The Role of Watching Historical Drama on the Values of Affiliation and Justice: A Study on the Revival of Ertuğrul

OSAMA KANAKER
IYAD L Y ABUSALAH
EMRAN (MOHAMAD ALI) ABDALAH AL QUDAH
ZULKIPLE A. GHANI
BUSHRA H. ABUHAQ
Universiti Sains Islam Malaysia

ABSTRACT

Drama is a form of art that attracts myriad viewers throughout the world. It has four main types: comedy, tragedy, tragicomedy and melodrama. Drama originally is based on different types of contemporary or historical stories. Historical drama is a form of drama that envisions and visualises historical events to send desired messages to audiences. Drama in general and historical drama, in particular, is not merely entertainment-oriented. Rather, drama is value-laden. Currently, Turkish drama is popular in the Middle East. The historical drama of The Revival of Ertuğrul is not only popular in the Middle East, but it reached other Muslim countries such as Pakistan and Malaysia. The Resurrection of Ertuğrul accentuates values among viewers. The objective of this study is to discover the impact of watching historical drama on the values of affiliation and justice among Palestinian university students, and to test the moderating effect of watching rate. This paper is a quantitative study that implements a questionnaire as the instrument for data collection. The study discovered that watching historical drama has a significant impact on the value of affiliation (ß =0.697, t = 21.399, P<.05) and also on justice (ß =0.635, t = 17.775, P<0.05). However, watching rate has no moderating effect on affiliation (ß=0.026, t=0.792, p>0.05) nor on justice (ß=0.040, t=0.912, p>0.05).

Keywords: *Historical drama, values, affiliation, justice, Revival of Ertuğrul.*

INTRODUCTION

Drama, nowadays, is dominant in human life. The widespread use of social media, networks subscription and on-demand viewing has made the accessibility of drama easier. Drama is a genre of programs that carry unlimited types of messages to viewers such as social, religious, economic, cultural and political messages. The messages can be both positive and negative. Violent drama messages, for example, increase the liability of the audience to be prone to violence (Al Qudah & Kanaker, 2020). The impact of drama varies due to differences of drama forms and audiences. Dubbing of drama increases viewing chances among audiences of similar and different cultures. This paper studies the role of watching historical drama in the values of affiliation and justice among university students. The study is conducted on the historical drama of the Revival of Ertuğrul.

BACKGROUND

Drama is a mode of fictional representation through dialogue and performance. It is originally stories that are dramatised to attract audiences (Kanaker, 2021). Drama has multiple types and elements that were changed with the development of life. Aristotle, for example, introduced six elements of drama: plot, theme, characters, dialogue, music/rhythm and spectacle. In modern drama, the elements have undergone a slight change. They become plot, theme, characters, dialogue, convention, genre and audience. In modern drama, convention was added to the elements. Convention is the techniques and methods used by the playwright and director to create the desired stylistic effect. The term 'spectators' is replaced with audience and music is replaced with genre.

Drama can be both a written text or a watched representation through the actions of actors and actresses. It provides viewers with insight, fun, and entertainment (Al-Saffar, 2012). Drama can be, among others, for entertainment, education, edutainment and religious purposes. Tibek et al. (2012) in their article 'The Islamic Value in Malaysian Television Drama on Channel 1', introduced the term da'wah drama which is a drama that serves the purpose of disseminating the da'wah message which is the Islamic teachings and values. Being originally a story or a novel, the drama meets with the noble Qur'an. The noble Qur'an, which is the sacred book of Muslims, is an abundant source of stories that teach values and offer guidance. History of nations and noble figures also can be dramatised to offer manners and values to audiences vicariously. Vicarious messages are messages received from the actions of the characters rather than straightforward messages that are received by a command or advice of dos and don'ts.

Drama is not merely for entertainment. It can be utilised as a soft power that creates change with almost no resistance. Drama is loaded with messages that are meant to be sent softly and vicariously to viewers to create a desired impact or change in the values, thoughts and even culture. As-Sofar (2017) and Al-Kahki (2009) stated that imported drama threatens the identity, culture, future and values. However, the impact of drama is not absolutely negative. It might create positive change based on the messages sent. Drama is not limited to implicit impact through the messages that it carries, but it also has explicit impact. It serves as a pedagogical medium where students can learn foreign language/s by watching dramas of the intended language. Through historical drama, positive values can be offered. Sumaya (2019) stated that a positive impact of historical drama is the consolidation of moral values by stressing the heroic actions of the ancestors.

The Middle East region contains different ethnic, religious and national backgrounds. Since the 2000s, different TV channels have introduced dubbed dramas. It became popular among mainly young audiences. The spread of drama has been facilitated by the socio-cultural development of information and communication technologies, such as satellite television, the Internet, and cable broadcasting (Khan & Rohn, 2020). Several studies focused on the impact of foreign drama on Middle East countries. For example, Kaptan and Tutucu (2021) studied the rise of Korean drama in Middle East countries. They found that it has an impact in terms of social, cultural and political implications. The impact of foreign drama on the Middle East audience from a different part of the world was also studied. Sowa (2021) who studied the impact of Latin drama stated that Latina drama has a high impact in Middle East countries. Also, Sayfo (2020) studied the Hollywood drama in Arab countries. Indian drama in the Middle East was also studied. For

example, Lenze et al. (2018) studied drama in the Middle East and especially Bollywood and Hindi drama. Turkish drama also had its presence and impact in the Middle East.

The year 2014 marked a new era for Turkey when it became the second-biggest television drama producer in the world, after the US (Alireza, 2021). During the last decade, Turkish drama has been widely distributed to other countries and cultures. Dubbing it to different languages, Turkish dramas managed to be exported to many countries in different continents such as Europe, Africa as well as Asia and the Arabian Gulf countries such as Saudi Arabia, United Arab Emirates, Kuwait, Qatar and Oman. Despite the drama being steep in Turkish culture and history, it became a smash hit in some of these countries (Aljammazi and Asil, 2017). The popular appeal of Turkish drama was getting a boost from the so-called cultural similarities, historical relationships and/or religious connections between Turkey and the Middle East, Balkans and Central Asia (Oxford Business Group, 2012; Oymen, 2012). Even Turkish drama witnesses an outflow to markets such as Romania, Poland, Brazil, Japan and Vietnam, none of whom share with Turkey any linguistic, cultural or historical commonalities (Yesil, 2015).

Resurrection of Ertuğrul and other Turkish TV series are being broadcasted all over the world and represent Turkish culture (Karataş, 2016). Diriliş Ertuğrul is translated in the literature interchangeably as Resurrection of Ertuğrul and Revival of Ertuğrul. This study uses the latter because we believe it is more accurate. We only use Resurrection in cited sentences. According to the Turkish Ministry of Culture and Tourism, Turkey exported 36,000 hours of television to 76 countries between 2005 and 2011 (Yesil, 2015). Turkish drama recently has been on the rise. Being a part of the middle east culture, Turkish drama was warmly welcomed in the middle east and mainly among the Arab audiences. The Turkish drama had impacted the young Arab audience (Hamad, 2018). Since the mid-2000s, an ever-increasing number of Turkish dramas has been exported to several markets and commanded high prices and ratings (Yesil, 2015). Aljammazi and Asil (2017) found out that the Turkish drama had played an important role in the viewer's perception of Turkey. The Turkish drama also played an important role in positively changing the perception of Saudi viewers on Turkish technology, industry, economic status, quality of life, people and culture. Therefore, the respondents of the study of Aljammazi and Asil (2017), who were the Saudi viewers of Turkish drama, indicated that after watching Turkish TV drama their perception of Turkey had improved. Thus, Aljammazi and Asil (2017) concluded that the Turkish TV drama does play an important role in the perception of Saudi viewers toward Turkey.

Turkey offers a variety of drama programs that are perceived differently. Among the variety of Turkish drama is political drama, cultural drama, conservative drama, liberal drama and historical drama. According to Al-Dreesi (2019), several studies of the impact of watching Turkish drama were conducted. Abu Hamed (2016) and Hamad (2018), for example, stated that viewing Turkish drama created a negative change among young audiences especially in gender relations by introducing a liberal-kind gender relationship that does not abide by the Islamic teaching and culture that are predominant in the middle east and Muslim countries.

One of the renowned historical Turkish drama series is Revival of Ertuğrul or in Turkish *Diriliş Ertuğrul*. It is a Turkish television series based on the life of Ertuğrul, an Oghuz Turk and a hereditary leader of the Kayi Tribe in the thirteenth century. The Revival of Ertuğrul was produced by Tekden Film. It was sold to 46 countries (Karataş, 2016). Ertuğrul was the father of Osman I, who unified the Turkish tribes remaining from the collapsing Seljuks Empire to found the

Ottoman State (Guler, 2018). Revival of Ertuğrul tops the television ratings among educated high-income viewers. The show has been named the best Turkish TV series of the 2014 season, with the Turkish press comparing it to Game of Thrones of the USA (Karataş, 2016).

Revival of Ertuğrul was dubbed into Arabic and translation on screen (subtitles) is offered for other languages such as English and Urdu. Resurrection of Ertuğrul has become very popular in the Balkans and has especially captivated the nations that were previously under Ottoman Empire control. This success was noticed by European organisations as well, and Resurrection of Ertuğrul was invited to MIPCOM (Marché International des Programmes de Communication, English: International Market of Communications Programmes) as a guest of honour USA (Karataş, 2016). The multitude of viewers is a sign of its widespread popularity. Viewers on a single YouTube channel of the Arabic version only exceeded five million let alone other platforms and other languages. The Revival of Ertuğrul is a historical drama series of multiple seasons. It not only dramatises the foundation and rise of the Ottoman Empire, but also vicariously presents values such as betrayal, loyalty, affiliation and justice. It is based on history blended with moral and religious values in a dramatic and heroic style. The series offered a blend of storyline and historical reality, as well as many reminders to viewers about religious, moral, and political ideals.

Some studies considered The Revival of Ertuğrul a drama that sends political messages and serves as a soft power tool for the ruling political party. For instance, Elitaş and Serpil (2019) published a paper titled: Reading Turkey's New Vision Based Real Policies through an Identity and their Presentation in Series as a Soft Power: A Study on the Series, Resurrection Ertuğrul. Also, Carney (2019) considered it a political drama. He stated that the Revival of Ertuğrul was a political necessity for the government. He also stated that it is a political reaction in various ways, the most potent of which may be related to identity claims focusing on religion, ethnicity, and nation. However, in an interview with Mehmet Bozdağ, the writer, producer and director of The Revival of Ertuğrul by Aljazeera Arabic on June 10, 2021, he denied any link or support from the government of Turkey. He even stated that the sole purpose is not to teach history through drama, but to drag the attention of viewers to go back to books of history, being the original sources of history to learn from.

Moreover, Bozdağ (2021) stated that the era of the thirteenth century when the actual resurrection of Ertuğrul took place was very similar to the Muslim world today. Among the similarities that he raised is that Muslims were fighting each other and today a similar scenario is happening. There were also invasions against Muslims and today there are invasions on Muslim countries as well. Bozdağ (2021) also stated that he is dramatising history to guide the attention to solutions of current dilemmas of the Muslim ummah in an endeared heroic way. Therefore, he revealed that next year new series of drama will be released about some companions of Prophet Muhammad PBBUH, the Prophet himself and renowned figures of Islamic history.

Plenty of studies have been conducted on the impact of drama on values. The urgency of this study lies in the lack of studies on the values of affiliation and justice. Hamad (2018) studied the role of Turkish drama series in changing social customs among university students. This study found out that Turkish drama changes values and customs among university students, especially the males. Al-Dulaimi (2016) identified the role of Turkish drama in changing the values, behaviour and customs of university students. Among the important findings of this study is that dubbed drama has a negative impact on its viewers. It motivates the viewers to follow blindly the offered values regardless of being positive or negative. Abeer (2013) studied the perception of

Kuwaiti women of Turkish dubbed drama. Abu Hamed (2016) studied the impact of viewing dubbed Turkish drama on the social values of female Yemeni university students. Al-Dhawu (2017) studied the exposure of women to Turkish drama and its role in awareness making among Sa'idi women. Sa'idi area in Upper Egypt is the southern portion of Egypt and is composed of the lands on both sides of the Nile that extend downriver between Nubia and Lower Egypt in the north.

Moreover, Khalawi (2014) studied the impact of Turkish dubbed drama on Algerian teenagers and tried to discover its impact on Algerian teenagers. The study found out that dubbed drama attracted viewers regardless of identity difference. It also discovered that this drama impacted the behaviour of school assignment fulfilment. Muzahrah (2011) tried to discover the fascinating motives of watching Turkish drama and its positive and negative impact. Thus, it is obvious that none of the previous studies mentioned above studied the impact of watching historical Turkish drama on political values. Hence, there is a missing gap of studying the impact of watching historical Turkish drama on political values among Arab audiences. Therefore, this study attempts to bridge the gap of studying the impact of watching Turkish historical drama, namely Revival of Ertuğrul on political values either embracing new values or altering the existing ones. In the atmosphere of views division among researchers who stated the politicisation of the Revival of Ertuğrul and the negation of Mehmet Bozdağ the writer, producer and director of this drama series, this study takes place to discover whether the Revival of Ertuğrul played a role in enhancing the political values of affiliation and justice among its viewers.

POLITICAL VALUES OF AFFILIATION AND JUSTICE

Television is not only an entertainment medium, but it has the ability to communicate the norms, rules and values of a society (Zhang & Harwood, 2002). Through drama, plenty of values can be conveyed such as social, religious, economic and political values. Plenty of different definitions are available for political values. The differences are due to the different understandings, environments and backgrounds of the researchers who defined them. Al-Rasheed (2005), for instance, defined political values as a set of abiding and influencing laws and standards agreed upon by a group of people, and any deviation from them is considered a slant away from the group objectives and ideals. Al-Sayed (2014) defined political values as a set of values which reflects the sense of loyalty and belonging to the country and the existing political system. Al-Sayed (2014) listed nine political values: justice, belonging, democracy, freedom, unity, peace, loyalty and equality. Al-Harbi (2003) also listed a set of political values: citizenship, freedom, cooperation, democracy, affiliation, equality, justice, political engagement, council (*shura*), human rights and peace-loving. This paper studies the values of affiliation and justice because they are the most prominent among the respondents due to the political life they live.

According to the Merriam-Webster online dictionary (2022), affiliation is the state or relation of being closely associated or affiliated with a particular person, group, party or company. Al-Dardir (2004) defined affiliation as the close connection that a person is linked to regardless of being a country, a community or a group. Al-Masaeed (2014) stated that the strength of affiliation varies among citizens despite that all citizens are granted the same rights and privileges. He further argued that the degree of individuals' affiliation varies among people. Affiliation is a general feeling of belonging that is not up to loyalty because lack of affiliation does

exist among some citizens manifested in the irresponsible acts done against their own countries or groups that they are affiliated to. People are affiliated to a certain country by obtaining its citizenship, however, some of them do not show loyalty if sacrifices are needed for the sake of the country.

According to Cambridge online dictionary, justice is fairness in the way people are dealt with. Oxford Dictionary (2021) defined justice as "any action based on fair dealings among persons, which is action-based on reasonable conduct, and it is called a legal mechanism that is used to deal with outlaws". According to Hussein (2012), justice is the equality among individuals that leads to achieving happiness, respect and social stability. Justice is intrinsic to every human being, but it is more important to people who face stateless or occupation conditions (Kanaker et al., 2020). Justice can be understood as granting every owner of their rights without denying or violating the rights of others. Ismail (2014) also defined justice as giving reasonable rights for the one who it is due to. The dictionaries and researchers defined justice in similar ways referring to fairness and equality. Obioha (2011) stated that justice is a basic imperative for good human relationships and cohabitation. Therefore, it is important to mention that equality has to do with giving everyone the exact same resources, whereas equity involves distributing resources based on the needs of the recipients. Equality means everyone is given the same resources or opportunities whereas equity recognises that each person has different circumstances and allocates the exact resources and opportunities needed to reach an equal outcome. Hence, justice is equality and equity harmoniously combined.

CULTIVATION THEORY

Cultivation theory is a sociocultural theory regarding the role of television in shaping viewers' perceptions, beliefs, attitudes, and values (Gerbner & Gross, 1976). According to Mosharafa (2015), the Cultivation Theory was conceptualised by George Gerbner in the 1960s and 1970s. She stated that the theory proposes that the danger of television lies in its ability to shape not a particular viewpoint about a specific issue, but in its ability to shape people's moral values and general beliefs about the world. The primary hypothesis of cultivation theory is that the more people watch television, the more they will come to adopt its underlying messages. That is, the more they watch television, the more likely they are to hold beliefs that are consistent with the world as it is portrayed on television (Shrum, 2017). Television has a cumulative impact on how audiences experience the world around them (Scharrer & Blackburn 2018). Gerbner et al. (2002), for instance, found that watching TV repeatedly has a long-term impact on audiences.

As cultivation is a sociocultural theory, the three components- media institutions, message production, and message effects on viewers- are inextricably intertwined. However, the third component, cultivation analysis, has been the primary focus of most media research. In its simplest form, a cultivation effect is the relationship between the amount of time people spend watching television and the beliefs those viewers hold about the world (Shrum, 2017). Cultivation Theory has been utilised to analyse the impact of viewing television on various societal values such as violence, stereotypes, health issues, etcetera (Gerbner et al., 2002), and to study social values among university students as well (Lull & Dickinson, 2016). The cultivation theory has been tested in general television viewing and specific genre viewing. For instance, Kim and Baek (2019) examined the impact of medical drama on viewers to adopt healthier lifestyle habits such as exercise. This study utilises Cultivation Theory to test the impact of watching Turkish historical

drama namely Revival of Ertuğrul on the political values of affiliation and justice among Palestinian university students.

The conceptual framework of this study shows the relationship of watching historical drama on the values of affiliation and justice. It also shows the moderating role of the watching rate between watching historical drama and the values of affiliation and justice as shown in Figure 1.
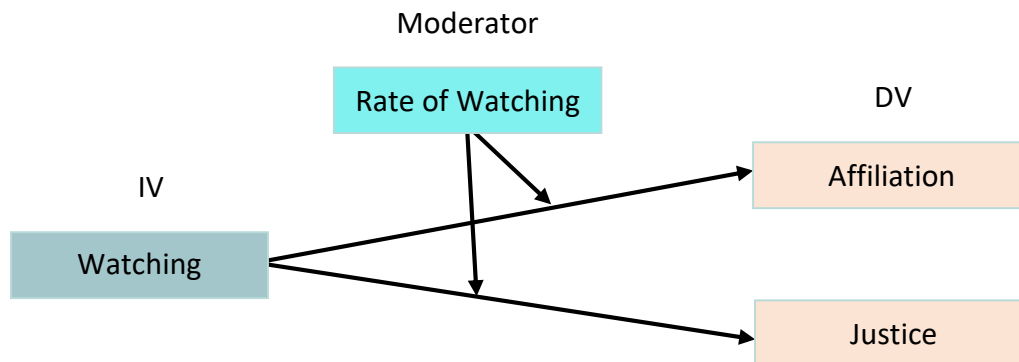

Figure 1: Conceptual Framework

HYPOTHESES

H_1: Watching historical drama has a statistically significant impact on the value of affiliation.

H_2: Watching historical drama has a statistically significant impact on the value of justice.

H_3: The rate of watching historical drama moderates the impact of watching drama on the value of affiliation.

H_4: The rate of watching historical drama moderates the impact of watching drama on the value of Justice.

H_5: The rate of watching historical drama has a statistically significant impact on the value of affiliation.

H_6: The rate of watching historical drama has a statistically significant impact on the value of justice.

METHODOLOGY

This paper is a quantitative study that implements a questionnaire as the instrument for data collection. The questionnaire was adopted from previous studies. It was divided into three sections: demographic, political values and an open question for feedback. The questions to test the value of affiliation were adopted from the studies of Mansour (2008), Abu Hamed (2016), Al-Harbi (2003), Ismail (2014), Abu Ali and Shaqoura (2017). The questions to test the value of justice were adopted from the studies of Abu Hamed (2016), Al-Harbi (2003), Al-Sayed (2014), Ismail (2014), and Mansour (2008). The viewing rate question which represented the moderator variable was included in the demographic section. Five-point Likert scale was implemented starting with strongly disagree, disagree, neutral, agree and finally strongly agree. Since the respondents' homeland is under occupation, the questions focused on the affiliation of the respondents to their homeland and their readiness to sacrifice for its sake. The questions also focused on justice among individuals and entities especially in the political atmosphere.

The population of the study is Palestinian university students. The largest five universities were chosen from different parts of Palestine i.e., the West Bank, Gaza Strip and Jerusalem to ensure the representation of the sample to the population. The universities are: An-Najah National University (23000 students), Al-Aqsa University (22240 students), The Islamic University (20396 students), Birzeit University (14800 students) and Al-Quds University (12000 students). The total size of the population is 92,436 students. Based on Krejcie and Morgan (1970), the minimum sample size for this study is 384 participants with a confidence level of 95% and a 5% margin of error. Stratified random sampling was implemented. The population was divided into five strata to represent the five universities. Each stratum size was determined as shown in Table 1. Having determined the size of each stratum, simple random sampling (SRS) was taken from each.

Table 1: Sample of Study

University	University Population	Sample size	
An-Najah National University	N_1 23000	$k_1 = \dfrac{n*N_1}{N} = \dfrac{384*23000}{92436} = 95.54 \approx 96$	
Al-Aqsa University	N_2 22240	$k_2 = \dfrac{n*N_2}{N} = \dfrac{384*22240}{92436} = 92.38 \approx 92$	
Islamic University	N_3 20396	$k_3 = \dfrac{n*N_3}{N} = \dfrac{384*20396}{92436} = 84.72 \approx 85$	
Birzeit University	N_4 14800	$k_4 = \dfrac{n*N_4}{N} = \dfrac{384*14800}{92436} = 61.48 \approx 61$	
Al-Quds University	N_5 12000	$k_5 = \dfrac{n*N_5}{N} = \dfrac{384*12000}{92436} = 49.85 \approx 50$	
Total	N 92436	$k = k_1 + k_2 + k_3 + k_4 + k_5 = 384$	

Note: k = total sum of sample size. N = class size (total number of students in all universities). Ne = size of subclass of each university where e = integer. n = the percentage of the pilot sample which contains (50) individuals.

The content validity of the questionnaire was validated by nine experts in the field of communication, politics and statistics. Polishing the content was conducted as recommended by the experts including deletion of some questions and rephrasing of others. The reliability of the items to measure the internal consistency of the variables was also tested. The pilot test was implemented. Isaac and Michael (1995) revealed that the size of the pilot test size is 10-30 participants of the overall sample. Connelly (2008) stated that the minimum pilot test size should represent 10% of the sample size. The pilot study was conducted on fifty (50) students distributed to the five strata as shown in Table 2. According to Babbie (1992), Cronbach Alpha values are classified as 0.90-1.00 very high, 0.70-0.89 high, 0.30-0.69 moderate, and 0.00 to 0.30 low. Cronbach's Alpha was 0.952 which is more than 0.6 that indicates the reliability of the questionnaire. According to Sekaran (2003), Cronbach Alpha value must be greater than 0.5. Therefore, it can be concluded that this instrument has high reliability since the Cronbach Alpha value for all variables is more than 0.6.

Table 2: Pilot-test size

University	University Population	Pilot-test size
An-Najah National University	N_1 23000	$k_1 = \dfrac{n * N_1}{N} = \dfrac{50 * 23000}{92436} = 12.44 \approx 12$
Al-Aqsa University	N_2 22240	$k_2 = \dfrac{n * N_2}{N} = \dfrac{50 * 22240}{92436} = 12 \approx 12$
Islamic University	N_3 20396	$k_3 = \dfrac{n * N_3}{N} = \dfrac{50 * 20396}{92436} = 11 \approx 11$
Birzeit University	N_4 14800	$k_4 = \dfrac{n * N_4}{N} = \dfrac{50 * 14800}{92436} = 8 \approx 8$
Al-Quds University	N_5 12000	$k_5 = \dfrac{n * N_5}{N} = \dfrac{50 * 12000}{92436} = 6.49 \approx 7$
Total	N 92436	$k = k_1 + k_2 + k_3 + k_4 + k_5 = 50$

RESULTS AND FINDINGS
The findings are divided into three main sections: descriptive analysis, measurement model assessment and structural model assessment.

1. Descriptive Analysis
The total number of questionnaires received is 641. 221 respondents did not watch the Revival of Ertuğrul series. Therefore, they were excluded. The valid collected respondents were 420 as shown in Table 3. The majority of the respondents (37.4%) are 20-22 years old and most of them (79.2) are studying bachelor's degrees. Most of the respondents (52.1) come from scientific fields, and 50.2% watched the series of Revival of Ertuğrul 2-3 hours a week.

Table 3: Demographic Information

Items	Profile	Frequency	Percentage	Total
Gender	Male	203	48.3	420
	Female	217	51.7	
Age	Under 20 years	114	27.1	420
	20-22 years	157	37.4	
	23- 24 years	40	9.5	
	25 years and above	109	26.0	
Level of education	Diploma	26	6.2	420
	Bachelor	332	79.2	
	Master	39	9.3	
	Doctorate	23	5.5	
Field of study	Scientific specialisations	219	52.1	420
	Humanitarian specialisations	154	36.7	
	Sharia specialisations	47	11.2	
Weekly viewing period	1 – 2 hours	103	24.5	420
	2 – 3 hours	211	50.2	
	3 hours and above	106	25.2	

2. Measurement Model

The measurement model determines the validity of the relationship between items and the context. In the measurement model, there are two validities to be fulfilled: convergent validity and discriminatory validity. Convergent validity is used to ensure that the various items used to measure the context actually measure the construct. Hair et al. (2017) stated that if you load an average variance of 0.5 the average (AVE) is 0.5 and 0.7 is the composite reliability (CR), then convergent validity can be obtained. All the loading, AVE and CR values exceeded the minimum values set in the previous study as shown in Table 4. Loadings ranged between (0.671-0.885), AVE ranged between (0.625-0.671) and CR ranged between (0.893–0.910). Therefore, the Convergent Validity is assured.

Table 4: Loading, CR and AVE

Construct	Items	Loadings	CR	AVE
Affiliation	Affilation1	0.697	0.910	0.671
	Affilation2	0.862		
	Affilation3	0.853		
	Affilation4	0.837		
	Affilation5	0.835		
Drama Watching	Viewing Rate1	0.671	0.906	0.659
	Viewing Rate2	0.885		
	Viewing Rate3	0.862		
	Viewing Rate4	0.798		
	Viewing Rate5	0.827		
Justice	Justice1	0.810	0.893	0.625
	Justice2	0.841		
	Justice3	0.770		
	Justice4	0.740		
	Justice5	0.789		

Note: CR = Composite Reliability, AVE = Average Variance Extracted

Once the convergent validity is established, then discriminant validity is established, which ensures that the structure genuinely differs from the others. A precise evaluation of discriminant validity is essential to ensure that the structures are statistically unique and will be reported using an HTMT (Heterotrait-monothrait ratio). If the HTMT value exceeded 0.85, it indicates that the discriminant validity has an issue (Franke & Sarstedt, 2019). Table 5 revealed that the reliability of the sample was discriminated against as all the HTMT values were 0.85.

Table 5: Discriminant validity

	Affiliation	Drama Watching	Justice
Affiliation	0.819		
Drama Watching	0.699	0.812	
Justice	0.657	0.656	0.791

3. Structural Model

The structural model is used to test if the hypotheses are supported by the model. Only after evaluation of the measurement model the structural model can be analysed. A structural model can be evaluated using the determination coefficient (R^2) and path coefficients in PLS.
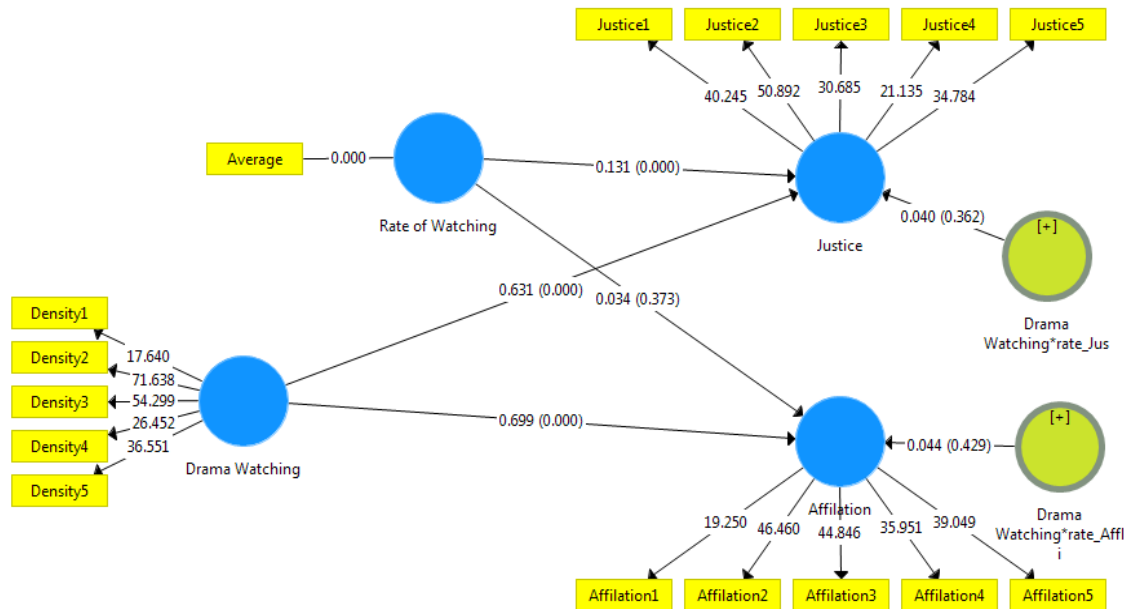

Figure 2: Research model results

The results indicate that three hypotheses were accepted and three were rejected. The decision to consider the theory is dependent on t-value, p-value. Drama watching was found to have a significant influence on affiliation (ß = 0.697, t = 21.399, P < .05). Hence, H_1 is accepted. Drama watching was also found to have significant influence on justice (ß = 0.635, t = 17.775, P < 0.05). Hence, H_2 is accepted. Findings also showed that the rate of watching has no moderating effect between drama watching and affiliation (ß = 0.026, t = 0.792, P > 0.05). This indicates that H_3 is rejected. Findings also showed that the rate of watching has no moderating effect between drama watching and justice (ß = 0.040, t = 0.912, P > 0.05). It also indicates that H_4 is rejected. It is also discovered that the rate of watching has no significant effect on affiliation (ß = 0.035, t = 0.891, P > 0.05). Hence, H_5 was also rejected. H_6 was accepted. It showed that the rate of watching has a slight effect on justice (ß = 0.131, t = 3.536, P < 0.05) as shown in Table 6.

Table 6: Hypothesis Testing

Hypothesis	Relationships			Std Beta	Std error	t-value	P Values	Decision
H_1	Watching▼	Affiliation		0.697	0.033	21.399	0.000	supported
H_2	▼ Watching	Justice		0.635	0.036	17.775	0.000	supported
H_3	Watching▼	Rate▼	Affiliation	0.026	0.055	0.792	0.429	not supported
H_4	Watching▼	Rate▼	Justice	0.040	0.044	0.912	0.362	not supported
H_5	Rate▼	Affiliation		0.035	0.038	0.891	0.373	not supported
H_6	Rate▼	Justice		0.131	0.037	3.536	0.000	supported

CONCLUSION

The impact of drama on audiences worldwide is undeniable. Drama not only entertains viewers, but it also vicariously implants values in them. The impact of drama is not only limited to children who are unable to differentiate good from bad, but the impact of drama is extended to adults also since all the respondents of this study are above twenty-years-old. Drama plays an important role in exposing, implanting and nurturing values. Based on the findings of this study, watching the historical drama of the Revival of Ertuğrul has a significant impact on the values of affiliation and justice. The respondents' values of affiliation and justice were increased due to the recurrent messages that reminded them of these values. However, the rate of watching did not show any moderating effect on the values of affiliation and justice. This finding supports the cultivation theory that proposes a long-time exposure to television to significantly detect the change that happens to the viewers. Based on the findings of this study, it is recommended that mainly historical drama producers, producers of other forms of drama and even all content producers ensure that their content is positive and ethical to produce valuable value-laden content and avoid destructive content that destroys values and manners of communities. Drama has to serve as a weapon of mass instruction, rather than a weapon of mass destruction.

BIODATA

Osama Kanaker is an Associate Professor at the Communication Program, Faculty of Leadership and Management, Islamic Science University of Malaysia. He is the deputy chief editor of Al-I'lam Journal of Contemporary Islamic Communication and Media and also an advisor of Jurnal Komunikasi Profitik. He was an editor and evaluator of Al-Abqari journal for five years. His field of interest is communication and Islam. He published a number of books and articles in his field. Email: osama@usim.edu.my

Iyad L. Y. Abusalah completed his PhD in Communication from the Faculty of leadership and Management at Islamic Science University of Malaysia. He is interested in political, modern and digital media, and especially in historical drama. Email: iyad_pal2002@hotmail.com

Emran (Mohamad Ali) Abdalah Al Qudah is an Assistant Professor at Luminus Technical University College (LTUC)/ School of Audio Engineering (SAE). He is a specialist in filmmaking. His field of interest is Film and Television. Email: e.alqudah@saejordan.com

Zulkiple Abd Ghani, PhD (Edinburgh) is a Professor of Da'wah and Media, Faculty of Leadership and Management, Universiti Sains Islam Malaysia (USIM). His work focuses on Islam and broadcasting media and their impact on policy making, audiences and content design. Email: drzulkip@usim.edu.my

Bushra Abuhaq is a Ph.D. candidate at the Da'wa and Leadership department, Faculty of Islamic Studies, National University of Malaysia (UKM). She is interested in the study of using social media for Islamic Da'wah. Email: bushra1abohoq@yahoo.com

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