




Hendra Kurniawan

Content analysis of The Little Nyonya for learning resources in history education

-  Cek AI Part 1 (Moodle TT)
-  Pembelajaran Mikro A (PSEJ I/2024/2025) (Moodle TT)
-  Universitas Sanata Dharma

Document Details

Submission ID

trn:oid:::1:3028071282

Submission Date

Oct 2, 2024, 3:55 PM GMT+7

Download Date

Oct 2, 2024, 3:56 PM GMT+7

File Name

867_Hendra_Kurniawan_Content_analysis_of_The_Little_Nyonya_for_learning_resources_in_histo....pdf

File Size

89.7 KB

5 Pages

3,537 Words

18,925 Characters



0% detected as AI

The percentage indicates the combined amount of likely AI-generated text as well as likely AI-generated text that was also likely AI-paraphrased.

Caution: Review required.

It is essential to understand the limitations of AI detection before making decisions about a student's work. We encourage you to learn more about Turnitin's AI detection capabilities before using the tool.

Detection Groups

- 
1 AI-generated only 0%
 Likely AI-generated text from a large-language model.
- 
2 AI-generated text that was AI-paraphrased 0%
 Likely AI-generated text that was likely revised using an AI-paraphrase tool or word spinner.

Disclaimer

Our AI writing assessment is designed to help educators identify text that might be prepared by a generative AI tool. Our AI writing assessment may not always be accurate (it may misidentify writing that is likely AI generated as AI generated and AI paraphrased or likely AI generated and AI paraphrased writing as only AI generated) so it should not be used as the sole basis for adverse actions against a student. It takes further scrutiny and human judgment in conjunction with an organization's application of its specific academic policies to determine whether any academic misconduct has occurred.

Frequently Asked Questions

How should I interpret Turnitin's AI writing percentage and false positives?

The percentage shown in the AI writing report is the amount of qualifying text within the submission that Turnitin's AI writing detection model determines was either likely AI-generated text from a large-language model or likely AI-generated text that was likely revised using an AI-paraphrase tool or word spinner.

False positives (incorrectly flagging human-written text as AI-generated) are a possibility in AI models.

AI detection scores under 20%, which we do not surface in new reports, have a higher likelihood of false positives. To reduce the likelihood of misinterpretation, no score or highlights are attributed and are indicated with an asterisk in the report (*%).

The AI writing percentage should not be the sole basis to determine whether misconduct has occurred. The reviewer/instructor should use the percentage as a means to start a formative conversation with their student and/or use it to examine the submitted assignment in accordance with their school's policies.

What does 'qualifying text' mean?

Our model only processes qualifying text in the form of long-form writing. Long-form writing means individual sentences contained in paragraphs that make up a longer piece of written work, such as an essay, a dissertation, or an article, etc. Qualifying text that has been determined to be likely AI-generated will be highlighted in cyan in the submission, and likely AI-generated and then likely AI-paraphrased will be highlighted purple.

Non-qualifying text, such as bullet points, annotated bibliographies, etc., will not be processed and can create disparity between the submission highlights and the percentage shown.



Content analysis of *The Little Nyonya* for learning resources in history education

Hendra Kurniawan*

*History Education, Universitas Pendidikan Indonesia, Bandung, Indonesia
History Education, Universitas Sanata Dharma, Yogyakarta, Indonesia*

Nana Supriatna, Agus Mulyana & Leli Yulifar

History Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

ABSTRACT: This study aims to analyze the contents of the drama series *The Little Nyonya*, which can be developed into learning resources for history education. This drama series is set in a Peranakan Chinese family in the Malacca area between the 1930s and 1970s. Qualitative content analysis (QCA) is used to examine the historical information from the series, which has the potential to be studied further for history education purposes. The subjects studied were the drama series *The Little Nyonya*, which was produced in 2008 with 34 episodes. The information obtained was analyzed by utilizing various related literature. As a result, the drama series *The Little Nyonya* contains information on the life history of the Peranakan Chinese that can be developed into studies on the themes of ethnic history, cultural history, and women's history. In addition, in the context of history education, each study theme of the series explores values that can be internalized in common life. In the end, this study is also expected to contribute to the development of history education in the 21st century.

Keywords: *The Little Nyonya*, qualitative content analysis, history education.

1 INTRODUCTION

Studying history is often considered monotonous and boring even though many sources of learning history are fun and can be used for learning at school. Learning history on a recreational basis will also facilitate the internalization of values, one of which is through films. Historical films including drama series and others can be used to study history (Ashkenazi 2014; Marcus & Stoddard 2009; Stoddard 2012; Walker 2006). According to Pratista (2017, pp. 23, 29), films have two forming elements, narrative and cinematic, that interact with each other. The narrative element becomes the material or material that is processed, while the cinematic is the way or style of processing it that provides an entertainment aspect. So the content, context, and vision in the film need to be observed when applying it as a learning resource.

The drama series *The Little Nyonya* is very interesting to learn about the history of Peranakan Chinese culture in Southeast Asia. Since its first production aired on Singapore's MediaCorp TV Channel 8 in 2008, this drama series became very popular. The re-production of *The Little Nyonya* was carried out in 2020 by iQiyi China in collaboration with Changxin Pictures and Singapore-based GHY Culture & Media. Several studies on this drama series highlight cultural rituals and value preservation, especially Confucianism, in Peranakan Chinese families (Eng 2020; Lai & Khiun 2020). Also regarding the formation of national identity which is closely related to transnational phenomena and ethnicity (Chan 2012; Montsion & Parasram 2018). There has been no study on the use of this drama series as a learning resource.

The Little Nyonya features a Peranakan Chinese setting that can be found in parts of Malaysia, Singapore, and Indonesia. Peranakan Chinese are descendants of the marriage of a native Chinese man (tokok) with a local woman. They are usually called Baba for men and Nyonya for women. Peranakan refers to a community formed of mixed ethnic descent, not only Chinese but also European, Indian,

*Corresponding Author

and Arab who married local women (Neo et al. 2020). The term Baba-Nyonya is more popularly used in Malaysia and Singapore than in Indonesia, which slowly disappeared, especially during the New Order era (Intisari & Indonesia 2009, p. 24). Indonesian Peranakan Chinese are usually called *Tionghoa* or sometimes just Peranakans. The term *Tionghoa* originating from the Hokkien language is also only known in Indonesia (Lembong 2011). In Malaysia and Singapore, the term China or Chinese is used.

Peranakan Chinese have a unique and distinctive culture in the form of mixing indigenous Chinese culture with local culture. So the Peranakan Chinese culture that is formed in each region has differences although there are still many similarities. The Baba-Nyonya tradition in Malaysia and Singapore is also found in Indonesia, but there are differences in the aspects of local culture that are absorbed. Indigenous Chinese culture is carried from the father's line, especially in the first generation, while from the mother's line it is inherited more of the local culture. Peranakan Chinese culture can be seen in language, literature, art, clothing, food, architecture, to household furnishings. These things can be found and learned through the drama series *The Little Nyonya*.

For this reason, this study analyzes the contents of the drama series *The Little Nyonya* to develop it into historical studies for educational purposes. Efforts to analyze the content of films can foster a scientific and critical attitude in learning history (Hamid 2014, p. 75). The findings obtained are classified into study themes that can be further developed to support history learning in schools and as history education for the community. In each study theme, values that can be internalized by the objectives of historical education are also explored. Finally, this research is expected to provide a breakthrough and contribute to the development of history education in the 21st century.

2 RESEARCH METHOD

This research uses the qualitative content analysis (QCA) method. The goal is to understand the content contained in documents or media, both printed and electronic (Eriyanto 2011). The QCA describes the meaning of the material qualitatively and systematically by assigning parts of the material to the specified categories. The QCA methods can be applied to analyze various subjects, such as interview transcripts, transcripts of focus group discussions, textbooks, company brochures, contracts, diaries, websites, posts on social media, television programs, newspaper articles, magazine advertisements, and others (Schreier 2012, pp. 1, 3). In this research, the subject of analysis is the drama series *The Little Nyonya*, which was produced in 2008 with 34 episodes. This drama series is accessed via Viu's video streaming with the address www.viu.com. The object of the analysis is the historical information of Peranakan Chinese that can be developed as a learning resource. The researcher watched the drama series carefully, recorded, and marked the relevant scenes. Furthermore, the findings are identified and categorized based on the themes of historical studies and then their values are explored in the framework of historical education. Data analysis was carried out using related library sources as well as testing the validity of the data for further conclusions drawn from the research results.

3 RESULT AND DISCUSSION

The Little Nyonya is a fictional film with a documentary approach. The story is fictional but uses a real setting, namely the life of a Peranakan Chinese family in the mid-20th century. The series is described as a story from the fifth generation about the life of his ancestors. The 2008 production featured a young woman in the 2000s who was enthusiastic about listening to her grandmother tell her life story. The grandmother is the main character named Yamamoto Yueniang. The story begins in the 1930s and tells the daily life of a large Peranakan Chinese family in Malacca with the surname Huang.

At the beginning of the story, the character highlighted is Huang Juxiang. She was Huang Yuan's daughter from his young wife Wang Tianlan. Juxiang at the age of 9 years tuned deaf-mute. Juxiang has a beautiful face, gentle temperament, and is skilled at cooking and embroidering. In the tradition of the time, Juxiang became an almost perfect Nyonya. On the eve of the Japanese occupation of Singapore, Juxiang is forced to become Charlie Zhang's young wife. Juxiang ran away from home and married Yamamoto Yousuke, a young Japanese photographer living in Singapore. Juxiang gave birth to a daughter named Yamamoto Yueniang. In World War II, when Singapore fell to the Japanese, Yousuke and Juxiang died and left Yueniang at the age of 8 years.

After burying her father and mother, Yueniang went to Malacca to meet his grandmother at the Huang family home. Due to the war, the house was only occupied by Tianlan, Yueniang's grandmother, and Ah Tao, her loyal servant. The entire Huang family fled to England. With her grandmother's guidance, Yueniang grew up into a beautiful, intelligent, tough, and skilled young woman like her mother. After the war ended, the Huang family returned to Malacca. Yueniang's life became like his mother who was always blamed and hurt. She survives to protect her grandmother who remains loyal to the Huang family.

Once, at the Chen family's great-grandmother's birthday, an event was conducted to find a wife for Chen Xi. Some young women were supposed to take embroidery and cooking tests. Yueniang won, but she refused to marry. Yueniang was forced to marry a pig butcher named Liu Yidao. Yueniang's determination and intelligence succeeded in convincing Liu Yidao to become her adoptive brother. They started a bird's nest business in Singapore. In the end, Yueniang and Chen Xi agreed that their true love had become a memory and cannot be continued. The series ends with the death of Yueniang in old age. Angela, her adopted granddaughter, is determined to continue the Peranakan culture and traditions in today's modern era.

The use of historical films in history education is common and not challenging anymore so its effectiveness is questioned (Peters 2020). In contrast to popular historical films, such film requires students to think critically, make connections and provides opportunities for students to develop their thinking (Walker 2006). The study themes in historical films are generally easy to identify so that they can be directly used as learning resources (Niemi 2006). Historical information in *The Little Nyonya* must be studied and developed first before being used as a learning resource. If classified, several historical studies can be developed from the contents of this drama series, namely the history of ethnicity, culture, and women.

Ethnic history

The drama series *The Little Nyonya* revolves around a family story. There are three main families discussed namely Huang, Chen, and Zhang. Almost a century of the life of five generations of families in the series is depicted. Even though they are fictional characters, they depict real Peranakan Chinese families in Malacca at that time. This general description of the emergence of children and their offspring as a result of mixed marriages can be developed as a study of ethnic history (Sjamsuddin 2007). Peranakan Chinese society is no longer the same as in China. This can also be seen from the scene where Ah Tao, a waiter who was imported from China, cannot understand the Peranakan Chinese who like to cook using sharp and spicy-smelling spices (episode 2). The characteristics of the Peranakan Chinese in Malacca or Singapore with Java, Kalimantan, and others also have differences due to local influences. So the scope of this study of ethnic history can include aspects of the background and migration process, interactions within the community, kinship systems, and social or cultural changes that occur. It is hoped that through this study, an attitude of global diversity can be grown through a greater acceptance of the Peranakan Chinese as part of the nation where they were born, descended, and walked their lives. The transnational phenomenon is a historical necessity that cannot be denied.

Cultural history

The cultural aspect is most clearly worked on in the series *The Little Nyonya*. However, regarding language, it deserves to be criticized and becomes a serious deficiency. This series is almost entirely in Mandarin, whereas the Peranakan Chinese use the local language (Malay) in their daily communication. They are mostly immigrants from Fujian so Minnan or Hokkien are often used (Gondomono 2013, p. 105). The term *Nyonya* also comes from the Hokkien language *niowa*, which means woman (Liem 2004, p. 15).

The mixing of Chinese culture with Malay is the focus seen in clothing and food. Baba of the older generation at that time was depicted wearing *tuikhim* (*tikim*) shirts and *komprang* pants, sometimes paired with typical *Malay sarongs*. This description is the same as the Baba in Java. While the younger generation wears Western-style clothes in the form of shirts, suits, and pantaloons. The older generation wears the *baju kurung* model, while the younger ones wear the *kebaya Nyonya*. Cultural mixing is found in daily meals as well as in special events such as weddings and *tokpanjang* banquets. Acculturation in food appears in ingredients, seasonings, cooking methods, and even presentation. Food is also a cultural product that contains a very strong historical memory, in this series, it is described how Chen's

great-grandmother was moved when she could enjoy *rempah udang* with the same taste when she was young (episodes 3, 6, and 21).

The architecture, furniture, and pottery also show a mixture of Chinese, Malay, European, Indian, and even Arabic cultures. *The Little Nyonya* series starts the story from Angela's friend's interest in the house, which is being prepared as a museum. Yueniang lives in the same house (episodes 1 and 34). Similarly, Yousuke was initially interested in Baba-Nyonya's everyday furniture, such as ceramic bowls, *kamcheng*, spittoons, and architectural houses. This interest brought him to visit the Huang family home and meet Juxiang (episodes 2 and 3). Libby was also present at Chen's great-grandmother's birthday due to her interest in Baba-Nyonya architecture (episode 20). Meanwhile, in this series, genuine Malay culture can only be seen in Chen Sheng's rhymes and *Dondang Sayang* (episodes 11, 14, and 29) and accompanying songs when Liu Yidao picks up Yueniang in a wedding procession (episode 24).

The Baba-Nyonya wedding tradition is shown in the *ciotao* event the night before the wedding and the installation of a white handkerchief as a base on the first night followed by the delivery of *lemang* rice (episodes 23–24). Other traditions include the use of a black *waring* (bride's face covering), eating rounds placed in *kamcheng*, and the prayer ceremony (episodes 5 and 24). The white clothes worn by the bride and groom at the wedding must be kept for life and are to be worn or carried in the coffin. This is discussed twice in the series, first when Juxiang married and second when Yueniang accompanied Liu Yidao's mother to death (episodes 5 and 25).

Through this series, traditional Peranakan Chinese values seem exotic. Interest in Peranakan Chinese clothes, embroidery, and cuisine has also increased (Chan 2012). In this study, we can find the value of multiculturalism and cultural preservation that can be internalized in everyday life. This message is very strong through the word of *Zhui Yuan*, which means remembering where you come from and your past (Knapp 2012, p. 9). In *The Little Nyonya* series, the character of *Zhui Yuan* appears repeatedly. This is installed above the entrance of the Huang family altar, written and asked by Yueniang, and used as an embroidery model by Yueniang who managed to impress the great-grandmother of the Chen family (episode 10 and 20).

Women history

At that time in the patrilineal system, the Nyonya was treated unequally, but the great control in domestic (domestic) affairs was in the hands of the Nyonya. They must master the main skills of the Nyonya such as embroidery and cooking. In matters of marriage, women are also in a disadvantaged position. They must be tested for their chastity with a white handkerchief on the first night. If it is proven that it is still pure, then the family of the man will send *lemang* rice to the family of the woman. Marriages often occur by coercion or being a young wife.

The presence of the Nyonya produces a cultural product of *baju kurung*, a mixture of Malay and Chinese, with the peculiarity of a fine handkerchief that is pinned on the left shoulder. While in Java, the Nyonya wear *kebaya nyonya* or *kebaya encim*, which is paired with a brightly colored coastal batik sarong. These clothes were then imitated by young ladies in Malacca and Singapore and even became the identity of the lady (Lee 2016). The difference is that the lady in Malacca and Singapore put her hair up with one bun in the middle or two on the right and left. Their appearance is enhanced with various jewelry and beaded or embroidered shoes. Nyonya also became an artificer in the culinary affairs of the legendary Peranakan Chinese until now.

In this series, the mother-daughter characters Juxiang and Yueniang are presented as negotiators for traditional and modern views of the Nyonya with their status and role. They still highly value and live up to the Confucian morals of traditional paternalism and filial piety. On the other hand, their maturation process is mostly shaped by mothers and grandmothers who show the magnitude of the matrilineal role. Peranakan resulted from the inter-ethnic marriage, but in this series, the view of inter-ethnic marriage is broader. Juxiang is married to Yousuke who is of Japanese descent. Yueniang eventually married an Englishman. Yueniang is also described as a lady figure who is not only skilled in domestic affairs, but is also able to trade, relates with many parties, and dares to fight for her life, and does not give up accepting fate (Eng 2020). The importance of the role of women in maintaining traditions must be accompanied by an attitude of emancipation and progress of thinking.

4 CONCLUSION

The content analysis of the drama series *The Little Nyonya* found three study themes that could be developed as learning resources, namely ethnic history, cultural history, and women's history. In the context of historical education, each theme of the study explores values that can be internalized in life. The existence and social interaction of the Peranakan Chinese community as a source of learning ethnic history can foster an attitude of global diversity. The study of cultural history includes the clothing, culinary, architecture, and arts of the Peranakan Chinese, encouraging the value of multiculturalism and cultural preservation. The life of the Nyonya as a source of learning about women's history raises awareness of emancipation and progress of thinking.

REFERENCES

- Ashkenazi, O. (2014). The Future of History as Film: Apropos the Publication of A Companion to Historical Film. *Rethinking History: The Journal of Theory and Practice*, 18(2), 289–303. <https://doi.org/10.1080/13642529.2013.814289>
- Chan, B. (2012). Home, Identities and Transnational Appeal: The Case of Singaporean Television Dramas. *Critical Studies in Television: The International Journal of Television Studies*, 6(2), 114–126. <https://doi.org/10.7227/CST.6.2.12>
- Eng, R. Y. (2020). The Little Nyonya: Reframing Confucian Filiality and Family Rituals for a Global Singapore. *Continuum*, 1–12. <https://doi.org/10.1080/10304312.2020.1812217>
- Eriyanto. (2011). *Analisis Isi: Pengantar Metodologi untuk Penelitian Ilmu Komunikasi dan Ilmu-ilmu Sosial Lainnya*. Jakarta: Kencana Prenadamedia Group.
- Gondomono. (2013). *Manusia dan Kebudayaan Han*. Jakarta: PT Kompas Media Nusantara.
- Hamid, A. R. (2014). *Pembelajaran Sejarah*. Yogyakarta: Penerbit Ombak.
- Intisari, & Indonesia, K. L. B. (2009). *Peranakan Tionghoa Indonesia: Sebuah Perjalanan Budaya*. (A. H. Kustara, Ed.). Jakarta: PT Intisari Mediatama dan Komunitas Lintas Budaya Indonesia.
- Knapp, R. G. (2012). *The Peranakan Chinese Home: Art and Culture in Daily Life*. Singapore: Tuttle Publishing.
- Lai, J. Y.-H., & Khiun, L. K. (2020). Introduction: Confucian Values and Television in East Asia. *Continuum*, 34(5), 647–650. <https://doi.org/10.1080/10304312.2020.1812214>
- Lee, T. (2016). Defining the Aesthetics of the Nyonyas' Batik Sarongs in the Straits Settlements, Late Nineteenth to Early Twentieth Century. *Asian Studies Review*, 40(2), 173–191. <https://doi.org/10.1080/10357823.2016.1162137>
- Lembong, E. (2011). *Istilah "Cina", "China", dan "Tionghoa": Tinjauan Historis dan Masalah Penggunaannya Dewasa Ini*. Jakarta: Yayasan Nabil.
- Liem, T. J. (2004). *Riwayat Semarang* (Kedua). Jakarta: Hasta Wahana.
- Marcus, A. S., & Stoddard, J. D. (2009). The Inconvenient Truth about Teaching History with Documentary Film: Strategies for Presenting Multiple Perspectives and Teaching Controversial Issues. *The Social Studies*, 100(6), 279–284. <https://doi.org/10.1080/00377990903283957>
- Montsion, J. M., & Parasram, A. (2018). The Little Nyonya and Singapore's National Self: Reflections on Aesthetics, Ethnicity, and Postcolonial State Formation. *Postcolonial Studies*, 21(2), 154–171. <https://doi.org/10.1080/13688790.2018.1461174>
- Neo, D. H., Ngo, S.-S., & Heng, J. G. K. (2020). Popular Imaginary and Cultural Constructions of the Nonya in Peranakan Chinese Culture of the Straits Settlements. *Ethnicities*, 20(1), 24–48. <https://doi.org/10.1177/1468796819867399>
- Niemi, R. (2006). *History in The Media: Film and Television*. California: ABC-CLIO, Inc.
- Peters, W. (2020). Film in History Education: A Review of the Literature. *The Social Studies*, 1–21. <https://doi.org/10.1080/00377996.2020.1757598>
- Pratista, H. (2017). *Memahami Film*. Sleman: Montase Press.
- Schreier, M. (2012). *Qualitative Content Analysis in Practice*. Thousand Oaks, CA: Sage Publications, Inc.
- Sjamsuddin, H. (2012). *Metodologi Sejarah*. Yogyakarta: Penerbit Ombak.
- Stoddard, J. D. (2012). Film as a 'Thoughtful' Medium for Teaching History. *Learning, Media and Technology*, 37(3), 271–288. <https://doi.org/10.1080/17439884.2011.572976>
- Walker, T. R. (2006). Historical Literacy: Reading History through Film. *The Social Studies*, 97(1), 30–34. <https://doi.org/10.3200/TSSS.97.1.30-34>