

Entertainment, Trends, and Interaction: An Analytical Review of User Comments on English Home's TikTok Account¹

Eğlence, Trend ve Etkileşim: English Home TikTok Hesabındaki Yorumların Analitik İncelemesi

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Öz

Bu çalışma, English Home Türkiye'nin TikTok platformunda paylaştığı içeriklere yönelik kullanıcı yorumlarını (n=1772) inceleyerek kullanıcıların içeriklerle etkileşime girme durumlarını ve bu içeriklerden sağladıkları doyumları kullanımlar ve doyumlar yaklaşımı çerçevesinde ortaya koymayı amaçlamaktadır. Araştırmada nitel araştırma yöntemlerinden içerik analizi kullanılmıştır. Elde edilen verilerde, eğlence, sosyal etkileşim, sosyal destek, bilgi arama ve paylaşma, gündelik yaşamdan uzaklaşma ile iletişim kolaylığı ve fayda temaları çerçevesinde söz konusu yorumlar değerlendirilmiştir. Bulgular, kullanıcıların marka içeriklerinden en fazla eğlence, sosyal etkileşim ve trendleri takip etme yoluyla doyum sağladığını göstermektedir. Kullanıcı motivasyonlarının mevsimsel tüketim eğilimleri, kampanya dönemleri ve platformun yapısal özelliklerine bağlı olarak değişiklik gösterdiği belirlenmiştir. Özellikle Kasım döneminde, gerek TikTok hesabında içerik sayısının gerekse burada izleyicilerin yorum ve etkileşim sıklıklarının arttığı keşfedilmiştir. Araştırma sonuçları, kısa video platformlarında eğlence odaklı beklentilerin bilgi ve fayda odaklı beklentilerden daha baskın olduğunu ve markaların eğlence temelli içerik stratejileri aracılığıyla kullanıcılarla güçlü dijital topluluklar oluşturabildiğini ortaya koymaktadır. Markanın özellikle TikTok admininin pek çok yorumda olumlu anlamda sıklıkla dile getirildiği kullanıcıların yorumlarında ortaya çıkmıştır. Gelecek araştırmalarda söz konusu markanın diğer sosyal medya hesaplarının da incelenmesinin araştırmada elde edilen bulguların geçerliliği adına önem arz ettiği dile getirilmiştir.

Anahtar Kelimeler: TikTok, kullanımlar ve doyumlar yaklaşımı, sosyal medya, içerik analizi

Abstract

This study aims to examine user comments (n=1772) on the content shared by English Home Türkiye on the TikTok platform, revealing the patterns of user engagement with this content and the gratifications derived from it within the framework of the uses and gratifications approach. Content analysis, a qualitative research method, was used in the study. The comments were evaluated within the framework of the following themes: entertainment, social interaction, social support, information seeking and sharing, escape from daily life, ease of communication, and utility. The findings indicate that users derive the most satisfaction from the brand's content in terms of entertainment, social interaction, and keeping up with trends. It was determined that user motivations vary depending on seasonal consumption trends, campaign periods, and the platform's structural characteristics. In particular, it was found that during the month of November, both the number of posts on the TikTok account and the frequency of comments and interactions by viewers increased. The research findings reveal that entertainment-focused expectations outweigh information-and benefit-focused expectations on short-form video platforms, and that brands can build strong digital communities with users through entertainment-based content strategies. It has emerged from users' comments that the brand—particularly its TikTok account—is frequently mentioned in a positive light in many comments. It has been noted that examining the brand's other social media accounts in future studies is important for the validity of the findings obtained in this research.

Keywords: TikTok, uses and gratifications approach, social media, content analysis

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Introduction

From the 20th century, when communication tools began to spread, to the present day, the number of users of mass media has steadily increased. Following the view that mass media exert powerful influences, different approaches have emerged over time, and a critical perspective has been added to these views. In particular, studies conducted in the 1960s produced significant research that undermined the notion that mass media creates unlimited and direct effects (Yetkiner and Öztürk, 2020, p. 217).

In addition to the views presented, traditional forms and tools of communication have undergone transformations day by day alongside technological advancements. With this transformation and the advent of the new digital communication era, a new process has begun. Concepts such as alternative media, new media, and social media—which emerged in this era—have possessed the power to directly influence not only the field of communication but also individuals' daily life practices. Alongside the user-space shifts brought about by new communication environments, significant transformations have also occurred in the definitions of traditional and modern public spaces. During this process, media users' media consumption times have generally increased, the number of active users has risen, and the ways in which individuals define themselves have begun to change. Consequently, social identities have been reshaped. As a result of all these developments, the traditional understanding of media—which was based one-way mass communication—has transformed, and we have entered a new era of communication where the limitations of space and time have been eliminated (Cevher and Ustakara, 2019, p. 813). As new technologies become increasingly integrated into daily life, the ways and forms in which communication tools are used are constantly multiplying and evolving. With the widespread adoption of the internet, numerous social media platforms have become integrated into people's lives. Along with this process, social media platforms that serve as alternatives to one another and eventually lose their popularity have emerged day by day.

Recent studies indicate that TikTok has recently begun to be widely used (Kemp, 2025). Since 2005, as platforms such as Facebook, followed by Twitter, Instagram, and YouTube, have become widespread, mass communication has undergone a significant transformation. The transition from television channels, which operate on a one-way broadcasting model, to digital platforms has accelerated with these dominant social media applications. Over time, users have shown increasing interest in platforms where their preferences and comments gain value, receive a response, and offer opportunities for interaction. This transformation in media platforms has also altered the way society communicates, entertains itself, and acquires information (Köksal, 2022, p. 226). Consequently, it can be argued that the purposes of media use outlined in the Uses and Gratifications theory are not limited to traditional media but can also be applied to social media platforms.

The Uses and Gratifications theory does not view social media users as passive recipients; rather, it adopts an approach that regards them as active users who select and consume social media content to meet specific needs. This approach focuses on explaining individuals' motivations for media use and the gratifications they derive from such use. In their work, where they categorize audience research under specific headings, Jensen and Rosengren (1990, pp. 209–212) emphasize that the Uses and Gratifications approach is one of the most significant traditions that places the audience at the center. With the advancement of digital media, this approach has regained importance in user-focused findings regarding new media platforms.

TikTok is viewed as a social media platform where users can simultaneously experience and derive a wide variety of forms of satisfaction due to its short video format, systematic feed, and high level of engagement. Studies examining motivations for using TikTok reveal that the platform is primarily used for entertainment and passing time, while satisfactions such as social interaction and self-expression also stand out (Tam, 2022). As a result of this study, it is shown that TikTok is not merely an entertainment-based platform but also addresses users' social and psychological needs (Stamenković and Mitrović, 2023, pp. 14–17).

Aksoy and Allahverdi (2025, pp. 41–44), who approach social media use from a much broader perspective, emphasize that social media users play an active role in selecting and utilizing the content they consume on these platforms, thereby demonstrating that analyzing highly interactive platforms like TikTok through this theoretical framework is appropriate.

When evaluating the literature as a whole, it is evident that examining TikTok within the framework of the uses and gratifications approach provides a strong explanatory power in understanding the relationship users establish with social media. It can be stated that the gratifications derived from entertainment, information acquisition, social interaction, and self-expression stand out in TikTok usage and are among the fundamental characteristics explaining the platform's sustainable popularity.

This study examines users' reactions to the content shared by the English Home brand on TikTok. In similar studies, the consumption outcomes resulting from this brand's social media marketing practices have been quantitatively analyzed and examined (Saygın and Kuzucanlı, 2023, p. 421). This study differs in terms of both methodology and sampling. The English Home brand has recently been generating content on the TikTok platform using viral content to elicit engagement from its followers. At this point, the study was conducted based on the question of which satisfactions users derive from consuming this content, evaluated through the perspective of the Uses and Gratifications Approach. The selection of the English Home brand as the sample for this study is grounded in specific, explicit criteria and methodological rationales. First, beyond holding a significant market share in the home textiles and decoration sector in Türkiye, English Home stands out as one of the pioneering brands that actively adopts a viral, trend-oriented, and humor-driven content strategy on TikTok, departing from traditional corporate communication styles. Second, the brand's informal and highly interactive communication style—particularly led by its account 'admin'—provides a rich and dynamic pool of user comments, making it an exceptionally suitable case for examination through the Uses and Gratifications framework. Lastly, English Home effectively integrates seasonal marketing campaigns (e.g., November sales) and consumer trends into its platform strategy, allowing for a clear observation of fluctuations in user engagement, motivations, and gratification levels over time.

1. The Uses and Gratifications Approach and Tiktok

Unlike theories that focus on the effects of mass media on individuals, the Uses and Gratifications Approach shifts the focus to the audience. This approach aims to explain the purposes for which individuals use media and the gratifications they derive from such usage. The Uses and Gratifications Approach, classified among psychological impact theories, traces its origins back to the early 1940s. Research conducted between 1942 and 1944 by Paul F. Lazarsfeld and Herta Herzog, which examined which radio content listeners preferred and for what purposes to meet their needs, is among the pioneering studies of this approach (Jensen and Rosengren, 1990). These studies revealed that audiences do not select media content randomly but rather in accordance with specific expectations and needs.

In studies conducted within the framework of the uses and gratifications approach, the need to classify audiences' requirements regarding media use has emerged. In this context, Schramm, Lyle, and Parker (1961) addressed the concepts of immediate and delayed gratification in their study; Weiss, in 1971, classified these gratifications as informational-educational and fantasy-escapist (Küçükkurt et al., 2009, p. 38). These classifications demonstrate that media use is not limited to entertainment alone but also serves functions such as information acquisition and psychological relief.

Digital platforms facilitate mutual interaction between users and publishers and, unlike traditional media tools, can address the various needs of users within their daily lives. Although the uses and gratifications approach offers an alternative perspective to impact theories, it did not receive sufficient attention when it first emerged. However, it is now considered important to re-evaluate this approach within the context of social media-based mass communication, where interaction is central (Köksal, 2022, p. 228). With the proliferation of interaction forms such as sharing photos, making comments, and expressing thoughts on social media applications, these platforms have become more appealing to users; users, in turn, have become both content creators and data sources (Netchitailova, 2018, p. 5).

McQuail's view that the ways in which mass media are consumed and expectations regarding media content are a result of social and psychological needs demonstrates that media usage behaviors cannot be considered independent of these factors (McQuail, 1997). This classification remains valid today in understanding the multifaceted usage practices offered by social media platforms. In this context, media is now viewed as an open environment for audiences rather than an authoritarian structure. The concept of selectivity, which is decisive in the formation of satisfactions, refers not merely to a preference process based on habits, but to a conscious selection process oriented toward the future that takes into account individuals' needs and desires. In this respect, media acquires the character of a public service used selectively by society (Maigret, 2004, pp. 105–106). McQuail (1997), on the other hand, developed a classification under four headings to explain basic satisfactions based on the content of program types. This classification includes satisfactions related to entertainment/escape, personal relationships, personal identity, and the reinforcement of values.

The uses and gratifications approach emerged as a response to media effects approaches that largely portrayed audiences as passive and susceptible to manipulation. Although initial ideas emerged in the 1940s, the theory was formally structured in the 1970s through the work of Katz, Haas, and Gurevitch. The fundamental shift introduced by this perspective is to reverse the traditional causal question, focusing not on what the media does to people, but on how and why individuals actively use the media to meet specific needs (Katz et al., 1973).

Within the framework of the uses and gratifications approach, six primary gratifications and motivations derived from individuals' use of social media have been identified. These factors are classified as entertainment, convenience and utility for widespread communication, increasing social interaction, finding social support, seeking and sharing information, and escaping from daily life (Falgoust et al., 2022). In summary, the approach argues that a specific form of satisfaction must be present for a particular use to be considered, and that the relationship between media and its audience can only be understood through this lens.

The use of the TikTok app, preferred by nearly 45 million users in Türkiye, has been steadily increasing (Kemp, 2025). TikTok stands out as a social media platform that allows users to create short-form video content set to music, offering in-app recording options typically

ranging from 15 to 60 seconds, while also enabling users to upload longer videos of up to 3 minutes. Individuals using the platform can select their own music tracks and create original videos by adding slow-motion effects and various visual enhancements (TikTok, n.d.). Complementing these engagement dynamics, recent qualitative research on TikTok user comments demonstrates that positive user feedback primarily functions through expressive and directive speech acts, highlighting how commenting practices serve as key mechanisms for fostering self-confidence, learning motivation, and supportive digital community environments (Annafiyah et al., 2025). It is reported that approximately 73% of TikTok users are under the age of 24. In this regard, the platform appeals to the personality traits and lifestyles of young users, bringing their interests and desires to the forefront. While the app enables individuals to express themselves, it also contributes to their self-awareness and the development of their creativity (Yang et al., 2019).

A study focused on Generation Z demonstrates that TikTok provides a significant sample in terms of usage and satisfaction approaches. It was found that young users utilize TikTok for entertainment, escaping daily stress, building social connections, and acquiring information. These studies demonstrate that TikTok is a multifaceted social media platform that consists of both simple content and features that facilitate users' quest for information (Ng and Lee, 2024). Recent studies utilizing the Uses and Gratifications framework further demonstrate that smart, AI-empowered social media functionalities significantly enhance Gen Z users' engagement behaviors—such as information seeking, social interaction, and content co-creation. However, user engagement does not always directly build brand outcomes; rather, it operates through psychological mechanisms like flow experience and user satisfaction, which ultimately drive brand loyalty and brand value co-creation (Liu et al. 2026)

The satisfactions TikTok offers are not limited to content consumption; the platform is also associated with commercial usage. In particular, features such as TikTok Live Shopping demonstrate that users are directed toward shopping through entertainment, social interaction, and a sense of trust. In this context, TikTok not only provides a building block that integrates media usage with consumer behavior but also indicates that the uses and gratifications approach is functional within TikTok as well (Hidayati, Sugiat, and Aryanti, 2024, pp. 41–44).

The Chinese-owned TikTok app traces its roots to the Musical.ly app. Initially, this platform focused on singing through trend videos and imitations (Tam, 2022). From the perspective of information-seeking motivation, TikTok offers a usage experience distinct from traditional information sources. The prominence of visually and experience-based content significantly enhances the sense of information satisfaction that young users derive from the platform. The fact that content related to travel, education, and daily life is followed on TikTok reveals that the platform is perceived not only as an entertainment tool but also as a functional source of information (Kumaradewi and Jelantik, 2025, pp. 119–122).

Turkish studies examining TikTok within the framework of the “uses and gratifications” approach reveal that the platform is consciously chosen by users to meet various needs. Söğüt and Öngel (2022), by researching the TikTok app through the lens of user experience and entertainment culture, noted that the platform offers satisfaction focused particularly on entertainment and interaction. The study also emphasizes that TikTok's short-form video format and algorithmic structure strengthen users' relationship with content and encourage active participation. Another study focused on young users examined university students' motivations for using TikTok through qualitative methods and found that users primarily use the platform

for entertainment, socializing, and self-expression. The study's findings indicate that users do not merely consume content on TikTok but derive satisfaction from the platform through content creation (Kızılkaya, 2022).

2. Research Objective and Method

Social media platforms have evolved into spaces where users not only consume content but also engage actively through comments, likes, and shares, leaving behind interactions. With this approach, user comments serve as a crucial data source that reveals individuals' media usage practices, motivations, and the satisfaction they derive from content. Furthermore, this data source holds significant importance for brands. The aim of this study is to examine user comments on posts by the English Home Türkiye brand, which creates content on the TikTok platform, and to identify the reasons users engage with the brand's content using the uses and gratifications approach. In this context, the study examined how fundamental satisfaction categories—such as entertainment, social interaction, social support, information seeking and sharing, escape from daily life, and convenience and benefits for general communication—are represented in user comments. The study is significant for understanding how brand-focused TikTok content is perceived by users and in what ways this content meets their needs.

Content analysis was employed as the research method. The study's sample was limited to comments made on the last six months of posts shared on English Home's TikTok account in 2025. All user comments on content published during the specified timeframe were included in the sample using a purposive sampling approach, regardless of engagement rates (Campbell et al., 2020).

During the research phase, the brand's TikTok account was monitored for the duration that all comments on the TikTok platform were available, and data collection began. Considering the possibility of comments being deleted, the researchers uploaded the relevant comments to the Maxqda software on a weekly basis. The data obtained in the study were coded using a coding scheme based on the uses and gratifications approach, focusing on the main themes of entertainment, social interaction, social support, information seeking and sharing, escape from daily life, and convenience and benefits for general communication (See Table 1). In line with the recommendation in the literature (Neuendorf, 2017) that research data be coded by two independent coders, the data were coded, and inter-coder agreement was achieved through this method (Cohen's Kappa: 91.4%).

Table 1

Coding Schedule

Theme/Code	Theme / Code
1) Entertainment	4) Social support
Laughing	Encouragement
Positive emotion	Praise
Passing time	Positive feedback
Immersive content	5) Information seeking and sharing
2) Benefits	Product information
Easy access	Discovery
Time savings	Experience sharing
Practical benefits	How-to
Rapid dissemination of information	Discovery

3) Social interaction

Connecting with others
Shared experience
Sense of community
Interaction through comments
Following trends

6) Escapism

A sense of dependency
Getting away from daily stress
Passing the time
Disconnecting from reality

References: Katz et al., 1973; Omar and Dequan, 2020; Buzeta, De Pelsmacker and Dens, 2020; Aksoy and Allahverdi, 2025; Falgoust et al., 2022; Whiting and Williams, 2013; Stafford et al., 2004.

During the coding process, care was taken to ensure that interpretations did not deviate from the intended meanings of user statements, while also considering situations where comments could be associated with multiple codes and themes (Bell, 2021). The findings obtained from the research were interpreted using a descriptive approach, and users' interactions with brand content were analyzed by relating them to the theoretical framework. Along with this method, the study aimed to understand user motivations toward the English Home brand on the TikTok platform using a qualitative approach. The research sought to answer the following research questions.

RQ1. What is the distribution of engagement metrics for the English Home Türkiye TikTok account by month?

RQ2. What words did users most frequently use on the English Home Türkiye TikTok account?

RQ3. How do user comments on English Home Türkiye's TikTok posts vary by month?

RQ4. What kind of relationship matrix emerges among the codes identified?

3. Findings

An analysis of English Home Türkiye's TikTok account data for the last six months of 2025 (01.07.2025-31.12.2025) reveals that the brand produced a total of 169 original video posts (English Home Türkiye, 2025). With these posts reaching over 210 million views in total, it can be said that the brand achieved an exceptionally high level of mass reach. In contrast, the total number of likes stood at 293,039, 55,710 shares, 27,229 saves, and 1,772 comments—which feed into the main data pool—analytically confirms that users primarily remained passive viewers while consuming content on the platform and showed limited participation in deeper forms of engagement

Table 2

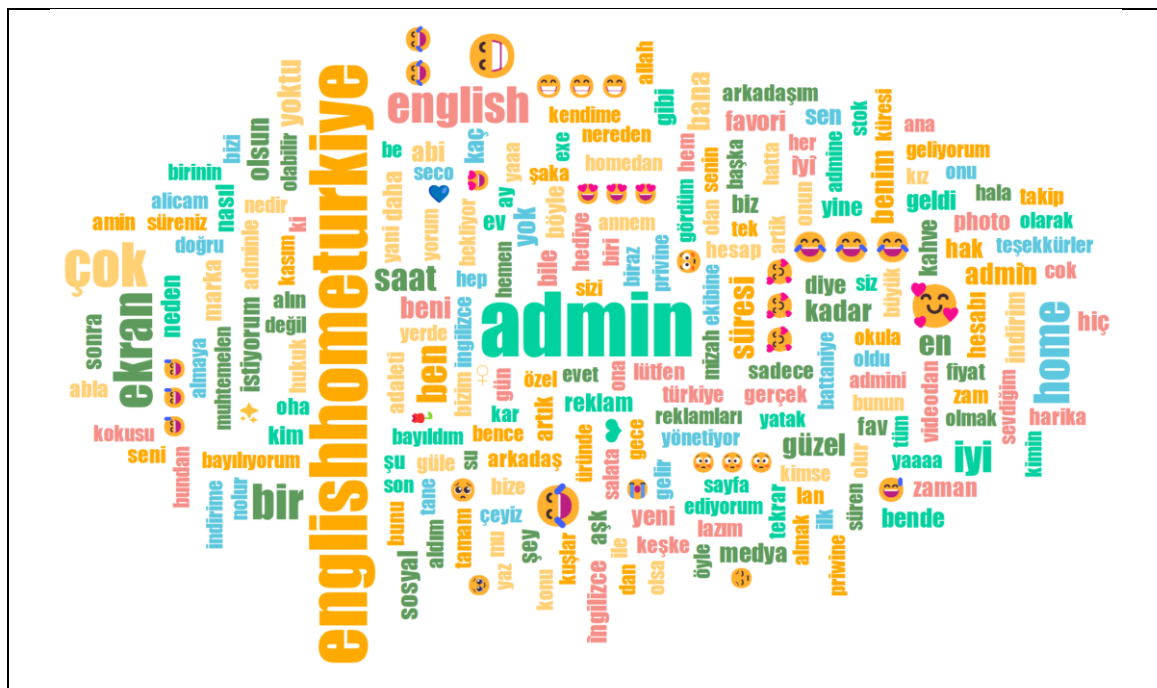
Monthly Engagement Metrics for the English Home Türkiye TikTok Account

Month	Monthly Engagement Metrics					
	Number of Shares 	Views 	Likes 	Comments 	Saves 	Shares 
July	26	31.73 Million	28.280	150	6.388	3.647
August	25	34.97 Million	32.487	178	3.988	3.605
September	24	35.70 Million	28.443	118	3.329	4.706
October	29	40.50 Million	76.133	435	5.422	17.886
November	29	41.10 Million	97.288	702	5.877	20.334
December	15	26.20 Million	30.408	189	2.225	5.532
TOTAL	169	210.20 Mil.	293.039	1.772	27.229	55.710

When examining the metrics and distributions per video based on the dataset obtained, it is evident that the content produced does not have a uniform impact on users, and that certain posts dominate the engagement. It was calculated that, on average, each shared piece of content received 1.24 million views, 1,733 likes, and approximately 10 comments. However, when examining the maximum values, a single video reached 4 million views, while another video reached 20,200 likes and 127 comments. These outliers quantitatively demonstrate that the standard deviation of the overall engagement trend in the dataset is high and that certain specific pieces of content produced by the brand (such as viral-potential content with the highest number of comments, like “Flowerella geber da,” “yes,” and “Say the same, I’m waiting”) triggered a much stronger reaction among the target audience.

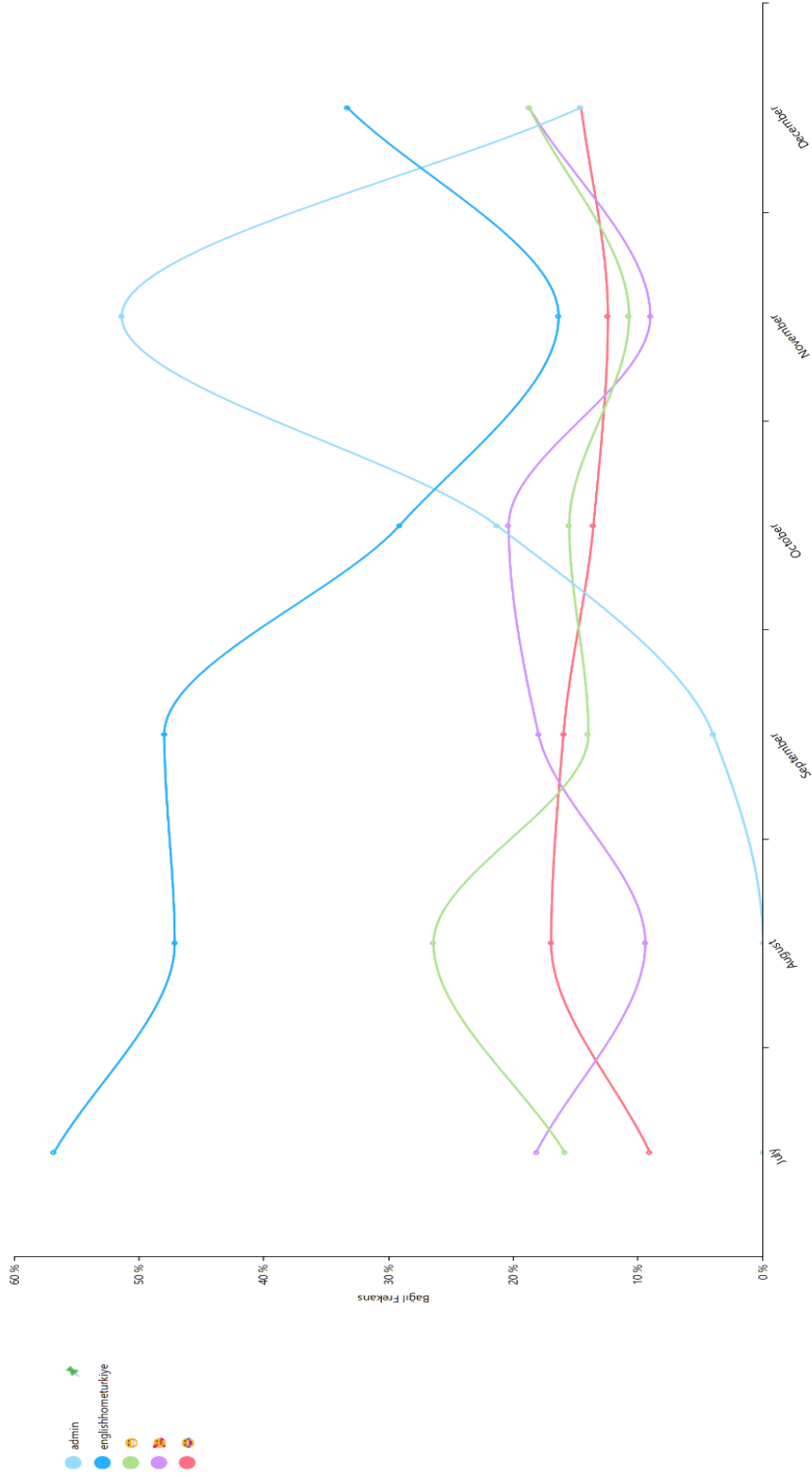
Figure 1

Word Cloud



The findings from the word frequency analysis qualitatively confirm the categorical clusters identified within the framework of “Uses” and “Satisfactions.” The fact that the word with the highest frequency in followers’ comments is “admin” ($f = 197$) indicates that consumers are establishing a relationship not with an institutional structure but with a humanized digital actor; in the terminology of the literature, this demonstrates that the mechanism of parasocial interaction is at work between the brand and users (Labrecque, 2014).

Similarly, the prevalence of emojis such as 😂 (f = 72), 💀 (f = 68), and 🧠 (f = 64)—which feature prominently on the list—is concrete evidence that users derive intense hedonistic enjoyment from this content and use emojis as tools for emotional expression that enrich textual communication (Kaye et al., 2016). Finally, the presence of words such as “discount,” “new,” and “I want” in the frequency table reveals that social media platforms are not merely entertainment channels but also functional and rational channels that trigger consumers’ information-seeking motivations and directly shape purchase intentions (Kim & Johnson, 2016).

Figure 2*Frequency Of The Most Common Words By Month*

English Home an analysis of Türkiye's data for the last six months of 2025 reveals that the volume and motivations behind user comments experienced very sharp fluctuations over time. These periods can be classified under four main headings.

The summer season and the slow season (July, August, and September) were the periods with the lowest total engagement. A notable detail during this period is that information-focused codes such as "Experience Sharing" (32) and "Discovery" (22) remained at a high level relative to their averages in July and August. This indicates that the small number of visitors to the page during the summer consisted of a targeted audience of potential buyers who were seriously considering purchasing the product or had already done so.

Figure 3

Trends In The "Usage And Satisfaction" Approach By Month

Kod Sistemi	July	August	September	October	November	December	TOPLAM
BENEFITS							0
Easy Access	2	4	1	10	10	2	29
Practical Utility	7	9	4	14	21	3	58
ESCAPISM							0
Addiction				4			4
Passing Time	7	2	1	29	69	12	120
INFORMATION SEEKING and SHARING							0
Product Information	14	4	3	16	10	4	51
Discovery	22	11	9	19	36	24	121
Experience Sharing	18	32	11	20	57	14	152
SOCIAL SUPPORT							0
Encouragement		1		17	14		32
Positive Feedback	6	10	5	31	65	13	130
Praise	5	12	11	53	108	18	207
SOCIAL INTERACTION							0
Connecting with Others	3	6	2	7	3	4	25
Shared Experience	1	2	1	3	21	8	36
Sense of Community	3	2	2	9	21	5	42
Interaction Through Commenting	15	22	7	41	58	23	166
Following Trends	16	14	17	55	100	43	245
ENTERTAINMENT							0
Passing Time				1	5		6
Immersive Content		1		6	22	1	30
Positive Emotion	28	23	35	60	75	42	263
Laughter	26	42	23	133	169	62	455
TOPLAM	173	197	132	528	864	278	2172

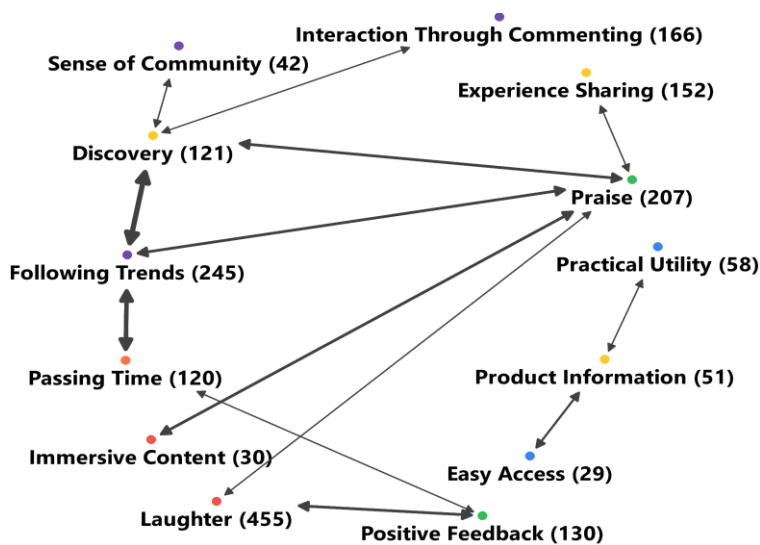
In the second period (October)—a time of major growth and surge—engagement quadrupled compared to the previous month. October is the time when, as the weather cools, people retreat to their homes and begin preparing them for winter (blankets, candles, a warm home environment). For a home textiles brand like English Home, this month marks the official start of the season. This month, the "Laughter" code skyrocketed to 133. This can be attributed to the brand's social media team launching a series of humorous videos in October that were highly suited to the platform's nature, had high viral potential, were extremely entertaining, and poked fun at everyday home life. On the other hand, the increase in the "Praise" (53) and

“Positive Feedback” (31) codes also indicates that users really liked the brand’s new fall communication strategy and have begun to engage with the page. During the third phase—the peak period—nearly 40% of the total 2,172 codes were collected in this month alone. November is the peak month for e-commerce and retail worldwide and in Türkiye. English Home offered major discounts, coupons, and TikTok-exclusive campaigns specific to this month. On the other hand, the increase in the codes “Praise” (53) and “Positive Feedback” (31) also indicates that users really liked the brand’s new fall communication strategy and have begun to engage with the page. During the third and peak period, nearly 40% of the total 2,172 codes were collected in this month alone. November is the peak month for e-commerce and retail worldwide and in Türkiye. English Home’s major discounts, coupons, and TikTok-exclusive campaigns for this month resonated with the audience. On the other hand, during the intense campaign period in November, people spent significantly more time on TikTok than usual hunting for discounts and watching videos; this was particularly praised by followers regarding the brand’s customer service, shipping speed, and the authenticity of its content. In the most recent month—December, which marked a return to normal—engagement on the page dropped sharply to normal levels following November’s aggressive advertising and campaign period. Although engagement volume declined, the “Laughter” (62) and “Following Trends” (43) codes remained strong in December. This can be attributed to the brand shifting its focus in December from direct sales-oriented communication to softer, more fun, and heartwarming content, such as New Year’s gifts and New Year’s Eve home fashion.

User comments regarding corporate communication practices carried out through Türkiye’s TikTok account were subjected to an empirical network analysis within the framework of the “Uses and Gratifications” approach. The analysis revealed that user motivations exhibit a nonlinear relational network that is sharply polarized according to the platform’s structural dynamics. As the numbers increase, the level of synchrony between codes—and consequently the intensity of the relationships—also increases. In this regard, the findings reveal that consumer behavior on the platform clusters into two fundamental layers: hedonistic and rational.

Figure 4

Inter-Code Relationship Matrix



Discussion and Conclusion

Although English Home Türkiye does not share content on some days, it has demonstrated that it has achieved sustainable digital visibility over a six-month period. A notable finding in corporate communication is that the highest volume of user engagement occurs in view counts, followed by likes, shares, and saves, while the lowest volume is reflected in the number of comments. In this regard, it was determined that the 1,772 comments serving as the basis for the content analysis in this text represent a niche data set reflecting the highest level of user motivational engagement rather than a random distribution, and in this respect, they form a critical empirical foundation for understanding the brand's platform performance.

English Home's TikTok account in Türkiye demonstrates that user motivations are dynamically linked to periodic marketing dynamics, seasonal consumer psychology, and the platform's structural characteristics. The low engagement volume observed during the summer months (July–August–September) parallels the phenomenon referred to in the literature as “social media seasonality,” which explains the decrease in screen time as individuals engage in more outdoor activities (Kajol et al., 2020; Villamediana et al., 2019). However, with the onset of fall—marked by a shift toward home-centered living and cooler weather—consumers' interest in home textiles and decor content has evolved beyond a rational need into a search for psychological comfort and fulfillment.

The massive spike in coding observed particularly in November (864 occurrences) can be explained by the theory of hedonic consumption motivations during intense campaign periods, as described in the literature (Arnold and Reynolds, 2003). English Home has integrated its rational, campaign- and price-focused messages during the “Legendary November” sale period into formats centered on entertainment (Laughter: 169) and trends (Trend Following: 100), in line with the nature of TikTok. In the context of the Uses and Gratifications Approach, this demonstrates that the brand successfully aligned its commercial goals with users' expectations for the platform—namely, entertainment and social interaction gratifications (Whiting and Williams, 2013). As a result, consumers did not view the brand's content merely as advertising tools; by actively participating in seasonal trends through comments, they built a temporary yet intense digital brand community around the brand.

The findings thus demonstrate that English Home Türkiye has successfully adapted to the dynamics of the TikTok platform, establishing a community-centered communication strategy that optimizes both its commercial marketing goals and users' expectations for social, emotional, and entertainment-focused fulfillment.

The hedonic core, which lies at the center of this network structure and is represented by the thickest lines on the map, constitutes the platform's primary interaction engine. According to the matrix data, the highest correlation coefficient was found between the “Social Interaction > Following Trends” subcode and the “Information Seeking and Sharing > Discovery” subcode (Interaction Score: 12). This finding demonstrates that users' practices of discovering new products or applications occur primarily through the platform's popular trends and trend formats, rather than through a rational catalog search (Buzeta et al., 2020; Omar & Dequan, 2020). Similarly, the strong link between the “Following Trends” and “Escapism > Passing Time” codes (Overlap Score: 10) confirms that individuals' quest to escape digital stressors is synchronized with their consumption of trending content (Whiting & Williams, 2013).

The “Entertainment > Laughter” code, highlighted in the figure with a frequency density of 455 and located in the lower-left corner, embodies the reflection of the brand’s humorous content strategy within the community (see Figure 4). In the matrix analysis, the significant association between this code and the “Social Support > Positive Feedback” code (Intersection Score: 7) indicates that entertainment elements on corporate accounts do not create resistance among consumers; rather, they trigger behaviors of appreciation and approval toward the brand (Aksoy & Allahverdi, 2025). Furthermore, the strong correlation between the “Entertainment > Immersive Content” and “Social Support > Praise” codes (Interaction Score: 7) indicates that as the aesthetic and immersive quality of the content provided increases, users’ tendencies to provide social support to the brand and generate positive feedback also increase.

In contrast, the functional belt remaining on the periphery of the map—connected only by the thinnest lines—represents the weakest relational link within the interaction system. It is academically quite noteworthy that the relationships among the subcodes of the “Benefits” and “Information Seeking” themes are confined to relatively low scores ranging from 2 to 5, and that the intersection values of these rational codes with the hedonistic core at the center are nearly zero. This finding empirically demonstrates that, unlike traditional web-based corporate communication studies, rational expectations and hedonic expectations are completely separated on short-form video entertainment platforms (Stafford et al., 2004; Falgoust et al., 2022). Consequently, while consumers seek rational benefits, they are not driven by entertainment motivation; conversely, when immersed in entertainment-focused mainstream content, they completely mentally filter out commercial information cues.

In this study, English Home Türkiye’s TikTok account was examined as a sample; however, to ensure the validity of the data obtained, it is important that the brand’s other social media accounts be examined in future studies. Furthermore, more comprehensive perspectives on the subject could be provided through methods such as interviews with consumers who prefer the brand.

From a theoretical perspective, the empirical findings of this study contribute to the extension of the Uses and Gratifications Approach within short-form video platforms. The observed polarization between hedonic motivations (e.g., entertainment, laughter, trend following) and rational utility (e.g., product information, discounts) demonstrates that short-form video consumers actively construct a multi-layered gratification structure. Rather than treating corporate TikTok accounts purely as marketing or informational channels, users seek parasocial interactions and emotional fulfillment through humanized brand personas (e.g., the ‘admin’ figure). This confirms that on algorithm-driven short-form media, hedonic gratification acts as a primary catalyst for user retention and secondary commercial engagement. Furthermore, these findings align with recent literature on algorithmic leisure, which suggests that platform recommendations create a continuous tension between engineered satisfaction and user autonomy (Kara, 2026). In line with our empirical results, while users derive high emotional and entertainment value from curated feeds, maintaining a balance between personalized algorithmic content and user agency remains essential for long-term digital well-being.

For industry practitioners and social media strategists, the study provides strategic insights into consumer engagement during high-volume commercial periods. The surge in interaction metrics during key promotional months (such as November) illustrates that commercial objectives are most effectively realized when embedded within entertainment-

oriented and trend-centric content formats. Brands attempting to communicate on short-video platforms should move away from strict informational broadcasting and instead adopt flexible, humor-driven, and highly interactive communication strategies that leverage parasocial dynamics.

While this study offers valuable insights by examining a comprehensive dataset of 1,772 user comments over a six-month period, certain limitations must be acknowledged. First, the sample is restricted to a single corporate account within the home textiles and decoration sector in Türkiye, which may limit the generalizability of the findings across different industries or geographic regions. Second, the study relies exclusively on qualitative content analysis of public comments, which captures expressed user reactions but does not directly measure non-verbal user behaviors such as passive viewing or immediate purchase actions. Future research could adopt cross-platform comparative designs, incorporating quantitative survey methods or direct user interviews to further triangulate user gratifications and long-term brand loyalty.

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