

## CHAPTER 5

### RECOMMENDATIONS AND CONCLUSIONS

#### 5.1 Introduction

This chapter serves as a final wrap up to the study by highlighting the wider implications as well as laying out proposals for further research and practice. Even though the overall analysis of the results is in Chapter 4, this chapter steps back to reflect on the importance of analyzing online fan communities on TikTok and how they can influence the reception of Malaysian drama adaptations. Using the different scenarios of *Hilang Dalam Rindu* and *Thariq Ridzuwan: His Treasure* as a focus, the chapter illustrates how online fan engagement can be a significant factor in present-day audience reception and media conversation in Malaysia.

#### 5.2 Implications of the Study

This study has some valuable implications in terms of theory, industry practice and media research in Malaysia. Theoretically, the results support the fact that the Reception Theory by Hall is still relevant nowadays in digital and algorithmic driven media. The fact that there are still dominant, negotiated, and oppositional readings in the comment sections of TikTok speaks to the idea of the plurality of audience interpretation and its increased visibility and openness to negotiation on the Internet. Through incorporation of the participatory culture theory, the study also explains how audiences go beyond mere interpretation by actively contributing to discourse through the practices of engagement like commenting, sharing and fan edits, thereby creating meaning collectively.

From a media and industry point of view, the study explains that TikTok is increasingly becoming one of the main places for the audience response and cultural negotiating in the

adaptation of drama. The different ways the two dramas were received on TikTok, *Hilang Dalam Rindu* that was more faithful to the original and *Thariq Ridzuwan: His Treasure* that was less, emphasis the fidelity of adaptation, narrative integrity, and sensitivity to anticipatory participation makes the significant difference between engagement and participatory reactions. As a result, producers and broadcasters might be interested in rethinking TikTok as not only a promotional tool, but as a dynamic space where an audience is being produced and co-created in real time.

Besides that, the study also improves the Malaysian media literature by anticipating local drama adaptations and audience habits which are the least studied theme of the existing research. By focusing the analysis on TikTok fan communities, it expands the knowledge of how digital fandom functions can operate in the environment of the Malaysian media ecosystem, which is rapidly evolving.

### **5.3 Recommendations of the Study**

Based on the results that have been established in this research, the recommendations that are put forward are as follows. Researchers in the future may look into a larger number of drama adaptation, different genres, or online platforms like Instagram, X (Twitter), or YouTube for cross platform comparison analysis of different types of content. They can also monitor how the audience reaction changes over time, especially when the TikTok videos get widely shared after the program has been aired on television. Moreover, the use of qualitative instruments, such as interviews or surveys, with the viewers, content creators, and producers may provide a deeper insight into the motivations behind the participatory practices and form the interpretive positions.

The research suggests that practitioners in the industry should pay more attention to audience discussion of Tik Tok in and after the broadcasting periods. The tracking of patterns of engagement, audience interpretation and frequent criticism can help the producers to better

understand the reception processes and to predict possible controversies. Further constructive interaction with fan communities can help to foster more positive participatory cultures and keep the audience.

#### **5.4 Conclusions**

This study has established that online fan communities on TikTok have a huge impact as far as the reception of Malaysian adaptations of drama is concerned. The platform users through their readings, engagement, and participation practices are meaningfully involved in constructing, negotiating, and contesting the meanings of adapted narratives collectively. The comparative analysis of *Hilang Dalam Rindu* and *Thariq Ridzuwan: His Treasure* can indicate that affirmative response makes it easier to engage in cohesive and sustained participation, but the experience of contested adaptation can result in a negotiated and fragmental engagement.

With the further development of relations between audiences and media as digital platforms, the need to comprehend the online participatory reception becomes especially more crucial. The study highlights the shift from understanding of audiences as mere passive consumers to viewing them as active cultural agents whose interpretations and interactions shape the ways media texts are received, shared, and preserved in modern Malaysian media culture.