

ГЕОКУЛЬТУРНЫЕ ПРОСТРАНСТВА И КОДЫ КУЛЬТУР АЗИИ И АФРИКИ

UDC 7.08

Socio-Cultural Peculiarities of the Audience of Online Drama in Bahrain

*A. M. N. Al Tawalbeh¹, A. O. A. Safori², A. A. I. Mahmoud²,
A. F. Y. Al-Zoubi³, T. M. A. H. Sharadga²*

¹ Gulf University,
1964, Road 4363, Sanad 743, Isa, 26489, The Kingdom of Bahrain

² Zarqa University,
2000, Zarqa, 13110, The Hashemite Kingdom of Jordan

³ Applied Science Private University,
21, ul. Al Arab, Aman, 11931, The Hashemite Kingdom of Jordan

For citation: Al Tawalbeh A. M. N., Safori A. O. A., Mahmoud A. A. I., Al-Zoubi A. F. Y., Sharadga T. M. A. H. Socio-Cultural Peculiarities of the Audience of Online Drama in Bahrain. *Vestnik of Saint Petersburg University. Asian and African Studies*, 2023, vol. 15, issue 4, pp. 766–778.
<https://doi.org/10.21638/spbu13.2023.411>

Bahrain's population is diversified, consisting of both Bahrainis and expats from many nations. Online dramas often reflect this diversity in terms of the languages used and the portrayal of cultural identities. Productions may employ a mix of Arabic and English, or they may incorporate characters from various ethnic origins. Grounded in uses and gratifications theory this research examines online dramas on web television platforms in Bahrain — one of the most economically developed country of the Middle East and the Arab Gulf region with a high index of digital media consumers. Therefore, this study aims to explore social and cultural peculiarities of usage of online dramas in the Kingdom of Bahrain. Moreover, the research attempts to examine motivations of different social groups of watching online dramas on web television platforms. The paper tends to investigate gratifications achieved from watching online dramas on Netflix. For this goal Netflix platform has been chosen as a pattern of the most popular web television platforms in the above mentioned region. To achieve these objectives, a cross-sectional online questionnaire was used with self-selection, and convenience non-probability sampling techniques. A total number of 306 self-selected respondents from Bahrain was investigated. The overall results showed that within the Bahrainian society, which prefers to watch online dramas via the precised web television platforms, there is no difference between ritualized and instrumental motivations, as well as there is no a significant difference between process and content gratifications.

Keywords: Kingdom of Bahrain, web television platforms, online dramas, VOD.

Introduction

Bahrain, a small island nation in the Arabian Gulf, has a rich and diverse cultural heritage that has developed over thousands of years. Its strategic location at the crossroads of ancient trade routes makes it a melting pot of cultures and civilizations, resulting in a unique blend of traditions, values, and customs. Bahrain's cultural heritage is deeply rooted in its history, dating back to ancient civilizations. Archaeological discoveries indicate that Bahrain was inhabited as early as 2300 BC when the Dilmun civilization flourished on its shores. This early civilization engaged in trade, agriculture, and seafaring, making Bahrain a prominent trading center in the region. The influence of the Dilmun culture can still be seen in the art, pottery, and jewelry of Bahrain. Religion plays a central role in the cultural life of Bahrain. The majority of Bahrainis are Muslim, with Sunni and Shia Islam being the two dominant sects. This religious diversity is a defining feature of Bahraini society, and both sects coexist harmoniously, with a spirit of tolerance and inclusivity. Bahrain's art is a reflection of its rich cultural heritage. Bahraini artists have gained recognition both locally and internationally for their innovative and diverse works. Bahrain has also embraced the digital age, with a growing community of bloggers, filmmakers, and social media influencers who use online platforms to explore and express various aspects of Bahraini culture. These digital initiatives have played a crucial role in bridging generational and cultural gaps while preserving and promoting Bahrain's heritage. Movies, TV shows, series, music, and dance are integral to Bahraini culture, providing a means of expression and celebration. Drama is the most capable medium to reflect social and cultural reality because online visual platforms have many technical advantages that make it a quick and easy way to present reality more than other means of communication. In the literature review, there is a scarcity of studies that focused on the social and cultural aspects of online drama in Bahrain. Previous research focused on the conventional TV drama. The main purpose of this research was to examine the uses and gratifications of online dramas on Netflix. To achieve this objective, a cross-sectional online questionnaire was used with a non-probability sample. A total number of 306 self-selected respondents from Bahrain was investigated.

Online dramas are a prominent service in the entertainment market. In Bahrain at the start of 2022, the internet penetration is approximately 99%, the number of social media users was almost 88%, and streaming video users reached 82% of the total population. The total number of Netflix subscribers in Bahrain was estimated to be 15,000 users in 2022 [1]. This means that the digital transformation imposes new mechanisms, tools, and developments on the media production process and content including dramas.

Bahrain's population is diverse, consisting of both Bahrainis and expats from many nations. Online dramas often reflect this diversity in terms of the languages used and the portrayal of cultural identities. Productions may employ a mix of Arabic and English, or they may incorporate characters from various ethnic origins.

According to Khalifa (2022), Online drama consumption in Bahrain typically takes religious themes with sensitivity and avoids anything that might be considered blasphemous or disrespectful [2]. This might be interpreted in light of the Islamic features of Bahrain as a Muslim-majority country, and Islam plays a significant role in the culture and daily life.

Dramas were and still are the most attractive content for audience, regardless of the medium of presentation. Traditionally, television was the main source for presenting dramas, now there are other media for presenting dramas, such as the internet and social media. Some of web television are paid others are free of charge. However, the percentage of subscribers is growing up over the time. One of the reasons that attract users to subscribe for online dramas platforms is getting a different viewership experience than traditional one with mainstream media like television where the viewers have a full control on the quality, type, content, time, place, and device based on their preferences and desires. Furthermore, some of web television platforms offer exclusive dramas for their subscribers which are not available in other channels.

According to Duan and Chen (2019), online dramas offered on web television platforms have created new reasons for watching by web users and, hence, new gratifications have appeared that require further investigation in different cultural contexts [3]. Little research have focused on the uses and gratifications of the online dramas which indicate a rationale for conducting more studies [4]. Most of uses and gratifications studies on dramas have concentrated on the traditional media such as television and radio [5]. Rathnayake and Winter (2018) have recommended to do more studies on new media platforms, exploring audience motivations of using such platforms as well as achieved gratifications based on the platform type [6].

Uses and gratifications theory

The concept of uses and gratification is founded on several assumptions, including that audiences behave in a goal-oriented way and consciously select the media they consume in order to satisfy certain human needs [7; 8]. Katz et al. (1973) systematize five basic groups of media-related needs. First, cognitive needs, like information collection and comprehension of certain occurrences. Second, tension-release needs, like distraction or relaxation. Third, affective needs, like meaningful interactions. Forth, social integrative needs, like establishing new social bonds and sustaining existing ones. Finally, personal integrative needs, like improving a person's standing, trust, or reliability (e. g., confidence building, credibility). Uses and gratifications theory is a way to figure out why and how people actively seek out certain media to meet specific requirements. Unlike other media impact theories, which ask, "What does media do to people?" UGT asks, "What do people do with media?" It assumes that media is a widely available product and that audiences are customers of the same product [9]. According to Limayem and Cheung (2011), this indicates that a people's satisfaction motives can anticipate how they engage with media, how they are influenced by it, and why they remain to use a specific medium [10]. UGT has been utilized to examine television [11–13], World Wide Web [14; 15], Facebook* [16], internet and cellular phone [17–19], social media [20–22]. With the advanced media technology, a more sophisticated variety of gratifications emerged. As a result, academics categorise media consumption reasons as pleasure (i. e. enjoyment; passing time), technical (i. e. documenting, activity), social (i. e. social engagement, social influences), and utility (i. e. utilitarian gratifications) (i. e. documentation, self-presentation).

* Facebook belongs to Meta, a company determined as an extremist organization in the Russian Federation.

Uses and gratifications and online dramas viewership

The advent of computer-mediated communication has reignited the importance of uses and gratifications [23]. According to Wimmer and Dominick (1994), uses and gratifications originated in the 1940s, when scholars were curious about why viewers involved with different types of media activity, like listening to the radio or reading the newspaper. Nowadays, online dramas is one of the most popular models in the cultural business. Film and television material is increasingly migrating from the living room to mobile devices. Viewers may now watch when and where they choose, on a variety of devices. A study by Khalifa (2022) investigated the uses and gratifications of online sensational dramas, and found that respondents preferred to watch it because of addressing society's problems. This means that the instrumental motivations were the reasons for watching such kind of dramas rather than the ritualized motivations. Rigby et al. (2016) investigated the effects of watching movies on Netflix through three different screens on their immersion. His research shows that very small displays reduce immersion, but the effect diminishes after a certain size [24]. Using the uses and gratifications theory, Duan and Chen (2019) investigated why college students watch streaming drama at faster playback speeds. They analysed the following criteria: the amount of pleasure can be used to rank time efficiency, psychological aversion to plot-dragging slow-paced drama, herd mentality, personal choice, entertainment, and curiosity. The biggest gratification was for time efficiency, following a fast-paced existence; this was followed by curiosity and amusement; and this was followed by escaping from the stressors and receiving praise from others.

Methods

Research Design

Over the last six decades, scholars have utilized the conventional two-step technique, i. e. focus group interviews accompanied by a survey, to identify the gratifications gained from different forms of media. Nevertheless, in recent times, uses and gratification scholars have used the second step of the two-step approach which is survey. According to Fowler (2008), survey research examines numerical analysis of opinions, behaviors, or beliefs of a population by selecting a representative and adequate sample. Cross-sectional and longitudinal studies are among the well-known types of survey studies. Tools of data collection in survey research include questionnaires or structured interviews with the goal of generalizing of the results [25]. According to Sundar and Limperos (2013), there is not a significant difference between the gratifications from traditional media, internet, and social media [26]. In other words, this means that the uses and gratifications research showed almost similar results related to gratifications achieved from all types of media.

Data Collection

According to the Information and eGovernment Authority in Bahrain, the total population of Bahrainis in 2021 has reached 719,333, the percentage of male is (61.5%) and female is (38.5%) [27]. In order to answer the research questions, the present research used the online questionnaire as a data collection instrument. In light of previous research, the questionnaire was created. As a result of the unavailability of the sampling frame and

not seeking to estimate statistically the characteristics of the population from the sample, self-selection and convenience non-probability sampling techniques were utilized. The online questionnaire was created using google forms and administered to respondents from December 2022 to January 2023. The questionnaire was shared with the target respondents through the internet, social media accounts and groups, internet newsgroups, as well as emails. With a request from friends, peers, acquaintances, and family of the author to further dissemination to include as many participants as possible. A total number of 306 Bahrainis completed the online questionnaire. Table 1 shows further details about the characteristics of respondents.

Table 1. Demographic characteristics of the respondents (n = 306)

Demographic characteristics	Sub-categories	F	%
Gender	Male	142	46.4
	Female	164	53.6
Age	From 17 to 20 years old	60	19.6
	From 21 to 24 years old	130	42.5
	From 25 to 29 years old	50	16.3
	From 30 to 35 years old	66	21.6
Academic qualification	Less than high school	18	5.9
	High school graduate	160	52.3
	Bachelor's degree	110	35.9
	Postgraduates (Master/PhD)	18	5.9

The questionnaire was distributed in Arabic and English and consisted of respondent demographic questions (gender, age, and education) as well as quantitative questions that were designed to fit the uses and gratifications theory. The questionnaire questions measured frequency of Netflix online dramas viewing, online dramas viewing patterns, and gratification motives. The original sample size included 400 participants. After missing value analysis (MVA) and data imputation, the final data set of 306 participants were used for data analysis.

Measures

Netflix online dramas viewing

To measure this variable, the researcher used two components. The two components that measured the Netflix online dramas viewing are tenure of viewing and average time spent on viewing Netflix online dramas per day in hours and minutes. The respondents were asked two questions. The first question was about their keenness, in general, to watch online dramas on Netflix. The question was designed in a three-point Likert scale. The respondents were requested to respond this question by choosing between three options:

Always (3 points), sometimes (2 points), rarely (1 point). The second question was about the average time spent on viewing Netflix online dramas per day in hours and minutes. The question was designed in a three-point Likert scale. The respondents were requested to respond to this question by choosing between three options: more than six hours per day (3 points), from three to less than six hours per day (2 points), less than three hours per day (1 point). The scale was computed. The total score ranged between (2–6) points.

Online dramas viewing patterns

To measure this variable, the researcher used two components. The two components that measured the Netflix online dramas viewing patterns are favorite days to watch online dramas on Netflix and favorite type of dramas. The respondents were asked two questions. The first question was about their favorite days to watch online dramas on Netflix. The question was designed in a three-point Likert scale. The respondents were requested to respond to this question by choosing between three options: daily (3 points), weekends (2 points), occasionally / there is not a favorite day (1 point). The second question was about respondents' favorite type of dramas on Netflix. The question was designed in a multiple choice question. The respondents were requested to respond to this question by choosing between one or more options from a list of answers that the researcher defined. The scale was computed. The total score ranged between (1–7) points.

Online dramas viewing motivations

To measure this variable, the researcher used two broad classifications of viewing motivations. The first category is instrumental motivations which refer to the goal-oriented uses of Netflix dramas. The respondents were asked to indicate how each of five statements presented reflected their own motivations as to why they watched Netflix dramas. The statements were designed in a five-point Likert scale. The respondents were requested to respond to each statement by choosing between five options: strongly agree (5 points), agree (4 points), not agree nor disagree (3 points), disagree (2 points), and strongly disagree (1 point). The second category was ritualized motivations which refer to the habitual, frequent, and indicate a high regard for Netflix as a medium. The respondents were asked to indicate how each of five statements presented reflected their own motivations as to why they watched Netflix dramas. The statements were designed in a five-point Likert scale. The respondents were requested to respond to each statement by choosing between five options: strongly agree (5 points), agree (4 points), not agree nor disagree (3 points), disagree (2 points), and strongly disagree (1 point). The scale was computed. The total score ranged between (10–50) points.

Online dramas viewing gratification

To measure this variable, the researcher used two broad classifications of viewing gratifications. The first category is content gratifications which refers to the uses of Netflix dramas for finding particular material which are gratified with content. The content gratifications include two sub-categories namely orientational gratifications and social gratifications. Orientational gratifications refer to observe the environment and obtaining

information. Social gratifications refer to a wide range of forming and deepening social ties. The respondents were asked to indicate how each of 11 statements presented reflected their own gratifications as to what outcomes they achieved from Netflix dramas viewing. The statements were designed in a five-point Likert scale. The respondents were requested to respond each statement by choosing between five options: strongly agree (5 points), agree (4 points), not agree nor disagree (3 points), disagree (2 points), and strongly disagree (1 points). The second category is process gratifications which refers to the respondents gain gratifications from the experience of purposeful navigating or random browsing of Netflix in its functional process. The process gratifications include two sub-categories namely para-orientational gratifications and para-social gratifications. Para-orientational gratifications achieved by relieving the sense of tension and self-defense and is reflected in entertainment content. Para-social gratifications achieved through uniting with Netflix dramas personalities. These gratifications increase with the weakness of the individual's social relations and the increase in his sense of isolation. The respondents were asked to indicate how each of nine statements presented reflected their own gratifications as to what outcomes they achieved from Netflix dramas viewing. The statements were designed in a five-point Likert scale. The respondents were requested to respond each statement by choosing between five options: strongly agree (5 points), agree (4 points), not agree nor disagree (3 points), disagree (2 points), and strongly disagree (1 points). The scale was computed. The total score ranged between (20–100) points.

Demographic characteristics

All respondents were requested to answer questions about their gender, age, and academic qualification.

Validity

The accuracy with which a method measures what it is designed to measure is referred to as its validity [28]. Based on the literature, the research questions were created to examine the construct validity of research measurements. The first question was about the overall interest to watch online dramas on Netflix. The second question was about the overall spent time on watching online dramas on Netflix per day in hours and minutes. The third question was about favorite days to watch online dramas on Netflix. The fourth question was about favorite types of online dramas on Netflix. The fifth question was about motivations of watching online dramas on Netflix. The sixth question was about gratifications of watching online dramas on Netflix. Additionally, the measurements were validated through face validity by eight experts to guarantee that the questionnaire is valid and accurately measures what it claims to measure. The questionnaire included only relevant questions that measure known indicators of variables.

Reliability

Reliability tells how consistently the items measure the construct [29]. Internal consistency reliability was determined. Cronbach's alpha coefficient (α) was calculated to assess the internal consistency of the scales. Estimates greater than 0.7 were looked up.

Results

The online questionnaire of this research included six research questions related to the uses and gratifications of online dramas on Netflix among Bahrainis.

RQ1. In general, to what extent are you keen to watch online dramas on Netflix?

The results showed that a total of 54 (17.6%) respondents responded that they were always keen to watch online dramas on Netflix, 138 (45.1%) respondents responded that they were sometimes watch online dramas on Netflix, and the rest 114 (37.3%) were rarely keen to watch online dramas on Netflix. These results indicates that the majority of young people in Bahrain were interested in the content provided by Netflix. It is also expected that the total number of subscribers will be increased in the coming few years.

RQ2. In average, how much time do you spend on watching online dramas on Netflix per day in hours and minutes?

This is questions is related to the average time spent on watching online dramas on Netflix per day in hours and minutes. According to the Figure 1, 220 (71.9%) of the respondents answered that they spent less than three hours daily on watching online dramas on Netflix, 76 (24.8%) responded that they spent from three to less than six hours per day, and the rest 10 (3.3%) answered that they spent more than six hours per day.

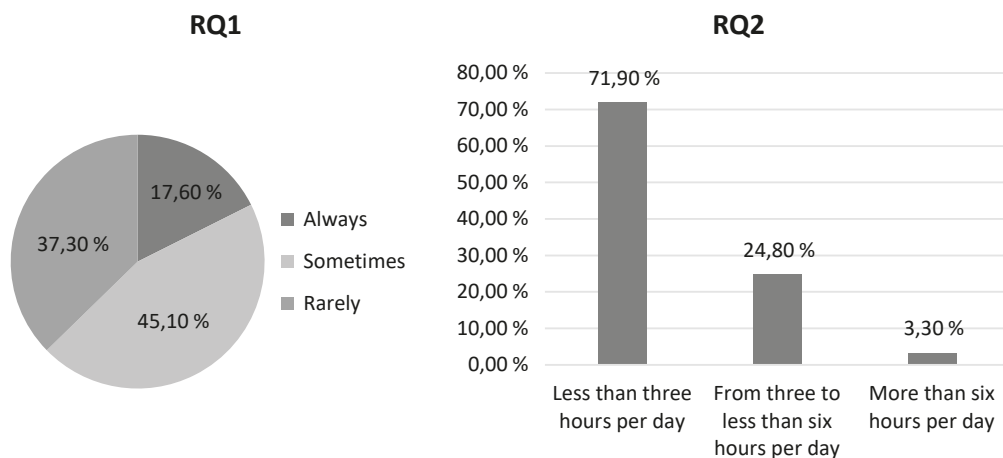


Fig. 1. Netflix online dramas viewing (RQ1 and RQ2)

RQ3. What are your favorite days to watch online dramas on Netflix?

The majority of respondents 184 (60.1%) were answered that they watch online dramas on Netflix occasionally (there is not a favorite day), 72 (23.5%) respondents answered that they watch online dramas on weekends, and the rest of respondents 50 (16.3%) watch daily online dramas on Netflix.

RQ4. What are your favorite types of online dramas on Netflix?

The results showed that the respondents had varieties in terms of the content they watch on Netflix. The majority of the participants 172 (56.2%) answered that they prefer to watch non-Arabic feature films, 126 (41.2%) respondents answered that they prefer to watch non-Arabic miniseries, 114 (37.3%) respondents replied that they prefer to watch

non-Arabic long series, 70 (22.9 %) answered that they tend to watch Arabic feature films, 68 (22.2 %) respondents answered that they watch Arabic miniseries, 32 (10.5 %) respondents were answered that they prefer to watch Arabic long series, and 64 (20.9 %) respondents were answered that they watch all kinds of online dramas on Netflix (Table 2).

Table 2. Favorite types of online dramas on Netflix

Types of online dramas on Netflix	F	%
Non-Arabic feature films	172	56.2 %
Non-Arabic miniseries	126	41.2 %
Non-Arabic long series	114	37.3 %
Arabic feature films	70	22.9 %
Arabic miniseries	68	22.2 %
Arabic long series	32	10.5 %
All the above	64	20.9 %

RQ5. What are your motivations of watching online dramas?

The overall results shows that there is no difference between ritualized and instrumental motivations ($M = 16.48$, $SD = 3.93$), ($M = 16.86$, $SD = 4.48$) respectively. The respondents indicated several ritualized motivations such as fun and entertainment ($M = 3.98$, $SD = 1.01$), when I'm bored and I can't find anything to do, and to fill my free time ($M = 3.66$, $SD = 1.15$), because I got used to watching it ($M = 3.55$, $SD = 1.20$), So that I don't feel lonely ($M = 2.90$, $SD = 1.28$), and escape the burdens of work all day, and relax ($M = 2.36$, $SD = 1.40$). The instrumental motivations included high artistic quality in directing dramas ($M = 3.83$, $SD = 1.09$), discuss topics brought up by dramas with friends ($M = 3.68$, $SD = 1.11$), learn about different cultures ($M = 3.48$, $SD = 1.16$), courage to raise and address issues ($M = 3.06$, $SD = 1.22$), and addressing important issues ($M = 2.79$, $SD = 1.26$).

RQ6. What are your gratifications of watching online dramas?

The overall results show that there is no a significant difference between process and content gratifications ($M = 30.22$, $SD = 7.29$), and ($M = 35.36$, $SD = 10.15$) respectively. The process gratifications include Para-orientational ($M = 13.47$, $SD = 3.65$) and Para-social ($M = 16.75$, $SD = 4.08$). The respondents indicated high level of Para-social gratifications ($M = 16.75$, $SD = 4.08$) compared to Para-orientational gratifications ($M = 13.47$, $SD = 3.65$). With reference to the Para-orientational gratifications, the findings showed several gratifications such as getting rid of boredom and stress ($M = 3.53$, $SD = 1.10$), forgetting the worries and problems of daily life ($M = 3.47$, $SD = 1.13$), conducting interviews from whom I do not know to change the monotony and anxiety ($M = 3.26$, $SD = 1.10$), and Escaping from the problems of everyday life ($M = 3.20$, $SD = 1.12$). The para-social gratifications included passing free time ($M = 3.88$, $SD = 0.94$), satisfy my curiosity about Netflix ($M = 3.54$, $SD = 1.12$), it makes me feel happy ($M = 3.52$, $SD = 1.12$), getting rid of loneliness ($M = 3.05$, $SD = 1.17$), and to stand out from the others ($M = 2.74$, $SD = 1.19$).

The content gratifications included two types: orientational and social gratifications. The results showed that respondents showed higher levels of social gratifications

($M = 19.95$, $SD = 5.65$) compared to orientational gratifications ($M = 15.41$, $SD = 5.05$). The orientational gratifications contained learn about new artistic news ($M = 3.20$, $SD = 1.19$), help me know the best actors and directors and evaluate their artistic performance ($M = 3.19$, $SD = 1.14$), help me to communicate with others ($M = 3.10$, $SD = 1.20$), help me share my artistic views ($M = 3.01$, $SD = 1.18$), and maintaining my knowledge of the latest movies and series ($M = 2.89$, $SD = 1.24$). The social gratifications included integration with the outside world ($M = 3.42$, $SD = 1.10$), get topics to discuss with others ($M = 3.37$, $SD = 1.09$), gain new information about myself and others ($M = 3.34$, $SD = 1.15$), I feel connected with the latest technical developments used in directing films and series ($M = 3.32$, $SD = 1.14$), learn about the problems and issues of other societies ($M = 3.30$, $SD = 1.14$), and knowledge of how to meet my personal needs ($M = 3.17$, $SD = 1.13$).

Conclusion

The findings of the current research showed that the majority of young people in Bahrain were interested in the content provided by web-television platforms, in particular Netflix. In addition, the study reported that most of the respondents watch online dramas on Netflix occasionally (there is no favorite day). Also, the overall results showed that there is no difference between ritualized and instrumental motivations. Lastly, the results indicated that there is no significant difference between process and content gratifications.

References

1. Netflix (Bahrain) SVOD and Streaming Service subscribers. *Dataxis*, 2023, June 12. Available at: <https://dataxis.com/product/market-report/television-bahrain/> (accessed: 04.02.2024).
2. Khalifa H. K. H. Drama's Violent Scenes and Their Social Impact on Egyptian Youth. *International Journal of Media and Mass Communication (IJMMC)*, 2022, no. 4 (1), pp. 103–111.
3. Duan S., Chen X. Why college students watch streaming drama at Higher playback speed: the uses and gratifications perspective. *2019 International Joint Conference on Information, Media and Engineering (IJCIME)*. 2019. <https://doi.org/10.1109/ijcime49369.2019.00087>
4. Amaran M. A., Wen L. M. Factors of watching Korean drama among youth in Kuching city, Malaysia. *International Journal of Arts and Commerce*, 2018, no. 7 (7), pp. 33–48.
5. Khalifa H. K. H. *The Role of Satellite Channels and Internet in Shaping Egyptian Public Opinions' Attitudes Toward the Political and Legislative Institutions*. PhD thesis. Cairo, Faculty of Mass Communication, Cairo University, 2018. 420 p. (In Arabic)
6. Rathnayake C., Winter J. S. Carrying forward the uses and grats 2.0 agenda: An affordance-driven measure of social media uses and Gratifications. *Journal of Broadcasting & Electronic Media*, 2018, no. 62 (3), pp. 371–389. <https://doi.org/10.1080/08838151.2018.1451861>
7. Katz E., Haas, H., Gurevitch M. On the use of the mass media for important things. *American sociological review*, 1973, vol. 38, no. 2, pp. 164–181.
8. Rubin A. The uses-and-gratifications perspective of media effects. In: J. Bryant, D. Zillmann (eds). *Media effects: Advances in theory and research*. 2nd ed. Hillsdale, Lawrence Erlbaum Associates, Inc., 2002, pp. 525–548.
9. Menon D. Purchase and continuation intentions of over-the-top (OTT) video streaming platform subscriptions: A uses and gratification theory perspective. *Telematics and Informatics Reports*, 2022, no. 5. <https://doi.org/10.1016/j.teler.2022.100006>
10. Limayem M., Cheung C. M. Predicting the continued use of Internet-based learning technologies: the role of habit. *Behaviour & Information Technology*, 2011, no. 30 (1), pp. 91–99.
11. Rubin A. M. Television uses and gratifications: The interactions of viewing patterns and motivations. *Journal of Broadcasting & Electronic Media*, 1983, no. 27 (1), pp. 37–51.
12. Palmgreen P., Rayburn J. D. Uses and gratifications and exposure to public television: A discrepancy approach. *Communication Research*, 1979, no. 6 (2), pp. 155–179.

13. Pettersson T. The audiences' uses and gratifications of TV worship services. *Journal for the Scientific Study of Religion*, 1986, vol. 25, no. 4, pp. 391–409.
14. Mairaru S., Tyagi S., Azeez C., Sharma D. C. Understanding the print, web, television media habits and preferences of Indians: A uses and gratification perspective. *Journal of Content, Community and Communication*, 2019 no. 9 (1), pp. 75–80.
15. Kaye B. K. Uses and gratifications of the World Wide Web: From couch potato to Web potato. *Atlantic Journal of Communication*, 1998, no. 6 (1), pp. 21–40.
16. Wanjiru K. K. L. *A Study on the Uses and Gratification of Facebook* among the Youth in Kenya*. Dr. Sci. thesis. Nairobi, University of Nairobi, 2010. [ix], 100 p. Available at: http://erepository.uonbi.ac.ke/bitstream/handle/11295/3829/Kimani_A%20Study%20On%20The%20Uses%20And%20Gratification%20Of%20Facebook%20Among%20The%20Youth%20In%20Kenya.pdf?sequence=1 (accessed: 04.02.2024).
17. Leung L., Wei R. More Than Just Talk On The Move: Uses And Gratifications Of The Cellular Phone. *Journalism And Mass Communication Quarterly*, 2000, no. 77 (2), pp. 308–320.
18. Grellhesl M., Narissra M. Using the Uses and Gratifications Theory to Understand Gratifications Sought through Text Messaging Practices of Male and Female Undergraduate Students. *Computers in Human Behavior*, 2012, no. 28 (6) pp. 2175–2181.
19. Chua A. Y. K., Dion H. G., Chei S. L. Mobile Content Contribution and Retrieval: An Exploratory Study Using the Uses and Gratifications Paradigm. *Information Processing & Management*, 2012, no. 48 (1), pp. 13–22.
20. Whiting A., Williams D. Why people use social media: a uses and gratifications approach. *Qualitative market research: an international journal*, 2013, no. 16 (4), pp. 362–369.
21. Dolan R., Conduit J., Fahy J., Goodman S. Social media engagement behaviour: A uses and gratifications perspective. *Journal of strategic marketing*, 2016, no. 24 (3–4), pp. 261–277.
22. Quan-Haase A., Young A. L. Uses and gratifications of social media: A comparison of Facebook* and instant messaging. *Bulletin of science, technology & society*, 2010, no. 30 (5), pp. 350–361.
23. Ruggiero T. E. Uses and Gratifications Theory in the 21st Century. *Mass Communication & Society*, 2000, no. 3 (1), pp. 3–37.
24. Rigby J. M., Brumby D. P., Cox A. L., Gould S. J. Watching movies on Netflix. *Proceedings of the 18th International Conference on Human-Computer Interaction with Mobile Devices and Services Adjunct*. 2016, pp. 714–721. <https://doi.org/10.1145/2957265.2961843>
25. Creswell J. W., Poth C. N. *Qualitative Inquiry & Research Design: Choosing among Five approaches* (4th ed.). Singapore; Washington; Melbourne, SAGE Publication Inc., 2018. 488 p.
26. Sundar S. S., Limperos A. M. Uses and Grats 2.0: New gratifications for new media. *Journal of Broadcasting & Electronic Media*, 2013, no. 57 (4), pp. 504–525. <https://doi.org/10.1080/08838151.2013.845827>
27. Bahrain's National portal. *About Bahrain: facts & figures*. 2021, September 8. Available at: <https://www.bahrain.bh/wps/portal> (accessed: 25.01.2023).
28. Khalifa H. K. H. A Conceptual Review on Heuristic Systematic Model in Mass Communication Studies. *International Journal of Media and Mass Communication (IJMMC)*, 2022, no. 4 (2), pp. 164–175.
29. Khalifa H. K. H. Media Dependency during COVID-19 Pandemic and Trust in Government: The Case of Bahrain. *International Journal of Management*, 2020, no. 11 (11), pp. 329–336. Available at: https://papers.ssrn.com/sol3/papers.cfm?abstract_id=3747052 (accessed: 04.02.2024).

Received: July 6, 2023
Accepted: October 13, 2023

Authors' information:

Ahmad Mohammed Nahar Al Tawalbeh — Dr. Sci. in Philology;
dr.Ahmad.tawalbeh@gulfuniversity.edu.bh

Amjad Omar Ali Safori — asafari@zu.edu.jo

Alia Ali Idris Mahmoud — aimahmoud@zu.edu.jo

Ashraf Faleh Yousef Al-Zoubi — a_alzubi@asu.sdu.jo

Tahsin Mohammad Anis Hasan Sharadga — tahseen.sharadga@gmail.com

* Facebook belongs to Meta, a company determined as an extremist organization in the Russian Federation.

Социокультурные особенности аудитории онлайн-драмы в Бахрейне

А. М. Н. Ал-Тавалбех¹, А. О. А. Сафори², А. А. И. Махмуд²,
А. Ф. Ю. Ал-Зуби³, Т. М. А. Х. Шарадга²

¹ Университет Персидского залива,
Королевство Бахрейн, 26489, Иса, квартал 743, дорога 4363, 1964

² Университет Зарка,
Иорданское Хашимитское королевство, 13110, Зарка, 2000

³ Частный университет прикладных наук,
Иорданское Хашимитское королевство, 11931, Аман, ул. Аль-Араб, 21

Для цитирования: *Al Tawalbeh A. M. N., Safori A. O. A., Mahmoud A. A. I., Al-Zoubi A. F. Y., Sharadga T. M. A. H. Socio-Cultural Peculiarities of the Audience of Online Drama in Bahrain // Вестник Санкт-Петербургского университета. Востоковедение и африканистика. 2023. Т. 15. Вып. 4. С. 766–778. <https://doi.org/10.21638/spbu13.2023.411>*

Население Бахрейна разнообразно: оно состоит как из коренных жителей — бахрейнцев, так и из эмигрантов, экспатов из многих других стран. Онлайн-драмы часто отражают это разнообразие с точки зрения используемых языков и изображения культурной самобытности. В постановках может использоваться смесь арабского и английского языков, или в них могут быть задействованы персонажи различного этнического происхождения. Таким образом, жанр ближневосточной онлайн-драмы стремится заинтересовать разную целевую аудиторию, прибегая к технике максимальной реалистичности в художественном и идейном плане исполнения картин. Целью данного исследования явилось изучение социальных и культурных особенностей просмотра онлайн-драм в Королевстве Бахрейн в качестве развлекательного контента. Это исследование, основанное на теории использования и вознаграждения, призвано восполнить пробел в исследованиях в этой области, а также обогатить медиатеку путем тестирования упомянутой теории в арабской среде, в частности в Королевстве Бахрейн. Для достижения поставленной цели исследование реализует следующие задачи: изучить закономерности потребления онлайн-драм бахрейнской аудиторией; изучить мотивацию различных социальных групп в просмотре онлайн-драмы на веб-телевизионных платформах; проанализировать результаты удовлетворения, получаемого аудиторией от просмотра онлайн-драм. В исследовании используется метод социального опроса, в частности перекрестный онлайн-опросник с экспертным отбором и удобными методами выборки без учета вероятности. Было опрошено в общей сложности 306 самостоятельно отобранных авторами исследования респондентов, проживающих в Бахрейне. Общие результаты показали, что в бахрейнском обществе, несмотря на все этнокультурное и конфессиональное разнообразие, явно выражены различия в предпочтениях в различных фокус-группах, а также социокультурные и гендерные особенности, нет разницы между ритуализированной и инструментальной мотивацией, а также нет существенной разницы между удовлетворением от процесса и контента.

Ключевые слова: Королевство Бахрейн, веб-телевизионные платформы, онлайн-драмы, VOD.

Статья поступила в редакцию 6 июля 2023 г.,
рекомендована к печати 13 октября 2023 г.

Контактная информация:

ал-Тавалбех Ахмад Мохаммед Нахар — д-р филол. наук; dr.Ahmad.tawalbeh@gulfuniversity.edu.bh

Сафори Амджад Омар Али — asafori@zu.edu.jo

Махмуд Алиа Али Идрис — aimahmoud@zu.edu.jo

ал-Зуби Ашраф Фалех Юсеф — a_alzubi@asu.sdu.jo

Шарадга Тахсин Мохаммад Анис Хасан — tahseen.sharadga@gmail.com