

**THE ROLE OF ONLINE FAN COMMUNITIES IN SHAPING THE RECEPTION OF
DRAMA ADAPTATIONS IN MALAYSIA (CASE STUDY: THARIQ RIDZUWAN: HIS
TREASURE AND HILANG DALAM RINDU)**

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I hereby declare that the work in this dissertation entitled “The Role of Online Fan Communities in Shaping the Reception of Drama Adaptations in Malaysia (Case Study: Thariq Ridzuwan: His Treasure and Hilang Dalam Rindu)” is my own, except for quotations and summaries, which have been duly acknowledged

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ABSTRAK

Media sosial telah mengubah secara signifikan cara khalayak berhubung dan memahami kandungan media, khususnya drama adaptasi. Di Malaysia, TikTok telah muncul sebagai salah satu platform utama di mana komuniti peminat dalam talian secara aktif mempengaruhi penerimaan drama televisyen melalui perbincangan yang berterusan. Kajian ini bertujuan untuk meneliti kesan interaksi khalayak di TikTok terhadap penerimaan drama adaptasi Malaysia dengan memfokuskan kepada dua kajian kes, iaitu Hilang Dalam Rindu dan Thariq Ridzuwan: His Treasure, yang kedua-duanya diadaptasi daripada novel popular. Berpandukan Teori Resepsi oleh Hall dan teori budaya partisipatori, kajian ini menganalisis pembacaan dominan, terunding dan menentang oleh khalayak, serta corak penglibatan dan penyertaan di TikTok. Reka bentuk kajian kualitatif digunakan, dengan pensampelan bertujuan bagi pemilihan video TikTok dan siaran pengguna sepanjang tempoh siaran kedua-dua drama. Analisis kandungan kualitatif dijalankan menggunakan helaian pengekodan berstruktur yang merekodkan jenis kandungan, nada khalayak, tahap penglibatan dan pembacaan interpretatif. Dapatan kajian menunjukkan perbezaan ketara dalam penerimaan kedua-dua drama. Hilang Dalam Rindu menerima pembacaan dominan yang sejajar dengan teks asal, disokong oleh penglibatan sederhana hingga tinggi serta penyertaan peminat yang positif dan berterusan, didorong oleh penghargaan terhadap kesepaduan naratif dan kesetiaan kepada novel asal. Sebaliknya, Thariq Ridzuwan: His Treasure memperlihatkan lebih banyak pembacaan terunding dan menentang, tahap penglibatan yang tidak stabil, serta amalan partisipasi yang didorong oleh kritikan dan kontroversi. Secara keseluruhan, kajian ini menunjukkan bahawa TikTok berfungsi sebagai ruang partisipatori yang dinamik di mana peminat merundingkan makna secara kolektif dan membentuk penerimaan drama adaptasi, sekali gus menyumbang kepada pemahaman tentang fandom digital dan resepsi khalayak dalam landskap media Malaysia.

Kata Kunci: *Penerimaan khalayak, TikTok, Budaya partisipatori, Drama adaptasi, Komuniti peminat dalam talian, Drama televisyen Malaysia*

ABSTRACT

Social media has essentially transformed the way people connect with and understand media, particularly drama adaptations. In Malaysia, TikTok has become one of the main platforms where online fan communities continuously influence the reception of television dramas through lively discussions. The current study is aimed at investigating the effect of audience interactions on TikTok on the reception of Malaysian drama adaptations by evaluating two different cases, *Hilang Dalam Rindu* and *Thariq Ridzuwan: His Treasure*, both based on popular novels. Using the Reception Theory introduced by Hall and the participatory culture theory, the research aims to examine the dominant, negotiated, and oppositional readings of the audience, as well as engagement and participation patterns on TikTok. A qualitative research design was adopted, and purposive sampling was used in selecting TikTok videos and user posts during the periods of time when both dramas were being broadcast. The qualitative content analysis was used to analyse the data with the help of a structured coding sheet that recorded the content types, audience tone, the level of engagement, and interpretive readings. The results show differences in the ways the two dramas were received. The interpretation of the majority of the viewers of *Hilang Dalam Rindu* was dominantly in line with the text, as evidenced by their medium to high engagement, which was sustained, along with the positive fan-driven participation, and out of pure approval of the narrative coherence and the faithfulness to the original novel, the audience kept the discourse going. The opposite is for *Thariq Ridzuwan: His Treasure*; the drama garnered more negotiated and oppositional readings, engagement levels were less stable, and participatory practices were driven by critique and controversy. In summary, this research shows that TikTok is a dynamic participatory environment where fans mutually negotiate meaning and shape how drama adoptions are received, thus helping further explain digital fandom and audience reception in the Malaysian media environment.

Keywords: Audience reception, TikTok, Participatory culture, Drama adaptations, Online fan communities, Malaysian television dramas

المخلص

لقد غيرت وسائل التواصل الاجتماعي بشكل جوهري طرق تفاعل الجمهور مع المحتوى الإعلامي وفهمه، ولا سيما الأعمال الدرامية المقتبسة. وفي ماليزيا، أصبحت منصة تيك توك إحدى المساحات الرئيسية التي تمارس فيها مجتمعات المعجبين عبر الإنترنت تأثيراً مستمراً على استقبال الأعمال الدرامية التلفزيونية من خلال النقاشات التفاعلية. تهدف هذه الدراسة إلى استكشاف تأثير تفاعلات الجمهور على منصة تيك توك في استقبال الدراما الماليزية المقتبسة، وذلك من خلال ، وكلاهما مقتبس من *Thariq Ridzuwan: His Treasure* و *Hilang Dalam Rindu* تحليل حالتين دراسيتين هما روايات شعبية. وبالاستناد إلى نظرية التلقي لهول ونظرية الثقافة التشاركية، تسعى الدراسة إلى تحليل أنماط القراءة السائدة والتفاوضية والمعارضة لدى الجمهور، إضافة إلى مستويات التفاعل والمشاركة على تيك توك. اعتمدت الدراسة منهجاً بحثياً نوعياً، مع استخدام أسلوب المعاينة القصدي لاختيار مقاطع الفيديو والمنشورات ذات الصلة خلال فترة بث العملين الدراميين. وتم تحليل البيانات باستخدام تحليل المحتوى النوعي من خلال نموذج ترميز منظم يوثق أنواع المحتوى، ونبرة تعبير الجمهور، ومستويات التفاعل، وأنماط القراءة التأويلية. وتشير النتائج إلى وجود تباين واضح في استقبال العملين؛ إذ بقراءات سائدة متوافقة مع النص، مدعومة بمستويات تفاعل متوسطة إلى مرتفعة *Hilang Dalam Rindu* حظي مسلسل ومشاركة إيجابية مستمرة من قبل المعجبين، نابعة من تقدير التماسك السردى والالتزام بالرواية الأصلية. وعلى النقيض قراءات تفاوضية ومعارضة بدرجة أكبر، مع مستويات *Thariq Ridzuwan: His Treasure* من ذلك، أظهر مسلسل تفاعل غير مستقرة وممارسات تشاركية مدفوعة بالنقد والجدل. وتخلص الدراسة إلى أن تيك توك يمثل فضاءً تشاركياً ديناميكياً يتفاوض فيه المعجبون جماعياً حول المعاني، ويسهمون في تشكيل استقبال الأعمال الدرامية المقتبسة، مما يعزز فهم ظواهر الفاندوم الرقمي وتلقي الجمهور في المشهد الإعلامي الماليزي.

الكلمات المفتاحية: تلقي الجمهور، تيك توك، الثقافة التشاركية، الدراما المقتبسة، مجتمعات المعجبين عبر الإنترنت، الدراما التلفزيونية الماليزية

TABLE OF CONTENTS

CHAPTER 1.....	1
INTRODUCTION.....	1
1.0 Introduction	1
1.1 Background of Study	3
1.2 Problem Statement.....	5
1.3 Research Questions	6
1.4 Research Objectives	7
1.5 Significance of Study.....	7
1.6 Scope of Study	9
1.7 Conclusions	10
CHAPTER 2.....	12
LITERATURE REVIEW	12
2.0 Introduction	12
2.1 Media Audiences.....	12
2.2 Online Fan Communities.....	14
2.3 TikTok	15
2.4 Media Adaptation: From Novel to Screen	18
2.4.1 Thariq Ridzuwan: His Treasure.....	19
2.4.2 Hilang Dalam Rindu	20
2.5 Theoretical Framework.....	21
2.6 Conclusions	24
CHAPTER 3.....	26
METHODOLOGY	26
3.0 Introduction	26
3.1 Research Design.....	26
3.2 Data Collection	27
3.3 Sampling	29
3.4 Data Analysis.....	32
3.4.1 Coding Procedure.....	33
3.4.2 Tone and Engagement Analysis.....	34
3.4.2 Analytic Interpretation	35
3.5 Conclusions	35
CHAPTER 4.....	37
FINDINGS AND DISCUSSION	37

4.0 Introduction	37
4.1 Overview of Data Collected	37
4.2 Audience Reception of <i>Hilang Dalam Rindu</i> on TikTok	38
4.2.1 Type of Contents of <i>Hilang Dalam Rindu</i>	39
4.2.2 Overall Readings, Tone, And Engagement of <i>Hilang Dalam Rindu</i>	42
4.3 Audience Reception of <i>Thariq Ridzuwan: His Treasure</i> On TikTok.....	47
4.3.1 Type of Contents of <i>Thariq Ridzuwan: His Treasure</i>	47
4.3.2 Overall Readings, Tone, And Engagement of <i>Thariq Ridzuwan: His Treasure</i>	50
4.4 Discussion.....	55
4.4.1 Dominant, Negotiated, And Oppositional Readings in TikTok Fan Communities	55
4.4.2 Audience Engagement and Participatory Practices on TikTok.....	68
4.4.3 Comparing Audience Reception of <i>Hilang Dalam Rindu</i> and <i>Thariq Ridzuwan: His Treasure</i>	72
4.5 Conclusions	76
CHAPTER 5.....	78
RECOMMENDATIONS AND CONCLUSIONS.....	78
5.1 Introduction	78
5.2 Implications of the Study.....	78
5.3 Recommendations of the Study.....	79
5.4 Conclusions	80
REFERENCES.....	81
APPENDICES	85
1. Appendix 1: Sample of Coded TikTok Content Data of <i>Hilang Dalam Rindu</i>	85
2. Appendix 2: Sample of Coded TikTok Content Data of <i>Thariq Ridzuwan: His Treasure</i>	88
3. Appendix 3: Sample of Top 5 Audience Comments of <i>Hilang Dalam Rindu</i>	93
4. Appendix 4: Sample of Top 5 Audience Comments of <i>Thariq Ridzuwan: His Treasure</i>	98
5. Appendix 5: Operational Definitions for Coding Categories	106

LIST OF TABLES

Table 1: Coding categories	29
Table 2: TikTok videos collected for Hilang Dalam Rindu.....	40
Table 3: Overall readings, tone, and engagement of Hilang Dalam Rindu	43
Table 4: Data of Thariq Ridzuwan: His Treasure.....	48
Table 5: Overall readings, tone, and engagement of Thariq Ridzuwan: His Treasure.....	51
Table 6: Audience comments of overall readings of Hilang Dalam Rindu in TikTok.....	56
Table 7: Audience comments of overall readings of Thariq Ridzuwan: His Treasure in TikTok.....	61

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LIST OF FIGURES

Figure 1: Conceptual Framework	23
Figure 2: An example of coding sheet TikTok Analysis on Hilang Dalam Rindu.....	29
Figure 3: Sampling Procedure for TikTok Content of both drama adaptations	30
Figure 4: An example of audience’s comments on TikTok.....	32

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جامعة العلوم الإسلامية
ISLAMIC SCIENCE UNIVERSITY OF MALAYSIA

LIST OF APPENDICES

APPENDICES	85
1. Appendix 1: Sample of Coded TikTok Content Data of <i>Hilang Dalam Rindu</i>	85
2. Appendix 2: Sample of Coded TikTok Content Data of Thariq Ridzuwan: His Treasure	88
3. Appendix 3: Sample of Top 5 Audience Comments of <i>Hilang Dalam Rindu</i>	93
4. Appendix 4: Sample of Top 5 Audience Comments of Thariq Ridzuwan: His Treasure.	98
5. Appendix 5: Operational Definitions for Coding Categories.....	106

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