 10:22:27	1,71E+09	7,34E+18	uthenga iz	['😭']	[-1.0]	-1	You buy go	1	neutral
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	zh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 20:59:23	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	mina ngice	https://m.tiktok.com,	7,37E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-09 11:48:04	1,72E+09	7,34E+18	mina ngice	['🤣', '🤣	[1.0, 1.0, 1	1	mina ngice	0	positive
https://p1	Uyazâ€™th	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-22 08:56:22	1,71E+09	7,34E+18	Uyaz'then	['😂']	[1.0]	1	You're're'r	1	positive
https://p1	ðŸ˜?ðŸ˜?ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 17:38:55	1,71E+09	7,34E+18	▯▯▯▯indod	[]	[]	0	venture.	0	neutral
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 09:10:51	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive

https://p1	Lool Mara	https://m.tiktok.com,		7,35E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-13 17:33:42	1,71E+09	7,34E+18	Lool Mara	[]	[]	0	Lool Mara	0	neutral
https://p1	manimshis	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-26 11:00:22	1,71E+09	7,34E+18	manimshis	[]	[]	0	Let me ser	0	neutral
https://p1	Bangaki as	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:56:32	1,71E+09	7,34E+18	Bangaki as	['😳', '✋	[0.0, 0.5]	0,25	How many	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:02:07	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,34E+18	no	no	no	sw	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-28 13:31:52	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	xasingams	https://m.tiktok.com,		7,34E+18	no	no	no	xh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 20:25:12	1,71E+09	7,34E+18	xasingams	['🤣', '🤣	[1.0, 1.0, 1	1	When we a	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-01 06:19:13	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:41:08	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	ðŸ¤£ðŸ¤£ð	https://m.tiktok.com,		7,34E+18	no	no	no	zh	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:18:19	1,71E+09	7,34E+18	🤣🤣🤣	['🤣', '🤣	[1.0, 1.0, 1	1	🤣🤣🤣	0	positive
https://p1	aiy I am yo	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:08:36	1,71E+09	7,34E+18	aiy I am yo	['😂', '😂	[1.0, 1.0, 1	1	aiy I am yo	0	positive
https://p1	Ramaphos	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:47:22	1,71E+09	7,34E+18	Ramaphos	['🥰', '🥰	[1.0, 1.0, 1	1	Ramaphos	0	positive
https://p1	aphi ma ha	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:44:10	1,71E+09	7,34E+18	aphi ma ha	['😂', '😂	[1.0, 1.0, 1	1	APHI MA H	0	positive
https://p1	mina ngice	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:36:18	1,71E+09	7,34E+18	mina ngice	['🤣', '🤣	[1.0, 1.0]	1	I also ask y	0	positive
https://p1	noooðŸ˜-ð	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:32:05	1,71E+09	7,34E+18	nooo😭😭	['😭', '😭	[-1.0, -1.0,	0	noo😭😭	0	neutral
https://p1	ay my brot	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:30:43	1,71E+09	7,34E+18	ay my brot	['😂', '😂	[1.0, 1.0, 1	1	ay my brot	0	positive
https://p1	ndo fhelel	https://m.tiktok.com,		7,34E+18	no	no	no	tl	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:29:52	1,71E+09	7,34E+18	ndo fhelel	['🤣', '🤣	[1.0, 1.0, 1	1	I'm finishe	0	positive
https://p1	Wena nje	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:28:29	1,71E+09	7,34E+18	Wena nje	['😂', '😂	[1.0, 1.0, 0	0,75	You just w	1	positive
https://p1	ðŸ˜-ðŸ˜-h	https://m.tiktok.com,		7,34E+18	no	no	no	tr	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:23:53	1,71E+09	7,34E+18	😭😭hha	['😭', '😭	[-1.0, -1.0]	-1	😭😭hha	0	negative
https://p1	sacela sikh	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:19:43	1,71E+09	7,34E+18	sacela sikh	['😂', '😂	[1.0, 1.0, 1	1	We reques	0	positive
https://p1	Boyfriend	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:17:02	1,71E+09	7,34E+18	Boyfriend	['😒']	[-0.5]	-0,5	Boyfriend	0	negative
https://p1	ðŸ˜-ðŸ˜‚ð	https://m.tiktok.com,		7,34E+18	no	no	no	fr	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:12:10	1,71E+09	7,34E+18	😭😂😂	['😭', '😂	[-1.0, 1.0, 1	0,333333	😭😭 iph	0	positive
https://p1	manim'khu	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:10:19	1,71E+09	7,34E+18	manim'khu	['😭']	[-1.0]	-1	Don't let h	0	negative
https://p1	Qhubeka N	https://m.tiktok.com,		7,34E+18	no	no	no	zu	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:10:00	1,71E+09	7,34E+18	Qhubeka N	['🤣', '🤣	[1.0, 1.0, 1	1	Continue y	0	positive
https://p1	ðŸ˜‚ðŸ˜‚m	https://m.tiktok.com,		7,34E+18	no	no	no	sn	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 16:08:09	1,71E+09	7,34E+18	😂😂mav	['😂', '😂	[1.0, 1.0]	1	😂😂😂	0	positive
https://p1	ðŸ˜…	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-17 01:15:01	1,74E+09	7,34E+18	😅	['😅']	[0.5]	0,5	😅	0	positive
https://p1	ðŸ˜?	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-16 15:24:02	1,74E+09	7,34E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜?	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-12 22:34:25	1,74E+09	7,34E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜‚	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-08 21:49:28	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-08 02:59:31	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¤£	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-07 18:45:44	1,74E+09	7,34E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-06 11:46:31	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-05 08:32:51	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-04 19:43:48	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ™?	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-04 14:43:08	1,74E+09	7,34E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜?	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-03 11:48:22	1,74E+09	7,34E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜³	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-02 17:19:37	1,74E+09	7,34E+18	😳	['😳']	[-0.5]	-0,5	😳	0	negative
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-01 18:44:13	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-01 13:50:35	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-01 08:42:12	1,74E+09	7,34E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,47E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-01-29 16:21:12	1,74E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,		7,46E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-01-27 11:45:46	1,74E+09	7,34E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	🩶	https://m.tiktok.com,		7,45E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-05 22:00:10	1,73E+09	7,34E+18	▯▯	[]	[]	0	▯▯	0	neutral
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,44E+18	no	no	no	un	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-05 12:55:01	1,73E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	tsek i follo	https://m.tiktok.com,		7,48E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-03 16:29:34	1,74E+09	7,34E+18	tsek i follo	[]	[]	0	tsek i follo	0	neutral
https://p1	Vhorobi Vl	https://m.tiktok.com,		7,47E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-02-09 14:08:49	1,74E+09	7,34E+18	Vhorobi Vl	[]	[]	0	Vhorobi Vl	0	neutral
https://p1	@.mhhgi1	https://m.tiktok.com,		7,45E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-12-08 20:55:20	1,73E+09	7,34E+18	@.mhhgi1	['1', '😂']	[0, 1.0]	0,5	@ .mhhgi1	0	positive
https://p1	I was ok w	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 18:20:30	1,71E+09	7,34E+18	I was ok w	['😭', '😭	[-1.0, -1.0]	-1	I was ok w	0	negative
https://p1	mapholisa	https://m.tiktok.com,		7,34E+18	no	no	no	en	2	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 07:21:59	1,71E+09	7,34E+18	mapholisa	['🤣', '🤣	[1.0, 1.0, 1	1	Where are	0	positive
https://p1	Vho Rober	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-20 05:00:53	1,71E+09	7,34E+18	Vho Rober	[]	[]	0	VECH Robe	0	neutral
https://p1	Nna Rober	https://m.tiktok.com,		7,34E+18	no	no	no	en	1	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 17:14:39	1,71E+09	7,34E+18	Nna Rober	['😂', '😂	[1.0, 1.0, 1	1	Robert has	0	positive
https://p1	What was	https://m.tiktok.com,		7,48E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2025-03-08 10:21:52	1,74E+09	7,34E+18	What was	[]	[]	0	What was	0	neutral
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,		7,34E+18	no	no	no	en	0	#duet with	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 07:41:12	1,71E+09	7,34E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	0,916667	😂😂😂	0	positive
https://p1	mina ngifu	https://m.	@sindiswa	7,34E+18	no	no	no	zu	9	Replying to	7,33E+18	https://m.	2	tiktok-com	7,33E+18	2024-03-09 06:46:40	1,71E+09	7,33E+18	mina ngifu	[]	[]	0	I'm Fun Kn	1	positive
https://p1	umkhonto	https://m.	@sindiswa	7,33E+18	no	no	no	zu	7	Replying to	7,33E+18	https://m.	4	tiktok-com	7,33E+18	2024-01-21 16:11:24	1,71E+09	7,33E+18	umkhonto	[]	[]	0	The spear	0	neutral
https://p1	umkhonto	https://m.	@sindiswa	7,35E+18	no	no	no	zu	5	Replying to	7,33E+18	https://m.	2	tiktok-com	7,33E+18	2024-04-06 09:58:30	1,71E+09	7,33E+18	umkhonto	[]	[]	0	The spear	0	neutral
https://p1	ðŸ™?ðŸ‘€	https://m.	@sindiswa	7,4E+18	no	no	no	zu	3	Replying to	7,33E+18	https://m.	1	tiktok-com	7,33E+18	2024-08-05 08:23:21	1,72E+09	7,33E+18	▯👀▯▯▯ya	['👀', '👀	[-0.5, -0.5]	-0,5	▯👀▯▯▯Ya	1	positive
https://p1	Wife mate	https://m.	@sindiswa	7,33E+18	no	no	no	en	6	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-01-21 19:58:58	1,71E+09	7,33E+18	Wife mate	[]	[]	0	Wife mate	0	neutral
https://p1	why south	https://m.	@sindiswa	7,48E+18	no	no	no	en	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-25 07:28:37	1,74E+09	7,33E+18	why south	[]	[]	0	why south	1	positive
https://p1	what is the	https://m.	@sindiswa	7,45E+18	no	no	no	en	4	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-12-05 22:57:58	1,73E+09	7,33E+18	what is the	['🖼']	[0.0]	0	what is the	0	neutral
https://p1	lapho muh	https://m.	@sindiswa	7,35E+18	no	no	no	zu	4	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-03-27 20:52:58	1,71E+09	7,33E+18	lapho muh	[]	[]	0	When Igna	0	neutral
https://p1	I'm single	https://m.	@sindiswa	7,35E+18	no	no	no	en	3	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-03-27 18:49:41	1,71E+09	7,33E+18	I'm single	[]	[]	0	I'm single	0	neutral
https://p1	Beautiful ð	https://m.	@sindiswa	7,34E+18	no	no	no	en	2	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-03-04 09:21:58	1,71E+09	7,33E+18	Beautiful 🥰	['🥰']	[1.0]	1	Beautiful 🥰	1	positive
https://p1	Love it	https://m.	@sindiswa	7,49E+18	no	no	no	en	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-26 03:34:26	1,74E+09	7,33E+18	Love it	[]	[]	0	Love it	1	positive
https://p1	I don't beli	https://m.	@sindiswa	7,47E+18	no	no	no	en	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-18 08:02:00	1,74E+09	7,33E+18	I don't beli	[]	[]	0	I don't beli	0	neutral
https://p1	i seriously	https://m.	@sindiswa	7,47E+18	no	no	no	en	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-11 00:52:37	1,74E+09	7,33E+18	i seriously	[]	[]	0	i seriously	0	neutral
https://p1	isi ndebele	https://m.	@sindiswa	7,46E+18	no	no	no	zu	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-05 05:33:48	1,74E+09	7,33E+18	isi ndebele	[]	[]	0	Ezebele Th	0	neutral
https://p1	yambalakc	https://m.	@sindiswa	7,46E+18	no	no	no	ny	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-10 06:59:22	1,74E+09	7,33E+18	yambalakc	[]	[]	0	cash	0	neutral
https://p1	hhey umhl	https://m.	@sindiswa	7,44E+18	no	no	no	xh	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-11-25 04:20:27	1,73E+09	7,33E+18	hhey umhl	[]	[]	0	Hey Hungr	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.	@sindiswa	7,34E+18	no	no	no	un	3	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-02-20 15:06:53	1,71E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¤£	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-28 00:17:07	1,75E+09	7,33E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.	@sindiswa	7,34E+18	no	no	no	un	2	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-02-28 05:49:52	1,71E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	🩶🩶🩶	https://m.	@sindiswa	7,34E+18	no	no	no	un	2	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-02-16 13:33:50	1,71E+09	7,33E+18	▯▯▯▯▯▯▯▯▯	[]	[]	0	▯▯▯▯▯▯▯▯▯	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.	@sindiswa	7,42E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-09-19 08:36:59	1,73E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.	@sindiswa	7,36E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-04-17 12:43:30	1,71E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.	@sindiswa	7,34E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-02-17 15:35:18	1,71E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	â™¥ï¸?ðŸ”	https://m.	@sindiswa	7,33E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-01-21 08:33:53	1,71E+09	7,33E+18	♥▯🔥❤▯	['♥', '🔥',	[1.0, 1.0, 1	1	♥▯🔥❤▯	0	positive
https://p1	ðŸ’€ðŸ’€ð	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-24 22:45:10	1,75E+09	7,33E+18	💀💀💀	['💀', '💀	[0.0, 0.0, 0	0	💀💀💀	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-24 21:12:49	1,75E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¤£	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-22 21:46:17	1,75E+09	7,33E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ˜?ðŸ˜?ð	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-20 12:56:51	1,75E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-16 19:59:27	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-16 19:59:24	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-16 00:36:31	1,74E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	🩶	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-15 20:11:03	1,74E+09	7,33E+18	▯▯	[]	[]	0	▯▯	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-13 14:21:52	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜?	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-13 14:21:32	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ¥º	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-28 21:17:08	1,74E+09	7,33E+18	🥺	['🥺']	[0.5]	0,5	🥺	0	positive
https://p1	ðŸ¥°	https://m.	@sindiswa	7,48E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-23 01:13:09	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜?	https://m.	@sindiswa	7,48E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-11 22:46:01	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,48E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-11 22:45:59	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¤”	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-12 06:54:56	1,74E+09	7,33E+18	🤔	['🤔']	[-0.5]	-0,5	🤔	0	negative
https://p1	ðŸ˜?	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-11 10:22:31	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.	@sindiswa	7,42E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-09-19 08:36:59	1,73E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.	@sindiswa	7,36E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-04-17 12:43:30	1,71E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.	@sindiswa	7,34E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-02-17 15:35:18	1,71E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	â™¥ï¸?ðŸ”	https://m.	@sindiswa	7,33E+18	no	no	no	un	1	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-01-21 08:33:53	1,71E+09	7,33E+18	♥▯🔥❤▯	['♥', '🔥',	[1.0, 1.0, 1	1	♥▯🔥❤▯	0	positive
https://p1	ðŸ’€ðŸ’€ð	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-24 22:45:10	1,75E+09	7,33E+18	💀💀💀	['💀', '💀	[0.0, 0.0, 0	0	💀💀💀	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-24 21:12:49	1,75E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¤£	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-22 21:46:17	1,75E+09	7,33E+18	🤣	['🤣']	[1.0]	1	🤣	0	positive
https://p1	ðŸ˜?ðŸ˜?ð	https://m.	@sindiswa	7,5E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-20 12:56:51	1,75E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-16 19:59:27	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-16 19:59:24	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-16 00:36:31	1,74E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	🩶	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-15 20:11:03	1,74E+09	7,33E+18	▯▯	[]	[]	0	▯▯	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-13 14:21:52	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜?	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-04-13 14:21:32	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ¥º	https://m.	@sindiswa	7,49E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-28 21:17:08	1,74E+09	7,33E+18	🥺	['🥺']	[0.5]	0,5	🥺	0	positive
https://p1	ðŸ¥°	https://m.	@sindiswa	7,48E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-23 01:13:09	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,48E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-11 22:45:59	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜?	https://m.	@sindiswa	7,48E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-03-11 22:46:01	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ¤”	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-12 06:54:56	1,74E+09	7,33E+18	🤔	['🤔']	[-0.5]	-0,5	🤔	0	negative
https://p1	ðŸ˜?	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-11 10:22:31	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ™?		@sindiswa	7,47E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-02-10 13:33:27	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-09 05:20:05	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜?	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-08 01:23:27	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜?ðŸ˜?ð	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-06 14:21:16	1,74E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-05 00:47:22	1,74E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-02-01 17:54:50	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1		https://m.	@sindiswa	7,47E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-31 22:34:29	1,74E+09	7,33E+18		[]	[]	0	into	0	neutral
https://p1	ðŸ¥°	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-21 02:19:35	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ’•ðŸ’—	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-12 22:44:16	1,74E+09	7,33E+18	💕💗▯▯	['💕', '💗	[1.0, 1.0]	1	💕💗▯▯	0	positive
https://p1	ðŸ¥°	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-12 05:24:10	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-11 23:15:47	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-10 11:31:31	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-05 05:00:56	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜³	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-02 12:24:37	1,74E+09	7,33E+18	😳	['😳']	[-0.5]	-0,5	😳	0	negative
https://p1	ðŸŒ¹	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-02 11:55:23	1,74E+09	7,33E+18	🌹	['🌹']	[0.5]	0,5	🌹	0	positive
https://p1	ðŸ‘ŒðŸ‘Œ	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-02 06:58:48	1,74E+09	7,33E+18	👌👌👌	['👌', '👌	[1.0, 1.0, 1	1	👌👌👌	0	positive
https://p1	ðŸ‘Œ	https://m.	@sindiswa	7,46E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-01 19:29:59	1,74E+09	7,33E+18	👌	['👌']	[1.0]	1	👌	0	positive
https://p1	ðŸ˜‚	https://m.	@sindiswa	7,45E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2025-01-01 09:39:01	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°	https://m.	@sindiswa	7,45E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-12-31 18:05:19	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜-	https://m.	@sindiswa	7,45E+18	no	no	no	un	0	Replying to	7,33E+18	https://m.	0	tiktok-com	7,33E+18	2024-12-28 00:25:41	1,74E+09	7,33E+18	😭	['😭']	[-1.0]	-1	😭	0	negative
https://p1	ðŸ˜?ðŸ˜?ðŸ˜?		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-27 18:36:38	1,74E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ˜‚		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-25 03:12:18	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ðŸ¥°		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-24 16:44:50	1,74E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜?		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-22 22:19:06	1,73E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	🩶		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-18 18:51:18	1,73E+09	7,33E+18	▯▯	[]	[]	0	▯▯	0	neutral
https://p1	ðŸ™?		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-18 18:51:16	1,73E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ¥°		@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-18 18:51:13	1,73E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ðŸ˜‚		@sindiswa	7,44E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-11-26 02:47:17	1,73E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ¥°ðŸ¥°ðŸ¥°		@sindiswa	7,44E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-11-17 11:59:33	1,73E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ðŸ˜‚		@sindiswa	7,44E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-11-17 11:59:25	1,73E+09	7,33E+18	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	ðŸ˜?ðŸ˜?ðŸ˜?		@sindiswa	7,43E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-10-18 23:56:11	1,73E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ˜?ðŸ˜?ðŸ˜?		@sindiswa	7,4E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-08-19 12:19:32	1,72E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸŒ¹ðŸŒ¹ðŸŒ¹		@sindiswa	7,33E+18	no	no	no	un	1		7,33E+18		0	tiktok-com	7,33E+18	2024-02-03 07:32:44	1,71E+09	7,33E+18	🌹🌹🌹	['🌹', '🌹	[0.5, 0.5, 0	0,5	🌹🌹🌹	0	positive
https://p1	ðŸ˜‚		@sindiswa	7,5E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-04-20 02:47:02	1,75E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ˜‚		@sindiswa	7,49E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-04-06 01:13:00	1,74E+09	7,33E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¤²		@sindiswa	7,49E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-03-23 17:15:29	1,74E+09	7,33E+18	🤲	['🤲']	[0.5]	0,5	🤲	0	positive
https://p1	ðŸ˜³		@sindiswa	7,48E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-03-21 21:19:43	1,74E+09	7,33E+18	😳	['😳']	[-0.5]	-0,5	😳	0	negative
https://p1	ðŸ¥°		@sindiswa	7,48E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-03-01 08:15:38	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ðŸ¥°ðŸ¥°		@sindiswa	7,48E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-02-28 23:19:43	1,74E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜?		@sindiswa	7,47E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-02-23 15:43:40	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜-		@sindiswa	7,47E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-31 12:53:36	1,74E+09	7,33E+18	😭	['😭']	[-1.0]	-1	😭	0	negative
https://p1	ðŸ¥°		@sindiswa	7,46E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-28 00:33:59	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ˜?ðŸ˜?ðŸ˜?		@sindiswa	7,46E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-09 17:46:52	1,74E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ˜?		@sindiswa	7,46E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-07 07:58:50	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ˜?		@sindiswa	7,46E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-07 05:37:45	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral

https://p1	ðŸ˜ƒðŸ˜ƒðŸ˜ƒ	@sindiswa	7,46E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-02 01:30:39	1,74E+09	7,33E+18	😃😃😃	['😃', '😃	[0.5, 0.5, 0	0,5	😃😃😃	0	positive
https://p1	ðŸ˜?ðŸ˜?ðŸ˜?	@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-31 20:53:24	1,74E+09	7,33E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ˜?	@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-31 09:17:15	1,74E+09	7,33E+18	▯	[]	[]	0	▯	0	neutral
https://p1	ðŸ¥ºðŸ¥ºðŸ¥º	@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-31 04:25:32	1,74E+09	7,33E+18	🥺🥺🥺	['🥺', '🥺	[0.5, 0.5, 0	0,5	🥺🥺🥺	0	positive
https://p1	ðŸ¥°	@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-30 13:01:10	1,74E+09	7,33E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ðŸ¥°	@sindiswa	7,45E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-12-20 06:13:50	1,73E+09	7,33E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	❤❤❤	@sindiswa	7,41E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-09-05 00:37:32	1,73E+09	7,33E+18	▯▯▯▯▯▯	[]	[]	0	▯▯▯▯▯▯	0	neutral
https://p1	â˜ºï¸?â˜ºï¸?â˜ºï¸?	@sindiswa	7,39E+18	no	no	no	un	0		7,33E+18		0	tiktok-com	7,33E+18	2024-07-18 02:38:38	1,72E+09	7,33E+18	☺▯☺▯☺▯	['☺', '☺', '	[0.5, 0.5, 0	0,5	☺▯☺▯☺▯	0	positive
https://p1	i vest ye R15K mft ðŸ	@sindiswa	7,46E+18	no	no	no	en	0		7,33E+18		0	tiktok-com	7,33E+18	2025-01-10 19:03:37	1,74E+09	7,33E+18	i vest ye R	['1', '5', '🥲	[0, 0, 1.0, 1	0,666667	i vest ye R	0	positive
https://p1	Lino savu lyenyiniðŸ˜	@sindiswa	7,47E+18	no	no	no	id	0		7,33E+18		0	tiktok-com	7,33E+18	2025-02-04 09:36:47	1,74E+09	7,33E+18	Lino savu l	['😂', '😂	[1.0, 1.0]	1	This is very	0	positive
https://p1	Good material	@sindiswa	7,47E+18	no	no	no	en	0		7,33E+18		0	tiktok-com	7,33E+18	2025-02-06 00:42:26	1,74E+09	7,33E+18	Good mate	[]	[]	0	Good mate	1	positive
https://p1	so cute ya	https://m.tiktok.com,	7,38E+18	no	no	no	en	4	American I	7,38E+18	https://m.	2	tiktok-com	7,38E+18	2024-06-08 12:16:30	1,72E+09	7,38E+18	so cute ya	['😊']	[1.0]	1	so cute ya	0	positive
https://p1	Where did	https://m.tiktok.com,	7,38E+18	no	no	no	en	2	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-08 11:40:24	1,72E+09	7,38E+18	Where did	[]	[]	0	Where did	0	neutral
https://p1	ai wena us	https://m.tiktok.com,	7,51E+18	no	no	no	xh	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-06-06 22:09:24	1,75E+09	7,38E+18	ai wena us	[]	[]	0	AI You Sto	0	neutral
https://p1	even cute	https://m.tiktok.com,	7,38E+18	no	no	no	en	1	American I	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-09 12:49:13	1,72E+09	7,38E+18	even cute	['😫']	[-1.0]	-1	even cute	0	negative
https://p1	ey mfwe2	https://m.tiktok.com,	7,39E+18	no	no	no	zu	6	American I	7,38E+18	https://m.	2	tiktok-com	7,38E+18	2024-07-11 07:44:45	1,72E+09	7,38E+18	ey mfwe2	['2']	[0]	0	EY MFWE2	0	neutral
https://p1	khuphuka	https://m.tiktok.com,	7,41E+18	no	no	no	zu	2	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-08-25 07:57:54	1,72E+09	7,38E+18	khuphuka	[]	[]	0	go up ther	0	neutral
https://p1	cute ðŸ’•ð	https://m.tiktok.com,	7,38E+18	no	no	no	en	3	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-13 10:28:22	1,72E+09	7,38E+18	cute 💕🥰	['💕', '🥰	[1.0, 1.0]	1	cute 💕🥰	0	positive
https://p1	so cuteðŸ¥	https://m.tiktok.com,	7,38E+18	no	no	no	en	2	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-12 18:10:25	1,72E+09	7,38E+18	so cute🥰	['🥰', '🥰	[1.0, 1.0]	1	so cute🥰	0	positive
https://p1	you are cu	https://m.tiktok.com,	7,45E+18	no	no	no	en	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-12-25 13:14:48	1,74E+09	7,38E+18	you are cu	[]	[]	0	you are cu	0	neutral
https://p1	You hands	https://m.tiktok.com,	7,4E+18	no	no	no	en	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-08-10 05:13:56	1,72E+09	7,38E+18	You hands	['🥺', '🔥	[0.5, 1.0]	0,75	You hands	0	positive
https://p1	bhinca lap	https://m.tiktok.com,	7,38E+18	no	no	no	zu	2	American I	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-09 15:14:54	1,72E+09	7,38E+18	bhinca lap	['🤤', '😮	[0.0, -0.5, (	0,125	bid across	0	positive
https://p1	mina sengi	https://m.tiktok.com,	7,38E+18	no	no	no	zu	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-11 19:18:27	1,72E+09	7,38E+18	mina sengi	['😭', '🥺	[-1.0, 0.5]	-0,25	I'm asking	0	negative
https://p1	cute ðŸ’•	https://m.tiktok.com,	7,38E+18	no	no	no	en	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-13 07:22:37	1,72E+09	7,38E+18	cute 💕	['💕']	[1.0]	1	cute 💕	0	positive
https://p1	waze wam	https://m.tiktok.com,	7,4E+18	no	no	no	zu	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-08-12 19:42:06	1,72E+09	7,38E+18	waze wam	['🥰']	[1.0]	1	He even be	1	positive
https://p1	awukodwa	https://m.tiktok.com,	7,38E+18	no	no	no	zu	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-10 10:58:05	1,72E+09	7,38E+18	awukodwa	['😭']	[-1.0]	-1	you are no	0	negative
https://p1	Ayi sukani	https://m.tiktok.com,	7,38E+18	no	no	no	zu	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-22 23:21:09	1,72E+09	7,38E+18	Ayi sukani	['🥺', '👀	[0.5, 1.0, 1	0,833333	Auto Off tl	1	positive
https://p1	kwathi ang	https://m.tiktok.com,	7,38E+18	no	no	no	zu	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-22 20:58:38	1,72E+09	7,38E+18	kwathi ang	['🔥', '🔥	[1.0, 1.0, 1	0,8	When I wa	0	positive
https://p1	so beautif	https://m.tiktok.com,	7,39E+18	no	no	no	en	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-07-04 20:55:21	1,72E+09	7,38E+18	so beautif	['🌷', '🌷	[0.5, 0.5, 0	0,5	SO Beautif	1	positive
https://p1	ðŸ¥ºðŸ’“n	https://m.tiktok.com,	7,38E+18	no	no	no	ms	1	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-11 13:25:33	1,72E+09	7,38E+18	🥺💓ngiy	['🥺', '💓	[0.5, 1.0]	0,75	🥺💓eng	0	positive
https://p1	hii	https://m.tiktok.com,	7,47E+18	no	no	no	en	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-02-06 17:08:23	1,74E+09	7,38E+18	hii	[]	[]	0	This	0	neutral
https://p1	@American Bhinca$ All the way!		7,38E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-06-14 07:46:34	1,72E+09	7,38E+18	@America	['🔥', '🔥	[1.0, 1.0, -1	0,333333	@America	0	positive
https://p1	how much is that stick		7,46E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2025-01-13 13:43:07	1,74E+09	7,38E+18	how much	[]	[]	0	how much	0	neutral
https://p1	excellent ðŸ‘ŒðŸ‘ŒðŸ‘ŒðŸ‘Œð		7,43E+18	no	no	no	fr	0		7,38E+18		0	tiktok-com	7,38E+18	2024-10-25 15:58:53	1,73E+09	7,38E+18	excellent	['👌', '👌	[1.0, 1.0, 1	1	excellent	0	positive
https://p1	cute		7,41E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-08-28 10:24:09	1,72E+09	7,38E+18	cute	[]	[]	0	cute	0	neutral
https://p1	ðŸ¥ºðŸ˜-My kING ðŸ’? ❤		7,4E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-08-09 18:06:40	1,72E+09	7,38E+18	🥺😭My	['🥺', '😭	[0.5, -1.0]	-0,25	🥺😭My	0	negative
https://p1	Elase America ❤ ðŸ”¥ðŸ”¥		7,43E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-10-29 20:45:50	1,73E+09	7,38E+18	Elase Ame	['🔥', '🔥	[1.0, 1.0]	1	Elementa▯	0	positive
https://p1	clean gentt ❤ ðŸ«‚ðŸ©¹ðŸ«€		7,43E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-10-13 05:40:53	1,73E+09	7,38E+18	clean gent	['🫂', '🩹	[0, 0, 0]	0	clean gent	0	neutral
https://p1	hoo		7,42E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-09-18 09:35:47	1,73E+09	7,38E+18	hoo	[]	[]	0	hoo	0	neutral
https://p1	where did you buy the belt		7,39E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-07-14 08:57:05	1,72E+09	7,38E+18	where did	[]	[]	0	where did	0	neutral
https://p1	The eyesðŸ¤ŒðŸ?¾ðŸ¥º		7,38E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-06-09 17:15:36	1,72E+09	7,38E+18	The eyes🤌	['🤌', '🥺	[0.5, 0.5]	0,5	The eyes🤌	0	positive
https://p1	auuðŸ”¥ðŸ”¥ðŸ”¥		7,38E+18	no	no	no	ms	0		7,38E+18		0	tiktok-com	7,38E+18	2024-06-11 03:17:49	1,72E+09	7,38E+18	auu▯🔥🔥	['🔥', '🔥	[1.0, 1.0, 1	1	auu▯🔥🔥	0	positive
https://p1	ðŸ˜?ðŸ¥°he bana		7,42E+18	no	no	no	tr	0		7,38E+18		0	tiktok-com	7,38E+18	2024-10-11 04:54:47	1,73E+09	7,38E+18	▯🥰he bar	['🥰']	[1.0]	1	▯🥰he bar	0	positive
https://p1	Hello		7,38E+18	no	no	no	en	0		7,38E+18		0	tiktok-com	7,38E+18	2024-06-13 19:25:51	1,72E+09	7,38E+18	Hello	[]	[]	0	Hello	0	neutral
https://p1	Waze waCute ❤ ðŸ™‰ ❤ â€?ð		7,38E+18	no	no	no	zu	0		7,38E+18		0	tiktok-com	7,38E+18	2024-06-08 19:11:50	1,72E+09	7,38E+18	Waze waC	['🙉', '🔥	[0.0, 1.0, 0	0,625	Waze waC	0	positive
https://p1			7,38E+18	no	no	no	un	1		7,38E+18		0	tiktok-com	7,38E+18	2024-06-08 11:48:53	1,72E+09	7,38E+18	▯▯	[]	[]	0	▯▯	0	neutral
https://p1	ðŸ¥ºâ™¥ï¸?		7,38E+18	no	no	no	un	1		7,38E+18		0	tiktok-com	7,38E+18	2024-06-08 11:36:11	1,72E+09	7,38E+18	🥺♥▯	['🥺', '♥']	[0.5, 1.0]	0,75	🥺♥▯	0	positive
https://p1	❤❤❤		7,51E+18	no	no	no	un	0		7,38E+18		0	tiktok-com	7,38E+18	2025-06-01 19:47:01	1,75E+09	7,38E+18	▯▯▯▯▯▯	[]	[]	0	▯▯▯▯▯▯	0	neutral
https://p1	ðŸ¥°ðŸ¥°ðŸ¥°		7,51E+18	no	no	no	un	0		7,38E+18		0	tiktok-com	7,38E+18	2025-05-29 17:32:16	1,75E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ’€ðŸ’€ðŸ’€		7,51E+18	no	no	no	un	0		7,38E+18		0	tiktok-com	7,38E+18	2025-05-17 10:14:47	1,75E+09	7,38E+18	💀💀💀	['💀', '💀	[0.0, 0.0, 0	0	💀💀💀	0	neutral
https://p1	â™¥ï¸?		7,49E+18	no	no	no	un	0		7,38E+18		0	tiktok-com	7,38E+18	2025-04-11 21:49:07	1,74E+09	7,38E+18	♥▯	['♥']	[1.0]	1	♥▯	0	positive
https://p1	â™¥ï¸?	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-11 21:49:06	1,74E+09	7,38E+18	♥▯	['♥']	[1.0]	1	♥▯	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-11 21:49:05	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-11 21:49:06	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-11 21:49:05	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	â™¥ï¸?	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-11 21:49:05	1,74E+09	7,38E+18	♥▯	['♥']	[1.0]	1	♥▯	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,49E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-02 15:51:29	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,48E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-03-03 15:16:03	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,47E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-01-31 17:05:01	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,46E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-01-20 17:45:45	1,74E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ˜‚	https://m.tiktok.com,	7,46E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-01-11 19:21:12	1,74E+09	7,38E+18	😂	['😂']	[1.0]	1	😂	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,45E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-12-13 14:12:40	1,73E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1		https://m.tiktok.com,	7,44E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-28 16:00:07	1,73E+09	7,38E+18		[]	[]	0	into	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,44E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-27 18:20:40	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	❤	https://m.tiktok.com,	7,44E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-27 14:40:16	1,73E+09	7,38E+18	▯▯	[]	[]	0	▯▯	0	neutral
https://p1	ðŸ¥º	https://m.tiktok.com,	7,44E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-27 14:40:16	1,73E+09	7,38E+18	🥺	['🥺']	[0.5]	0,5	🥺	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,44E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-16 18:41:14	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¥°	https://m.tiktok.com,	7,44E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-16 08:45:20	1,73E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,43E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-04 14:17:44	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,43E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-11-03 15:56:27	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,43E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-10-19 14:12:08	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,43E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-10-14 18:51:02	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,42E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-10-12 18:42:47	1,73E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ’•ðŸ’•ð	https://m.tiktok.com,	7,42E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-09-19 20:59:47	1,73E+09	7,38E+18	💕💕💕	['💕', '💕	[1.0, 1.0, 1	1	💕💕💕	0	positive
https://p1	ðŸ”¥❤❤	https://m.tiktok.com,	7,41E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-08-30 13:49:25	1,73E+09	7,38E+18	🔥▯▯▯▯	['🔥']	[1.0]	1	🔥▯▯▯▯	0	positive
https://p1	â™¥ï¸?â™¥	https://m.tiktok.com,	7,4E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-08-08 19:57:24	1,72E+09	7,38E+18	♥▯♥▯♥▯	['♥', '♥', '♥	[1.0, 1.0, 1	1	♥▯♥▯♥▯	0	positive
https://p1	ðŸ¥ºðŸ¥ºð	https://m.tiktok.com,	7,39E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-27 05:02:35	1,72E+09	7,38E+18	🥺🥺🥺	['🥺', '🥺	[0.5, 0.5, 0	0,5	🥺🥺🥺	0	positive
https://p1	ðŸ¥º	https://m.tiktok.com,	7,38E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-21 15:18:26	1,72E+09	7,38E+18	🥺▯	['🥺']	[0.5]	0,5	🥺▯	0	positive
https://p1	ðŸ‡ºðŸ‡¸ (	https://m.tiktok.com,	7,38E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-09 19:14:51	1,72E+09	7,38E+18	us ▯	['ᴜ', 's']	[0.0, 0.0]	0	us ▯	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,38E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-08 14:01:29	1,72E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	nkab'yami	https://m.tiktok.com,	7,38E+18	no	no	no	zu	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-11 10:18:26	1,72E+09	7,38E+18	nkab'yami	['💕', '💦	[0.0, 0.0, 0	0	pipe'yami	0	neutral
https://p1	u clean bh	https://m.tiktok.com,	7,38E+18	no	no	no	en	1	American I	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-09 19:44:25	1,72E+09	7,38E+18	u clean bh	[]	[]	0	u clan clan	0	neutral
https://p1	@Jongo la	https://m.tiktok.com,	7,5E+18	no	no	no	id	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-04-28 11:38:34	1,75E+09	7,38E+18	@Jongo la	[]	[]	0	@Jongo La	0	neutral
https://p1	malini lenc	https://m.tiktok.com,	7,48E+18	no	no	no	ms	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-03-13 18:14:05	1,74E+09	7,38E+18	malini lenc	[]	[]	0	How much	0	neutral
https://p1	6,87E+08	https://m.tiktok.com,	7,46E+18	no	no	no	un	0	American I	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-01-06 19:12:44	1,74E+09	7,38E+18	6,87E+08	['6', '8', '6',	[0, 0, 0, 0,	0	68693422	0	neutral
https://p1	Ngangikha	https://m.tiktok.com,	7,39E+18	no	no	no	zu	4	Replying t	7,38E+18	https://m.	4	tiktok-com	7,38E+18	2024-06-27 16:39:02	1,72E+09	7,38E+18	Ngangikha	[]	[]	0	I cried for	0	neutral
https://p1	cel ukubuz	https://m.tiktok.com,	7,4E+18	no	no	no	xh	2	Replying t	7,38E+18	https://m.	4	tiktok-com	7,38E+18	2024-08-13 19:23:21	1,72E+09	7,38E+18	cel ukubuz	['😭', '💗	[-1.0, 1.0, 1	0,333333	Cel to ask	1	positive
https://p1	where can	https://m.tiktok.com,	7,4E+18	no	no	no	en	1	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-07-24 07:13:03	1,72E+09	7,38E+18	where can	[]	[]	0	where can	0	neutral
https://p1	ngiwumfar	https://m.tiktok.com,	7,4E+18	no	no	no	xh	1	Replying t	7,38E+18	https://m.	2	tiktok-com	7,38E+18	2024-08-16 00:06:05	1,72E+09	7,38E+18	ngiwumfar	['\U0001fa	[0]	0	I'm a Dan,	-1	negative
https://p1	Naze naba	https://m.tiktok.com,	7,39E+18	no	no	no	zu	2	Replying t	7,38E+18	https://m.	2	tiktok-com	7,38E+18	2024-07-03 05:13:18	1,72E+09	7,38E+18	Naze naba	['🥰']	[1.0]	1	Here are g	1	positive
https://p1	aw kodwa	https://m.tiktok.com,	7,39E+18	no	no	no	zu	2	Replying t	7,38E+18	https://m.	2	tiktok-com	7,38E+18	2024-06-27 08:17:17	1,72E+09	7,38E+18	aw kodwa	['🙂']	[0.5]	0,5	Aw kodwa	0	positive
https://p1	hai Bafana	https://m.tiktok.com,	7,39E+18	no	no	no	it	2	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-30 14:06:01	1,72E+09	7,38E+18	hai Bafana	['🥰', '😘	[1.0, 0.5]	0,75	hai bafana	0	positive
https://p1	naze nabal	https://m.tiktok.com,	7,39E+18	no	no	no	zu	2	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-07-21 17:02:38	1,72E+09	7,38E+18	naze nabal	[]	[]	0	naze nabal	0	neutral
https://p1	Bafune ibh	https://m.tiktok.com,	7,39E+18	no	no	no	xh	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-07-23 02:56:21	1,72E+09	7,38E+18	Bafune ibh	['😅', '💕	[0.5, 1.0]	0,75	What kind	0	positive
https://p1	MAHLOPH	https://m.tiktok.com,	7,38E+18	no	no	no	zu	3	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-25 22:43:08	1,72E+09	7,38E+18	MAHLOPH	['🔥', '🔥	[1.0, 1.0]	1	MFTSS 🔥	0	positive
https://p1	Nice outfit	https://m.tiktok.com,	7,38E+18	no	no	no	en	2	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-26 15:26:52	1,72E+09	7,38E+18	Nice outfit	[]	[]	0	Nice outfit	1	positive
https://p1	eyokugcin	https://m.tiktok.com,	7,38E+18	no	no	no	zu	2	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-26 15:55:55	1,72E+09	7,38E+18	eyokugcin	[]	[]	0	last ▯▯▯▯▯	0	neutral
https://p1	â€œSawbo	https://m.tiktok.com,	7,39E+18	no	no	no	xh	4	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-27 06:26:44	1,72E+09	7,38E+18	"Sawbona	['😭', '🔥	[-1.0, 1.0]	0	"We saw b	0	neutral
https://p1	haaaaðŸ”¥	https://m.tiktok.com,	7,39E+18	no	no	no	ms	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-07-21 07:05:19	1,72E+09	7,38E+18	haaaa🔥▯	['🔥']	[1.0]	1	haaaa🔥▯	0	positive
https://p1	WethuðŸ”	https://m.tiktok.com,	7,38E+18	no	no	no	zu	2	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-25 22:38:07	1,72E+09	7,38E+18	Wethu🔥	['🔥', '🔥	[1.0, 1.0]	1	🔥🔥🔥	0	positive
https://p1	we're dud	https://m.tiktok.com,	7,39E+18	no	no	no	en	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-28 22:13:46	1,72E+09	7,38E+18	we're dud	[]	[]	0	we're dud	0	neutral
https://p1	ðŸ¥°	https://m.tiktok.com,	7,47E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2025-02-01 13:40:56	1,74E+09	7,38E+18	🥰	['🥰']	[1.0]	1	🥰	0	positive
https://p1	ðŸ’¯	https://m.tiktok.com,	7,39E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-07-22 10:03:30	1,72E+09	7,38E+18	💯	['💯']	[1.0]	1	💯	0	positive
https://p1		https://m.tiktok.com,	7,39E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-30 21:28:18	1,72E+09	7,38E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ‘‘ðŸ‘‘	https://m.tiktok.com,	7,39E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-28 22:20:57	1,72E+09	7,38E+18	👑👑	['👑', '👑	[0.0, 0.0]	0	👑👑	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,39E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-28 13:23:38	1,72E+09	7,38E+18	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	ðŸ”¥ðŸ”¥¢	https://m.tiktok.com,	7,38E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-26 05:30:13	1,72E+09	7,38E+18	🔥🔥🔥▯	['🔥', '🔥	[1.0, 1.0, 1	1	🔥🔥🔥▯	0	positive
https://p1	ðŸ˜ŠðŸ˜Š¢	https://m.tiktok.com,	7,38E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-26 05:17:12	1,72E+09	7,38E+18	😊😊😊	['😊', '😊	[1.0, 1.0, 1	1	😊😊😊	0	positive
https://p1		https://m.tiktok.com,	7,38E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-26 02:05:28	1,72E+09	7,38E+18	▯▯▯	[]	[]	0	▯▯▯	0	neutral
https://p1	ðŸ’–ðŸ’–ð	https://m.tiktok.com,	7,38E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-26 07:09:45	1,72E+09	7,38E+18	💖💖💖	['💖', '💖	[1.0, 1.0, 1	1	💖💖💖	0	positive
https://p1	wethu we	https://m.tiktok.com,	7,4E+18	no	no	no	en	1	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-07-27 05:48:45	1,72E+09	7,38E+18	wethu we	['🥺', '💕	[0.5, 1.0, 1	0,833333	wethu we	1	positive
https://p1	Engath nin	https://m.tiktok.com,	7,38E+18	no	no	no	zu	3	Replying t	7,38E+18	https://m.	1	tiktok-com	7,38E+18	2024-06-26 05:16:32	1,72E+09	7,38E+18	Engath nin	[]	[]	0	Indefinite	0	neutral
https://p1	ðŸ˜˜ðŸ˜˜¢	https://m.tiktok.com,	7,38E+18	no	no	no	un	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-26 05:10:50	1,72E+09	7,38E+18	😘😘😘	['😘', '😘	[1.0, 1.0, 1	1	😘😘😘	0	positive
https://p1	@TEDDY:s	https://m.tiktok.com,	7,38E+18	no	no	no	zu	1	Replying t	7,38E+18	https://m.	0	tiktok-com	7,38E+18	2024-06-26 02:06:58	1,72E+09	7,38E+18	@TEDDY:s	['🔥', '🥰	[1.0, 1.0]	1	@Tydy: he	1	positive
https://p1	bhuti, I lov	https://m.tiktok.com,	7,34E+18	no	no	no	en	68	Ngeke kug	7,34E+18	https://m.	9	tiktok-com	7,34E+18	2024-02-14 05:21:01	1,71E+09	733511145	bhuti, I lov	['💕', '🤣	[1.0, 1.0, 1	1	bhuti, I lov	1	positive
https://p1	bonke aba	https://m.tiktok.com,	7,34E+18	no	no	no	zu	94	Ngeke kug	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-14 07:54:08	1,71E+09	733511145	bonke aba	[]	[]	0	bonke aba	0	neutral
https://p1	Niyasiloya	https://m.tiktok.com,	7,34E+18	no	no	no	ms	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 07:54:22	1,71E+09	733511145	Niyasiloya	['😂', '😂	[1.0, 1.0, 1	1	Niyasiloya	0	positive
https://p1	Ungichaza	https://m.tiktok.com,	7,34E+18	no	no	no	zu	16	Ngeke kug	7,34E+18	https://m.	3	tiktok-com	7,34E+18	2024-02-13 18:24:17	1,71E+09	733511145	Ungichaza	[]	[]	0	He describ	0	neutral
https://p1	Kambe len	https://m.tiktok.com,	7,34E+18	no	no	no	zu	17	Ngeke kug	7,34E+18	https://m.	5	tiktok-com	7,34E+18	2024-02-14 03:06:59	1,71E+09	733511145	Kambe len	['🤣', '🤣	[1.0, 1.0, 1	1	Match the	0	positive
https://p1	Hheyi we-l	https://m.tiktok.com,	7,34E+18	no	no	no	zu	10	Ngeke kug	7,34E+18	https://m.	3	tiktok-com	7,34E+18	2024-02-14 05:06:41	1,71E+09	733511145	Hheyi we-l	['😂', '😂	[1.0, 1.0, 1	1	Nkabi's hy	0	positive
https://p1	big up to y	https://m.tiktok.com,	7,34E+18	no	no	no	en	11	Ngeke kug	7,34E+18	https://m.	1	tiktok-com	7,34E+18	2024-02-13 19:21:28	1,71E+09	733511145	big up to y	[]	[]	0	big up to y	0	neutral
https://p1	ðŸ”¥ðŸ”¥¢	https://m.tiktok.com,	7,34E+18	no	no	no	zu	11	Ngeke kug	7,34E+18	https://m.	3	tiktok-com	7,34E+18	2024-02-13 15:46:34	1,71E+09	733511145	🔥🔥🔥	['🔥', '🔥	[1.0, 1.0, 1	1	🔥🔥🔥	0	positive
https://p1	Isbindi Sak	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 06:41:20	1,71E+09	733511145	Isbindi Sak	[]	[]	0	Isbindi Sak	0	neutral
https://p1	ngicelu ku	https://m.tiktok.com,	7,34E+18	no	no	no	zu	3	Ngeke kug	7,34E+18	https://m.	2	tiktok-com	7,34E+18	2024-02-13 21:04:56	1,71E+09	733511145	ngicelu ku	['😭', '7', '	[-1.0, 0, 0,	-0,11111	ngicelu ku	0	negative
https://p1	Uyasebenz	https://m.tiktok.com,	7,34E+18	no	no	no	zu	28	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 18:26:52	1,71E+09	733511145	Uyasebenz	['🤣', '🤣	[1.0, 1.0]	1	Uyasebenz	0	positive
https://p1	big up Big	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 10:26:36	1,71E+09	733511145	big up Big	['🥰']	[1.0]	1	big up Big	0	positive
https://p1	as Zimbab	https://m.tiktok.com,	7,34E+18	no	no	no	en	13	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 19:44:27	1,71E+09	733511145	as Zimbab	[]	[]	0	as Zimbab	0	neutral
https://p1	sibonga th	https://m.tiktok.com,	7,34E+18	no	no	no	zu	14	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 18:15:07	1,71E+09	733511145	sibonga th	[]	[]	0	sibonga th	0	neutral
https://p1	ðŸ’š❤❤	https://m.tiktok.com,	7,34E+18	no	no	no	en	16	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:51:13	1,71E+09	733511145	💚▯▯▯▯▯▯	['💚', '😭	[1.0, -1.0, -	-0,5	💚▯▯▯▯▯▯	1	positive
https://p1	I don't unc	https://m.tiktok.com,	7,34E+18	no	no	no	en	10	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 07:54:04	1,71E+09	733511145	I don't unc	[]	[]	0	I don't unc	1	positive
https://p1	Walusa nk	https://m.tiktok.com,	7,34E+18	no	no	no	zu	7	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 19:21:34	1,71E+09	733511145	Walusa nk	[]	[]	0	Walusa nk	0	neutral
https://p1	ðŸ˜?ðŸ˜?r	https://m.tiktok.com,	7,34E+18	no	no	no	en	6	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:24:06	1,71E+09	733511145	▯▯ndiyi ma	['🥰', '🥰	[1.0, 1.0]	1	▯▯ndiyi ma	0	positive
https://p1	good job b	https://m.tiktok.com,	7,34E+18	no	no	no	en	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:49:26	1,71E+09	733511145	good job b	[]	[]	0	good job b	1	positive
https://p1	Bhut'omda	https://m.tiktok.com,	7,34E+18	no	no	no	zu	4	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:58:38	1,71E+09	733511145	Bhut'omda	['🥰']	[1.0]	1	Bhut'omda	0	positive
https://p1	aowa Big Z	https://m.tiktok.com,	7,34E+18	no	no	no	en	4	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 06:46:40	1,71E+09	733511145	aowa Big Z	['😭', '😭	[-1.0, -1.0,	-1	aowa Big Z	0	negative
https://p1	Ai welusa	https://m.tiktok.com,	7,34E+18	no	no	no	zu	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 20:03:18	1,71E+09	733511145	Ai welusa	['👀', '👀	[1.0, 1.0, 1	1	Ai welusa	0	positive
https://p1	Awyidedel	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:19:53	1,71E+09	733511145	Awyidedel	['🔥', '🔥	[1.0, 1.0, 1	1	Awyidedel	0	positive
https://p1	my ringtor	https://m.tiktok.com,	7,34E+18	no	no	no	en	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:51:27	1,71E+09	733511145	my ringtor	['☺', '☺']	[0.5, 0.5]	0,5	my ringtor	0	positive
https://p1	Uyabonak	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 18:57:29	1,71E+09	733511145	Uyabonak	['🔥', '🔥	[1.0, 1.0, 1	1	Uyabonak	0	positive
https://p1	shuni wen	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 11:48:45	1,71E+09	733511145	shuni wen	['🤭', '🤭	[0.5, 0.5, 0	0,733333	shuni wen	0	positive
https://p1	IyaGoba M	https://m.tiktok.com,	7,34E+18	no	no	no	zu	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 15:36:19	1,71E+09	733511145	IyaGoba M	['👀', '🙇	[1.0, 0.0, 0	0,166667	IyaGoba M	0	positive
https://p1	Ay cha wel	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 05:57:26	1,71E+09	733511145	Ay cha wel	[]	[]	0	Ay cha wel	0	neutral
https://p1	Bavumile a	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 21:03:35	1,71E+09	733511145	Bavumile a	['🤣', '🤣	[1.0, 1.0]	1	Bavumile a	0	positive
https://p1	Phansi e B	https://m.tiktok.com,	7,34E+18	no	no	no	zu	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:20:16	1,71E+09	733511145	Phansi e B	[]	[]	0	Phansi e B	0	neutral
https://p1	my favorit	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 10:56:54	1,71E+09	733511145	my favorit	['🥰', '🥰	[1.0, 1.0, 1	1	my favorit	0	positive
https://p1	Ndonsa Nk	https://m.tiktok.com,	7,34E+18	no	no	no	zu	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 18:31:12	1,71E+09	733511145	Ndonsa Nk	[]	[]	0	Ndonsa Nk	0	neutral
https://p1	l dnt unde	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 08:00:41	1,71E+09	733511145	l dnt unde	[]	[]	0	l dnt unde	1	positive
https://p1	I love you	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 03:59:15	1,71E+09	733511145	I love you	['🔥', '🔥	[1.0, 1.0, 0	0,75	I love you	1	positive
https://p1	You alway	https://m.tiktok.com,	7,34E+18	no	no	no	en	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 05:12:04	1,71E+09	733511145	You alway	[]	[]	0	You alway	0	neutral
https://p1	i don't unc	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 07:34:14	1,71E+09	733511145	i don't unc	[]	[]	0	i don't unc	0	neutral
https://p1	big up my	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 20:24:20	1,71E+09	733511145	big up my	['👊']	[0.5]	0,5	big up my	0	positive
https://p1	lol nt me s	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 17:21:46	1,71E+09	733511145	lol nt me s	[]	[]	0	lol nt me s	-1	negative
https://p1	as a men y	https://m.tiktok.com,	7,34E+18	no	no	no	en	3	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:50:57	1,71E+09	733511145	as a men y	['ɴ', 'ᴀ', 'ɴ'	[0.0, 0.0, 0	0	as a men y	1	positive
https://p1	Bhutomda	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:47:29	1,71E+09	733511145	Bhutomda	[]	[]	0	Bhutomda	0	neutral
https://p1	Eish, yazi u	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 19:11:48	1,71E+09	733511145	Eish, yazi u	['1', '6', '0']	[0, 0, 0]	0	Eish, yazi u	0	neutral
https://p1	ngiyisaba k	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 20:12:41	1,71E+09	733511145	ngiyisaba k	[]	[]	0	ngiyisaba k	0	neutral
https://p1	ðŸ”¥ðŸ”¥¢	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:33:56	1,71E+09	733511145	🔥🔥🔥i	['🔥', '🔥	[1.0, 1.0, 1	1	🔥🔥🔥i	0	positive

https://p1	Pearl thusi	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 19:26:59	1,71E+09	733511145	Pearl thusi	['😂', '😂	[1.0, 1.0, 1	1	Pearl thusi	1	positive
https://p1	MagebaðŸ	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:02:24	1,71E+09	733511145	Mageba🥰	['🥰', '🥰	[1.0, 1.0, 1	1	Mageba🥰	0	positive
https://p1	ziyamazi u	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 22:05:02	1,71E+09	733511145	ziyamazi u	['🔥', '🔥	[1.0, 1.0]	1	ziyamazi u	0	positive
https://p1	Ey futhi les	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 18:15:17	1,71E+09	733511145	Ey futhi les	[]	[]	0	Ey futhi les	0	neutral
https://p1	Ngehla nga	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:20:09	1,71E+09	733511145	Ngehla nga	[]	[]	0	Ngehla nga	0	neutral
https://p1	i love dis s	https://m.tiktok.com,	7,34E+18	no	no	no	en	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:55:43	1,71E+09	733511145	i love dis s	['🥰']	[1.0]	1	i love dis s	1	positive
https://p1	Othi ngiku	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 10:40:51	1,71E+09	733511145	Othi ngiku	[]	[]	0	Othi ngiku	0	neutral
https://p1	inkomo za	https://m.tiktok.com,	7,34E+18	no	no	no	xh	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:05:38	1,71E+09	733511145	inkomo za	['😇', '😇	[0.5, 0.5]	0,5	inkomo za	0	positive
https://p1	Yabo le hay	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 13:18:50	1,71E+09	733511145	Yabo le ha	['😭', '😭	[-1.0, -1.0,	0,2	Yabo le ha	0	positive
https://p1	awu suka r	https://m.tiktok.com,	7,34E+18	no	no	no	zu	2	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 09:18:18	1,71E+09	733511145	awu suka r	['♥']	[1.0]	1	awu suka r	1	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 19:02:26	1,71E+09	733511145	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	THULA UB	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 17:45:42	1,71E+09	733511145	THULA UB	[]	[]	0	THULA UB	0	neutral
https://p1	ayi Zulu nj	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 18:36:54	1,71E+09	733511145	ayi Zulu nj	[]	[]	0	ayi Zulu nj	0	neutral
https://p1	ngasho ng	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 07:57:05	1,71E+09	733511145	ngasho ng	[]	[]	0	ngasho ng	0	neutral
https://p1	uBhut omo	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-18 04:19:55	1,71E+09	733511145	uBhut omo	['😂', '😂	[1.0, 1.0, 1	1	uBhut omo	0	positive
https://p1	Sengikuqo	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 13:17:52	1,71E+09	733511145	Sengikuqo	[]	[]	0	Sengikuqo	0	neutral
https://p1	iyehlisa xa	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 22:52:32	1,71E+09	733511145	iyehlisa xa	[]	[]	0	iyehlisa xa	0	neutral
https://p1	your music	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 06:18:40	1,71E+09	733511145	your music	['🎶', '🥰	[0.0, 1.0, 0	0,333333	your music	0	positive
https://p1	U brush in	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 08:02:29	1,71E+09	733511145	U brush in	['😁']	[0.5]	0,5	U brush in	0	positive
https://p1	Udlala nge	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 19:59:17	1,71E+09	733511145	Udlala nge	[]	[]	0	Udlala nge	0	neutral
https://p1	Zulu ðŸ’¯	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 05:13:18	1,71E+09	733511145	Zulu 💯	['💯']	[1.0]	1	Zulu 💯	0	positive
https://p1	yooo lenko	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 07:52:55	1,71E+09	733511145	yooo lenko	[]	[]	0	yooo lenko	1	positive
https://p1	love si son	https://m.tiktok.com,	7,34E+18	no	no	no	zh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 20:36:56	1,71E+09	733511145	love si son	['💕']	[1.0]	1	love si son	1	positive
https://p1	ðŸ’•KO Bu	https://m.tiktok.com,	7,34E+18	no	no	no	ha	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 13:03:26	1,71E+09	733511145	💕KO Bul	['💕', '💪	[1.0, 0.0]	0,5	💕KO Bul	0	positive
https://p1	Big Zuuuu	https://m.tiktok.com,	7,34E+18	no	no	no	de	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 13:12:25	1,71E+09	733511145	Big Zuuuu	[]	[]	0	Big Zuuuu	0	neutral
https://p1	Awu...ðŸ¥	https://m.tiktok.com,	7,34E+18	no	no	no	jv	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 08:43:50	1,71E+09	733511145	Awu...🥰	['🥰', '🥰	[1.0, 1.0, 1	1	Awu...🥰	0	positive
https://p1	Mageba💜	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:10:07	1,71E+09	733511145	Mageba⍰⍰	[]	[]	0	Mageba⍰⍰	0	neutral
https://p1	yadla eyak	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 20:54:02	1,71E+09	733511145	yadla eyak	[]	[]	0	yadla eyak	0	neutral
https://p1	Nkomo yâ	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 14:52:36	1,71E+09	733511145	Nkomo y'c	['😜', '💯	[0.5, 1.0]	0,75	Nkomo y'c	0	positive
https://p1	kunjalo bh	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 19:40:52	1,71E+09	733511145	kunjalo bh	[]	[]	0	kunjalo bh	0	neutral
https://p1	The king o	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 14:11:28	1,71E+09	733511145	The king o	[]	[]	0	The king o	0	neutral
https://p1	Iyabonaka	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 07:19:31	1,71E+09	733511145	Iyabonaka	[]	[]	0	Iyabonaka	0	neutral
https://p1	this song li	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 14:57:46	1,71E+09	733511145	this song li	['🥰']	[1.0]	1	this song li	0	positive
https://p1	Halala ndu	https://m.tiktok.com,	7,34E+18	no	no	no	ny	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-18 10:56:01	1,71E+09	733511145	Halala ndu	[]	[]	0	Halala ndu	0	neutral
https://p1	Ngyacala k	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 20:16:25	1,71E+09	733511145	Ngyacala k	['😵']	[0.5]	0,5	Ngyacala k	0	positive
https://p1	sound is o	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-26 15:07:15	1,71E+09	733511145	sound is o	[]	[]	0	sound is o	0	neutral
https://p1	ngabe Kad	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 05:00:39	1,71E+09	733511145	ngabe Kad	['😅', '😅	[0.5, 0.5, 0	0,5	ngabe Kad	0	positive
https://p1	kunengom	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-18 01:40:10	1,71E+09	733511145	kunengom	[]	[]	0	kunengom	0	neutral
https://p1	IFUQE MK	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 06:54:59	1,71E+09	733511145	IFUQE MK	[]	[]	0	IFUQE MK	0	neutral
https://p1	my favorit	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 06:36:40	1,71E+09	733511145	my favorit	[]	[]	0	my favorit	0	neutral
https://p1	Ngathi ubu	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 03:31:58	1,71E+09	733511145	Ngathi ubu	['😂', '😂	[1.0, 1.0, 1	1	Ngathi ubu	0	positive
https://p1	siyazibong	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 07:50:49	1,71E+09	733511145	siyazibong	['z', 'w', 'z'	[0.0, 0.0, 0	0,375	siyazibong	0	positive
https://p1	Isukile But	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 14:43:29	1,71E+09	733511145	Isukile But	['✌']	[0.5]	0,5	Isukile But	0	positive
https://p1	kodwa bhu	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-18 08:57:11	1,71E+09	733511145	kodwa bhu	[]	[]	0	kodwa bhu	0	neutral
https://p1	hit song ly	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 09:51:28	1,71E+09	733511145	hit song ly	['👑', '👑	[0.0, 0.0, 1	0,75	hit song ly	0	positive
https://p1	buthi sicel	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 01:55:01	1,71E+09	733511145	buthi sicel	['🥰', '🥰	[1.0, 1.0, 1	1	buthi sicel	0	positive
https://p1	Kwesaba M	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 15:09:42	1,71E+09	733511145	Kwesaba M	['😂', '😂	[1.0, 1.0]	1	Kwesaba M	0	positive
https://p1	yalusa lenk	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 05:03:51	1,71E+09	733511145	yalusa lenk	['💯', '💯	[1.0, 1.0, 1	1	yalusa lenk	0	positive
https://p1	wavunula	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 14:12:52	1,71E+09	733511145	wavunula	['👀']	[1.0]	1	wavunula	0	positive
https://p1	Asiyinway	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 20:03:36	1,71E+09	733511145	Asiyinway	[]	[]	0	Asiyinway	0	neutral
https://p1	uyashaya	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:02:23	1,71E+09	733511145	uyashaya	[]	[]	0	uyashaya	0	neutral
https://p1	ðŸ˜…ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 11:43:01	1,71E+09	733511145	😅😂😅i	['😅', '😂	[0.5, 1.0, 0	0,666667	😅😂😅i	0	positive
https://p1	Insizwa ey	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 18:41:46	1,71E+09	733511145	Insizwa ey	['👌']	[1.0]	1	Insizwa ey	0	positive
https://p1	umemzani	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:27:21	1,71E+09	733511145	umemzani	[]	[]	0	umemzani	0	neutral
https://p1	uthinta ink	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 20:20:42	1,71E+09	733511145	uthinta ink	['🔥']	[1.0]	1	uthinta ink	0	positive
https://p1	Bhuti ngya	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 16:05:45	1,71E+09	733511145	Bhuti ngya	['6', '0', '0',	[0, 0, 0, 0]	0	Bhuti ngya	0	neutral
https://p1	Zulu kama	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:53:08	1,71E+09	733511145	Zulu kama	[]	[]	0	Zulu kama	0	neutral
https://p1	kuyasho u	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 20:06:23	1,71E+09	733511145	kuyasho u	['🥰', '🥰	[1.0, 1.0, 1	1	kuyasho u	0	positive
https://p1	ðŸ¤ŸðŸ¥ƒð	https://m.tiktok.com,	7,34E+18	no	no	no	ps	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 04:04:31	1,71E+09	733511145	🤟🖼⍰🥃	['🤟', '🖼	[0.0, 0.0, 0	0,25	🤟🖼⍰🥃	0	positive
https://p1	Big Zulu	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 18:41:29	1,71E+09	733511145	Big Zulu	[]	[]	0	Big Zulu	0	neutral
https://p1	buthi sicel	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 01:55:01	1,71E+09	733511145	buthi sicel	['🥰', '🥰	[1.0, 1.0, 1	1	buthi sicel	0	positive
https://p1	yalusa lenk	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 05:03:51	1,71E+09	733511145	yalusa lenk	['💯', '💯	[1.0, 1.0, 1	1	yalusa lenk	0	positive
https://p1	Kwesaba M	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 15:09:42	1,71E+09	733511145	Kwesaba M	['😂', '😂	[1.0, 1.0]	1	Kwesaba M	0	positive
https://p1	wavunula	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 14:12:52	1,71E+09	733511145	wavunula	['👀']	[1.0]	1	wavunula	0	positive
https://p1	uyashaya	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:02:23	1,71E+09	733511145	uyashaya	[]	[]	0	uyashaya	0	neutral
https://p1	ðŸ˜…ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 11:43:01	1,71E+09	733511145	😅😂😅i	['😅', '😂	[0.5, 1.0, 0	0,666667	😅😂😅i	0	positive
https://p1	Asiyinway	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 20:03:36	1,71E+09	733511145	Asiyinway	[]	[]	0	Asiyinway	0	neutral
https://p1	Insizwa ey	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 18:41:46	1,71E+09	733511145	Insizwa ey	['👌']	[1.0]	1	Insizwa ey	0	positive
https://p1	umemzani	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:27:21	1,71E+09	733511145	umemzani	[]	[]	0	umemzani	0	neutral
https://p1	uthinta ink	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 20:20:42	1,71E+09	733511145	uthinta ink	['🔥']	[1.0]	1	uthinta ink	0	positive
https://p1	Bhuti ngya	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 16:05:45	1,71E+09	733511145	Bhuti ngya	['6', '0', '0',	[0, 0, 0, 0]	0	Bhuti ngya	0	neutral
https://p1	Zulu kama	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:53:08	1,71E+09	733511145	Zulu kama	[]	[]	0	Zulu kama	0	neutral
https://p1	Qoma nto	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 11:16:11	1,71E+09	733511145	Qoma nto	[]	[]	0	Qoma nto	0	neutral
https://p1	kuyasho u	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 20:06:23	1,71E+09	733511145	kuyasho u	['🥰', '🥰	[1.0, 1.0, 1	1	kuyasho u	0	positive
https://p1	ðŸ¤ŸðŸ¥ƒð	https://m.tiktok.com,	7,34E+18	no	no	no	ps	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 04:04:31	1,71E+09	733511145	🤟🖼⍰🥃	['🤟', '🖼	[0.0, 0.0, 0	0,25	🤟🖼⍰🥃	0	positive
https://p1	Umningi e	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 06:10:55	1,71E+09	733511145	Umningi e	[]	[]	0	Umningi e	0	neutral
https://p1	ðŸ˜…ðŸ˜…	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 03:01:11	1,71E+09	733511145	😅😅izok	['😅', '😅	[0.5, 0.5]	0,5	😅😅izok	0	positive
https://p1	Shwele mb	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-21 22:15:59	1,71E+09	733511145	Shwele mb	[]	[]	0	Shwele mb	0	neutral
https://p1	wavunula	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 03:46:56	1,71E+09	733511145	wavunula	[]	[]	0	wavunula	0	neutral
https://p1	wayncenga	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 19:45:47	1,71E+09	733511145	wayncenga	['🤣', '🤣	[1.0, 1.0]	1	wayncenga	0	positive
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 09:39:33	1,71E+09	733511145	😂😂😂i	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂i	0	positive
https://p1	yile yase b	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 22:05:10	1,71E+09	733511145	yile yase b	['🥰', '🥰	[1.0, 1.0, 1	1	yile yase b	0	positive
https://p1	ZULU unge	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 06:45:23	1,71E+09	733511145	ZULU unge	[]	[]	0	ZULU unge	0	neutral
https://p1	asbongeâ	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:25:52	1,71E+09	733511145	asbonge♥	['♥', '♥']	[1.0, 1.0]	1	asbonge♥	0	positive
https://p1	wola zalo	https://m.tiktok.com,	7,34E+18	no	no	no	vi	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 21:39:40	1,71E+09	733511145	wola zalo	['👌']	[1.0]	1	wola zalo	0	positive
https://p1	zokuqoma	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 05:58:29	1,71E+09	733511145	zokuqoma	[]	[]	0	zokuqoma	0	neutral
https://p1	Nkabi yam	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:46:32	1,71E+09	733511145	Nkabi yam	['🥰']	[1.0]	1	Nkabi yam	0	positive
https://p1	impressive	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:08:08	1,71E+09	733511145	impressive	[]	[]	0	impressive	0	neutral
https://p1	ivumile ku	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 09:31:00	1,71E+09	733511145	ivumile ku	['♥']	[1.0]	1	ivumile ku	0	positive
https://p1	Hai ukulus	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:03:24	1,71E+09	733511145	Hai ukulus	['👀']	[1.0]	1	Hai ukulus	0	positive
https://p1	khuphuka	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-22 13:35:20	1,71E+09	733511145	khuphuka	['🔥', '🔥	[1.0, 1.0, 1	1	khuphuka	0	positive
https://p1	I wish beng	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 10:56:21	1,71E+09	733511145	I wish beng	['\U0001fa	[0, 1.0, 1.0	0,666667	I wish beng	0	positive
https://p1	big zulu fo	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 19:26:56	1,71E+09	733511145	big zulu fo	[]	[]	0	big zulu fo	0	neutral
https://p1	Big zulu dc	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 17:10:16	1,71E+09	733511145	Big zulu dc	['🤯', '🤘	[-0.5, 0.5]	0	Big zulu dc	0	neutral
https://p1	woow yaze	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 17:05:40	1,71E+09	733511145	woow yaze	['🕺', '🕺	[0.5, 0.5, 0	0,5	woow yaze	0	positive
https://p1	Bhuti plea	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 15:35:08	1,71E+09	733511145	Bhuti plea	['😌']	[1.0]	1	Bhuti plea	0	positive
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 11:42:18	1,71E+09	733511145	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	1	🥰🥰🥰	0	positive
https://p1	isiqomile	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 10:22:15	1,71E+09	733511145	isiqomile ⍰	['🔥']	[1.0]	1	isiqomile ⍰	0	positive
https://p1	mina nje n	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 09:37:56	1,71E+09	733511145	mina nje n	[]	[]	0	mina nje n	0	neutral
https://p1	Ukhiphile	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-19 12:59:03	1,71E+09	733511145	Ukhiphile	['😵']	[0.5]	0,5	Ukhiphile	0	positive
https://p1	lenkomo n	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:22:58	1,71E+09	733511145	lenkomo n	['😢']	[-0.5]	-0,5	lenkomo n	0	negative
https://p1	Isiphumile	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 06:31:38	1,71E+09	733511145	Isiphumile	['😘']	[1.0]	1	Isiphumile	0	positive
https://p1	MayeðŸ'—	https://m.tiktok.com,	7,34E+18	no	no	no	fr	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 05:39:06	1,71E+09	733511145	Maye💜(	['💜', '🔥	[1.0, 1.0, 1	0,8	Maye💜(	0	positive
https://p1	awesome.	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 08:04:03	1,71E+09	733511145	awesome.	[]	[]	0	awesome.	0	neutral
https://p1	"ngi brush	https://m.tiktok.com,	7,34E+18	no	no	no	tl	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 00:57:31	1,71E+09	733511145	"ngi brush	['🔥']	[1.0]	1	"ngi brush	0	positive
https://p1	imbi ker le	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 15:17:45	1,71E+09	733511145	imbi ker le	[]	[]	0	imbi ker le	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 07:47:45	1,71E+09	733511145	🥰🥰🥰s	['🥰', '🥰	[1.0, 1.0, 1	0,5	🥰🥰🥰s	0	positive
https://p1	This guy is	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 15:43:15	1,71E+09	733511145	This guy is	[]	[]	0	This guy is	0	neutral
https://p1	Ngisho ath	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-16 21:40:35	1,71E+09	733511145	Ngisho ath	['5', '😭', '	[0, -1.0, -1	0,375	Ngisho ath	0	positive
https://p1	Lento bhu	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:31:18	1,71E+09	733511145	Lento bhu	[]	[]	0	Lento bhu	0	neutral
https://p1	ðŸ˜‚ðŸ˜‚ð	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 20:20:48	1,71E+09	733511145	😂😂😂	['😂', '😂	[1.0, 1.0, 1	1	😂😂😂	0	positive
https://p1	Try Binga c	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-17 09:14:32	1,71E+09	733511145	Try Binga c	['😂', '😂	[1.0, 1.0, 1	1	Try Binga c	0	positive
https://p1	uyabonaka	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 19:44:53	1,71E+09	733511145	uyabonaka	[]	[]	0	uyabonaka	0	neutral
https://p1	Big zuluðŸ	https://m.tiktok.com,	7,34E+18	no	no	no	xh	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:45:33	1,71E+09	733511145	Big zulu😎	['😎']	[1.0]	1	Big zulu😎	0	positive
https://p1	Ngicela un	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:53:19	1,71E+09	733511145	Ngicela un	[]	[]	0	Ngicela un	1	positive
https://p1	nkomo ivu	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 07:38:51	1,71E+09	733511145	nkomo ivu	[]	[]	0	nkomo ivu	0	neutral
https://p1	iyona impe	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 07:14:04	1,71E+09	733511145	iyona impe	['🥰', '🥰	[1.0, 1.0]	1	iyona impe	0	positive
https://p1	ðŸ'¥ðŸ'¥ð	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 05:06:38	1,71E+09	733511145	💥💥💥	['💥', '💥	[0.0, 0.0, 0	0	💥💥💥	0	neutral
https://p1	Mhlikihli w	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 04:45:11	1,71E+09	733511145	Mhlikihli w	[]	[]	0	Mhlikihli w	0	neutral
https://p1	yabuye ya	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-14 01:22:56	1,71E+09	733511145	yabuye ya	[]	[]	0	yabuye ya	0	neutral
https://p1	Big up my	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 23:24:34	1,71E+09	733511145	Big up my	[]	[]	0	Big up my	0	neutral
https://p1	Nkabi yini	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 01:17:38	1,71E+09	733511145	Nkabi yini	[]	[]	0	Nkabi yini	0	neutral
https://p1	ðŸ¥°ðŸ¥°ð	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:56:30	1,71E+09	733511145	🥰🥰🥰	['🥰', '🥰	[1.0, 1.0, 1	0,875	🥰🥰🥰	0	positive
https://p1	ayiphume	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:16:23	1,71E+09	733511145	ayiphume	['🔥', '🔥	[1.0, 1.0, 1	1	ayiphume	0	positive
https://p1	zuluðŸ'ž	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:07:13	1,71E+09	733511145	zulu💞	['💞']	[1.0]	1	zulu💞	0	positive
https://p1	Big Zulu pl	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-15 10:52:12	1,71E+09	733511145	Big Zulu pl	['💔', '💔	[-1.0, -1.0,	0,2	Big Zulu pl	0	positive
https://p1	big up my	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 17:27:20	1,71E+09	733511145	big up my	[]	[]	0	big up my	0	neutral
https://p1	ðŸ'ŒðŸ'Œ	https://m.tiktok.com,	7,34E+18	no	no	no	zu	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 15:43:34	1,71E+09	733511145	👌👌ulo	['👌', '👌	[1.0, 1.0]	1	👌👌ulo	0	positive
https://p1	11 1	https://m.tiktok.com,	7,36E+18	no	no	no	un	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-19 05:27:21	1,71E+09	733511145	11 1	['1', '1', '1']	[0, 0, 0]	0	11 1	0	neutral
https://p1	ngyakuzwa	https://m.tiktok.com,	7,34E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-09 10:55:58	1,71E+09	733511145	ngyakuzwa	['🥰', '👌	[1.0, 1.0]	1	ngyakuzwa	0	positive
https://p1	Zulu Marn	https://m.tiktok.com,	7,37E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-07 21:02:01	1,72E+09	733511145	Zulu Marn	[]	[]	0	Zulu Marn	0	neutral
https://p1	izanayo	https://m.tiktok.com,	7,37E+18	no	no	no	xh	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-04 10:53:30	1,71E+09	733511145	izanayo	[]	[]	0	it comes	0	neutral
https://p1	mkhaya wa	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-02 15:15:52	1,71E+09	733511145	mkhaya wa	[]	[]	0	My Family	0	neutral
https://p1	Becareful	https://m.tiktok.com,	7,36E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-01 19:08:47	1,71E+09	733511145	Becareful	['😜']	[0.5]	0,5	Becareful	0	positive
https://p1	WowðŸ¥°	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:49:46	1,71E+09	733511145	Wow🥰	['🥰']	[1.0]	1	Wow🥰	0	positive
https://p1	sallute ðŸ'	https://m.tiktok.com,	7,36E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-30 13:57:14	1,71E+09	733511145	sallute 💯	['💯']	[1.0]	1	sallute 💯	0	positive
https://p1	Mr Big Zul	https://m.tiktok.com,	7,36E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-20 13:43:09	1,71E+09	733511145	Mr Big Zul	[]	[]	0	Mr Big Zul	0	neutral
https://p1	Uyathandw	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-27 10:02:04	1,71E+09	733511145	Uyathandw	[]	[]	0	Dearly like	1	positive
https://p1	awu bhuti	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-18 11:37:28	1,71E+09	733511145	awu bhuti	['🔥', '🔥	[1.0, 1.0, 0	0,4	Well, the c	0	positive
https://p1	brasha ink	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-30 15:18:01	1,71E+09	733511145	brasha ink	[]	[]	0	brasha ink	0	neutral
https://p1	usuzolimal	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-28 06:45:24	1,71E+09	733511145	usuzolimal	['🤣']	[1.0]	1	You're goi	0	positive
https://p1	ZuluðŸ"¥ð	https://m.tiktok.com,	7,35E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-24 15:36:14	1,71E+09	733511145	Zulu🔥🔥	['🔥', '🔥	[1.0, 1.0, 1	1	Zulu🔥🔥	0	positive
https://p1	yhoooo eli	https://m.tiktok.com,	7,35E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-28 13:38:35	1,71E+09	733511145	yhoooo eli	[]	[]	0	yhoooo eli	0	neutral
https://p1	ngiyazitha	https://m.tiktok.com,	7,36E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-24 13:40:31	1,71E+09	733511145	ngiyazitha	['💕', '💕	[1.0, 1.0, 1	1	ngiyazitha	1	positive
https://p1	inkomo ibo	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-11 19:54:37	1,71E+09	733511145	inkomo ibo	[]	[]	0	inkomo ibo	0	neutral
https://p1	Ayyyy ung	https://m.tiktok.com,	7,35E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-29 04:43:15	1,71E+09	733511145	Ayyyy ung	['👏', '😵	[0, 0.5, 0.5	0,375	Ayyyy Don	0	positive
https://p1	uSkuva da	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-30 18:12:49	1,71E+09	733511145	uSkuva da	[]	[]	0	uSkuva da	0	neutral
https://p1	Back to ou	https://m.tiktok.com,	7,35E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-03-15 08:44:31	1,71E+09	733511145	Back to ou	[]	[]	0	Back to Ou	1	positive
https://p1	ushuni we	https://m.tiktok.com,	7,36E+18	no	no	no	ja	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-20 18:57:39	1,71E+09	733511145	ushuni we	['☺', '🤣']	[0.5, 1.0]	0,75	Shuni's Nk	0	positive
https://p1	Siyabonga	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-05-01 16:46:30	1,71E+09	733511145	Siyabonga	[]	[]	0	Thanks to	0	neutral
https://p1	WowðŸ¥°	https://m.tiktok.com,	7,34E+18	no	no	no	en	1	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-02-13 16:49:46	1,71E+09	733511145	Wow🥰	['🥰']	[1.0]	1	Wow🥰	0	positive
https://p1	sallute ðŸ'	https://m.tiktok.com,	7,36E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-30 13:57:14	1,71E+09	733511145	sallute 💯	['💯']	[1.0]	1	sallute 💯	0	positive
https://p1	Mr Big Zul	https://m.tiktok.com,	7,36E+18	no	no	no	en	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-20 13:43:09	1,71E+09	733511145	Mr Big Zul	[]	[]	0	Mr Big Zul	0	neutral
https://p1	Uyathandw	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-27 10:02:04	1,71E+09	733511145	Uyathandw	[]	[]	0	Uyathandw	0	neutral
https://p1	awu bhuti	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-18 11:37:28	1,71E+09	733511145	awu bhuti	['🔥', '🔥	[1.0, 1.0, 0	0,4	Well, the c	0	positive
https://p1	brasha ink	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-30 15:18:01	1,71E+09	733511145	brasha ink	[]	[]	0	brasha ink	0	neutral
https://p1	usuzolimal	https://m.tiktok.com,	7,36E+18	no	no	no	zu	0	Ngeke kug	7,34E+18	https://m.	0	tiktok-com	7,34E+18	2024-04-28 06:45:24	1,71E+09	733511145	usuzolimal	['🤣']	[1.0]	1	You're goi	0	positive