

# Nyonya Culture Expression in Malaysian Chinese Media Based on Facebook

Xiaoyan Wang<sup>1</sup>, Sharifah Sofiah Syed Zainudin<sup>1</sup>, Hani Salwah Yaakup<sup>1</sup>

<sup>1</sup>Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Malaysia

Correspondence: Xiaoyan Wang, Faculty of Modern Languages and Communication, Universiti Putra Malaysia, Malaysia.

Received: November 21, 2023

Accepted: January 14, 2024

Online Published: January 21, 2024

doi:10.11114/smc.v12i1.6544

URL: <https://doi.org/10.11114/smc.v12i1.6544>

## Abstract

In the digital age, the Malaysian Chinese media has become an important communication platform for Malaysian Chinese and has a key influence on cultural communication. Nyonya culture, a unique product of the fusion of Chinese and Southeast Asian cultures, has gained widespread attention and use in the media. In this research, 19 Facebook posts were coded and analyzed to investigate Nyonya culture as a comprehensive cultural symbol, its transmission of traditional Chinese culture in the five dimensions of food, crafts, traditional customs, social affairs, and media entertainment, as well as the integration of new cultural symbols. The study aims to provide a new approach to integrating and disseminating Nyonya culture in the context of digitalization, as well as providing a unique perspective on the dissemination of traditional culture through Malaysian Chinese media.

**Keywords:** Malaysian Chinese media, Facebook, Nyonya culture, cultural expression

## 1. Introduction

In the 21st century, the world has entered the digital age, with an unprecedented expansion in the speed of information dissemination and coverage range. Subsequently, the popularity of smartphones has met the public's growing demand for information acquisition and sharing. Social media have gradually become an important platform for connecting Chinese people around the world and spreading their culture (Nurhalimah, 2022). Out of all the social media platforms, Facebook reached 2.989 billion monthly active users in April 2023, placing it firmly at the top of the global social media platforms (*Facebook Users, Stats, Data, Trends, and More — DataReportal – Global Digital Insights*, n.d.). According to the China News Agency and School of Journalism, Communication University of China (2023), the number of registered accounts of Chinese language media on Facebook is the highest among all overseas social platforms, and the quality and distribution of its content exceeds that of other social platforms.

Due to the wide distribution of Chinese people, Chinese-language media have shown remarkable influence in the international arena, especially in Southeast Asia. Chinese-language media broadly encompasses mass communication enterprises that utilize Chinese characters to convey information outside of mainland China, Hong Kong, Taiwan, and Macau, including but not limited to newspapers, magazines, online platforms, broadcasting, and television, as well as a variety of emerging media (Fang & Hu, 1989). According to data released by the China News Agency (2023), by the end of 2022, Chinese-language media have branches in 58 countries and regions around the world, totalling 358 media organizations. In the list of the top 30 overseas regions, Malaysia has eight media organizations, demonstrating the influence of Malaysian Chinese media.

Baba Nyonya culture originated in the 15th century and is a product of the adaptation of traditional Chinese culture and local Malaysian culture (Chee-Beng, 1988). However, it is not a simple superimposition of two cultures but a process of deep integration of behaviour, material culture and language (Lokasundari et al., 2016). Nowadays, Baba Nyonya still keeps the traditional practices they inherited from Chinese culture, which provide them with a unique and distinctive community cultural identity. As a result, the Baba Nyonya culture has attracted much attention from the Malaysian Chinese media and academic field. Based on the current situation of communication in Malaysian Chinese media, this study extracts and analyses cultural symbols from primary data on Facebook posts of Baba Nyonya culture to address the research question: As a typical cross-cultural case in the context of the digital age, how does Baba Nyonya culture express and communicate cultural symbols via Facebook?

## 2. Literature Review

As a classic case in the study of cross-cultural communication, the culture of Baba Nyonya has attracted attention in academic files, but most of the research focuses on food and semantics with a narrow scope. Due to the differences in the characteristics of Chinese and other international scholars' studies on the culture of Baba Nyonya, we provide a separate review. Firstly, Chinese scholars have explored this issue, but not much research has been done on this topic compared to other traditional Chinese cultures, mainly focusing on the culture of the Nyonya community and topics related to food, clothing, art, and literature.

The Malaysian Baba Nyonya community, originating along the Maritime Silk Road, is an embodiment of the intermingling of Chinese and Malaysian cultures (Yuan, 2019; Huang, 2022; Zhang & Lu, 2022), and this intermingling is reflected in a few ways. For example, Chen and Ma's (2020) study of Nyonya cuisine concluded that it not only fuses Malaysian and Chinese cooking styles but skillfully combines local ingredients. Yuan (2019) analyzed Nyonya long johns, pointing out that while it carries on Chinese culture, it also incorporates local characteristics of Malaysian culture. Chen's (2021) study of the traditional costume "Kebaya" emphasizes its importance in cultural appeal and cross-cultural integration. The TV series *Little Nyonya* explores the position of Nyonya culture in the cross-cultural structure from the perspective of modern media and reveals the cultural conflict and identity issues in the Native Chinese family (Jing, 2021; Liu, 2021). In the context of globalization, Nyonya culture has demonstrated its ability to adapt and integrate across cultures, especially under the promotion of the Belt and Road Initiative, which has given the culture a new lease of life and demonstrated its pioneering practice of writing locally and disseminating regionally (Peng & Hai, 2022).

However, to have a deeper understanding of this cultural phenomenon, we also need to broaden our research horizons and pay attention to the research progress of the international academic community. Scholars have explored the culture of Baba Nyonya from various backgrounds and methodologies, providing us with richer and more diverse research perspectives.

In recent years, the linguistic and cultural structure of Baba Nyonya has gradually become a focus of scholarly attention. Studies have been conducted to compare Baba Malay in Malacca and Singapore and found significant morphological and syntactic differences due to their respective ecological contexts (Lee & Van Way, 2018). Wang et al. (2023) explored in depth the relationship between the representation of Bali culture and its revival in the Malacca context. Their findings highlight the multiple linguistic manifestations of Baba culture and how cultural details influence language. Lee and Van Way (2018), on the other hand, expressed concern about the endangered status of Baba Malay, stating that modern Baba Malay has shown less variability compared to its historical versions and that this change is seen as a combination of the natural evolution of the language and the social environment.

In addition to linguistics, scholars have also delved into the socio-cultural and historical details of the Baba Nyonya community. For example, Rahim (2015) explores Bahasa Tanjong, revealing that it is heavily influenced by South Indian Muslim culture in Malaysia and Penang. Meanwhile, Ismail (2015) provides a comprehensive insight into the historical context of the Northern region, detailing the contribution of various ethnic groups to the region's cultural and political identity. While these studies have focused mainly on historical pathways in Southeast Asia, Chan (2014) critically analyses the Chinese migratory experience from a fresh perspective, with a particular in-depth examination of the life of Lim Boon Keng. These proposals emphasize the strong links between migration, culture, and history and echo the larger socio-political context and individual histories.

Overall, Baba Nyonya culture is not only a product of the exchange between Chinese culture and Southeast Asian culture but also a valuable academic field for research. However, as of now, there is no research on social media within this scope, highlighting the contribution of this study.

## 3. Research Method

This study adopts the content analysis method to explore the construction of Baba Nyonya culture. In the ranking list of Chinese media in overseas regions published by China News Agency, there are four lists involving social media (Table 1). Due to the multiple missing data from *Guangming Daily*, *Kwong Wah Yit Poh*, *See Hua Online* and *United Daily* and the financial attributes of *Nanyang Siang Pau*, this study decides to focus on the dissemination and presentation of *Sin Chew Daily*, *China Press* and *Oriental Daily* about Baba Nyonya culture on the Facebook platform.

Table 1. Social Media Ranking of Malaysian Chinese Media in Overseas Regions in 2022 (N=358)

Name of Ranking Lists	Sin Daily	Chew	China Press	Oriental Daily	Nanyang Pau	Siang	GuangMing	Guang Hua	See Hua	United
Social Media Influence	7	3	4	8	19	/	/	/	/	/
Social Media Followers	1	2	5	4	7	8	24	25		
Social Media Engagement	14	5	8	16	/	/	/	/	/	/
Social Media Productive	24	16	5	12	/	/	/	/	/	/

First, three selected media accounts were searched using the "Baba Nyonya" keyword. According to Bucher (2012),

Facebook is based on the "EdgeRank" algorithm, combining Affinity, Weight, and Time Decay to determine which posts appear in users' streams. Finally, posts with more than 500 likes were included in the study using the number of likes as a criterion, totalling 19 posts (Appendix A). Based on the limited sample size, the researcher used Excel for manual coding. After extracting the cultural symbols, a systematic content analysis was conducted to analyse the cultural symbols displayed by Facebook in Baba Nyonya cultural communication.

#### 4. Result and Discussion

The study found that when Malaysian Chinese media communicated about the culture of "Baba Nyonya" through the Facebook platform, their core areas of focus mainly covered the five cultural symbols of Nyonya food, Nyonya crafts, Nyonya customs, social and public affairs, and media and entertainment.

##### 4.1 Nyonya Food: Symbolic Interpretation and Cross-Cultural Connections

Nyonya Food represents a unique food style and deeply embodies rich culture and symbolism. According to Hall (2013), this gastronomic tradition is a testament to the confluence of Chinese cooking techniques, such as wok frying and the incorporation of pork, with the aromatic spices and flavours that are hallmarks of Malaysian and Indonesian culinary arts, including tamarind, ginger, and lemongrass. Nyonya cuisine is varied. The posts mention laksa, pickles, Nyonya dumplings, curry noodles, creamy coconut milk rice, Indonesian-style Javanese noodles, and hot and sour kimchi (often accompanied by the classic sambal sauce), each one contributing to the richness of Nyonya cuisine. Also available are Nyonya desserts, including Nyonya cake, traditional kueh, Nyonya kueh, Auntie kueh, red turtle kueh, bamboo shoot kueh and elaborate lasagne, among other products, which further exemplify products that embody the fusion of local ingredients and baking methods with the Chinese patisserie traditions, thus enriching the culinary and cultural heritage of the region.

When disseminating Nyonya food, Malaysian Chinese media focuses on its visual and gustatory qualities and semiotic value as a cross-cultural fusion. This cross-cultural fusion inherits history and traditions and demonstrates an openness to innovation and inclusiveness. The classic "Nyonya cake" and "Nyonya rice dumplings" present their unique production techniques and demonstrate Nyonya culture's historical depth and cultural connotation to the audience through these traditional delicacies. As an iconic condiment, "Sambal Sauce" is a product of multiculturalism, and the process of making it combines spices and cooking techniques from different cultures, which is strong evidence of cross-cultural exchange. Integrating innovative elements such as coconut sugar, green beans, and durian into the "Nine Layer Cake" shows that Nyonya Food has integrated modern creative elements while respecting tradition.

In the strategy of spreading Nyonya Food culture, Malaysian Chinese media use words and pictures and cleverly integrate audio and video, making the presentation of Nyonya Food more three-dimensional and dynamic. For example, Cook with Jiakuan demonstrates the preparation of Nyonya dishes through live broadcast and multimedia means. Still, its core focus is more on the inheritance and promotion of Nyonya cooking skills, while exploring its cultural and historical background is relatively limited. Nyonya Food symbolises cross-cultural integration, a bearer of history and tradition, and a bridge for modern innovation and international cultural exchange. Reports such as "The Michelin Guide for Malaysia is out! Meat Bone Tea, Nyonya Cake and Prawn Noodles all make the list" and "Singapore Laksa Ranked 32nd in the World's Top 50 Cuisines" highlight the recognition and influence of Nyonya cuisine in the international arena. In doing so, the media not only reinforces the symbolic value of the culture but also fosters a sense of recognition and transmission of cultural heritage among the younger generation. However, the reference to "Singapore Laksa" also triggered controversial interpretations of cultural symbols and stimulated users' discussions on cultural identity and belonging, such as the comments "Singapore even steals laksa" and "Don't forget, the people who cook Singapore Laksa are Malaysians".

##### 4.2 Nyonya Crafts: Cultural Transmission and Intercultural Challenges

Crafts are regarded as important cultural symbols in the field of cultural transmission, playing a vital role in the process of encoding and decoding culture. As articulated by Razali, Barkauskaitė, and Naivkas (2021), and further supported by Azmi, Nizam, Mohamad, and Mohamed (2018), these crafts integrate the aesthetic sensibilities and production techniques from both cultural backgrounds. The characteristic use of vibrant colour schemes, elaborate patterns, and traditional materials in Nyonya crafts is not merely a form of artistic expression but also a dialogic process that celebrates and respects the convergence of cultural traditions.

The Malaysian Chinese media's dissemination of Nyonya handicrafts focuses on their exquisite production skills and emphasizes the symbolic significance of these handicrafts to maintain traditional culture. The traditional attire of "Batik Sarong" and "Kebaya" stands as a prominent symbol within Nyonya culture, encapsulating its aesthetic principles through intricate embroidery and ornate jewellery. These garments, adorned with motifs of flowers, birds, butterflies, and the phoenix—a symbol representing strength, happiness, reunion, and rebirth—embody the Nyonya community's reverence for nature, dedication to familial unity, and continual quest for beauty. Complementary accessories such as beaded shoes,

light gauze, batik blouses, and brooches further exhibit the community's commitment to meticulous artisanship and the preservation of their cultural narrative, thereby enriching the distinctive allure of Nyonya cultural heritage.

Among the posts about Nyonya crafts, three are related to "Baba Nyonya lanterns", mainly because in the Year of the Rabbit, a pair of lanterns measuring 12 feet high and 8 feet wide were recognized by the Malaysian Book of Records as "the world's largest Baba Nyonya lanterns" and will be on display at Culture Street in Melaka during the Chinese New Year period for people to visit and take photos with them. Lanterns here are a festive decoration and a carrier of emotions and culture. During important festivals such as Chinese New Year, the lanterns not only strengthen the cultural identity of the Nyonya community but also create a cultural resonance among the wider Malaysian audience, especially the painting on the lanterns, including Zheng He went to the Western seas, phoenix and so on. This event demonstrates the innovative capacity of Nyonya crafts in contemporary times and the unique value of Nyonya crafts in cross-cultural communication. The comment, "Nyonya folk art brings the essence of Chinese culture to foreign tourists!" was widely recognized by users.

#### *4.3 Nyonya Customs: Inheritance of Chinese Culture and Cross-cultural Integration*

Nyonya customs present a rich tapestry of intercultural dialogue, embodying a synthesis of Chinese and Malay traditions. Sankar, Neo, and De Rycker (2016) highlight that the community maintains a blend of these customs, whereas Clammer, as cited in Lee (2008), posits that the Nyonya adopt Malay language, culinary practices, and attire while concurrently preserving Chinese kinship terminologies and customs that are intrinsically Chinese in both form and essence. The interplay of cultures is particularly prominent in Nyonya ceremonial practices.

In the context of Malaysian Chinese media communication, the Baba Nyonya community's inheritance and regeneration of traditional Chinese culture has been demonstrated. The "New Year's greetings", "Dumpling wrapping at Dragon Boat Festival", and "Reunion at Mid-Autumn Festival" are all cultural encodings of the community's traditional Chinese customs. When there are major festivals or events, the "lion dance," "hanging lanterns," and "beating gongs and drums" become the focus of life, and the media often use visual communication strategies to reinforce these customs. The media often use visual communication strategies to reinforce these customs, thus enhancing cultural resonance and audience identification. This post was well received by users and received many likes and comments, showcasing Malaysia's multicultural background. Combined with traditional cultural elements and specific events, they can trigger the audience's interest in communication. The post "The most beautiful transgender person covered in gold in Baba Nyonya traditional wedding" focuses on the symbolic symbols of the "bride", such as "body covered in gold jewellery, head of gold crown". The post also cleverly shows the bride's symbolic symbols. In addition, the post also cleverly shows images of their "ancestor worship" during the wedding, deepening the dissemination and presentation of Chinese cultural values of filial piety.

Customs are not only cultural carriers of history and traditions but also a communication tool to bridge different cultures in contemporary society and to demonstrate the intermingling of Chinese and Malaysian cultures. For example, the posting "Malanao groom marries Nyonya bride" reveals the adaptability and integration of these traditional customs in cross-cultural communication. The description, "After the traditional Muslim wedding ceremony, a special Chinese tea ceremony was also arranged", further highlights the cross-cultural integration of Nyonya practices in cultural transmission. Nyonya customs and festivities, more than just traditions, actively express the community's composite identity and its dialogue between preserving ancestral traditions and fostering a collective cultural ethos.

#### *4.4 Social and Public Affairs: Identity and Social Participation of the Nyonya Community in Malaysia*

Nyonya society's engagement in public affairs reveals the community's significant role in the sociopolitical landscape of Malaysia, especially in areas such as policy formulation and the preservation of cultural heritage (Lee, 2009). The community's active participation highlights its unique position and the influence it wields within the multicultural context of the country.

The media have moulded the cultural participation of the Nyonya community as an important symbol of public issues in the multicultural context of Malaysia. The cultural coding of the community's identity in debates in the political arena reveals its complex cultural position in Malaysian society. When a guest of honour misrepresented "Baba Nyonya as a descendant of Malays and Portuguese" in a video by Sylvia Chong, the audience was greeted with a range of comments from "outrageously wrong" to "so confused that I will correct myself". A series of comments, such as "Knowing little, pretending to be representative", show the users' dissatisfaction with this misrepresentation, highlighting their sensitivity and concern for cultural communication.

Despite being a crucial cultural contributor in the early years of Malaysia's nationhood, Baba Nyonya had been marginalized in cultural transmission. However, some political leaders have begun to emphasize their key role in cultural transmission in recent years. Lim Guan Eng's assertion that "Baba Nyonya should be first-class citizens of Malaysia for

their contribution to the founding of the nation" reflects a renewed recognition and respect for the Nyonya community's position in the field of cultural transmission in Malaysia. This recognition is not only a sign of respect for the past but also a sign of anticipation for the future. The Nyonya community is committed to preserving its traditions and culture and actively communicates in social affairs. Organizing large-scale flash mobs with sarongs shows Nyonya culture's vitality and charm. It builds a communication stage for various ethnic groups to communicate and interact, further promoting cross-cultural friendship and understanding. From the perspective of cultural communication, the Nyonya community in Malaysia is not only a defender of multiculturalism but also a key participant in communication in modern society.

In social media, "Social and Public Affairs" leads the way with 7,354 likes, demonstrating its content's high level of recognition and cultural resonance. In the posting "Happy Lunar New Year from Mr and Mrs Xue Sultan", published by China Press on 21 January 2013 (Lunar New Year's Eve), the specific time and cultural symbols triggered the audience's cultural memory and emotional resonance. The high number of shares by users shows that the content of "social and public affairs" has a strong cultural communication momentum, and the cultural information and values they carry are regarded by the audience as cultural capital worth promoting and sharing. For example, in the narrative "Ex-trader gives up RM30,000 salary to help mother sell traditional Nyonya kueh teow", the contrast between the professional identity of "ex-trader" and the cultural practice of "selling traditional Nyonya kueh teow" constitutes an important cultural capital to be promoted and shared. The stark contrast between the professional identity of the "ex-trader" and the cultural practice of "selling traditional Nyonya kueh teow" in this narrative constitutes a dichotomy between culture and economy. This dichotomy challenges conventional perceptions of modern professions and traditional cultural values. It provides audiences with a novel interpretation of the relationship between tradition and modernity, thus enhancing its potential for dissemination on social media.

#### *4.5 Media and Entertainment: Dissemination and Contemporary Influence of Nyonya Culture*

In the sphere of media and entertainment, Nyonya culture manifests itself and wields influence through various outlets that enable the dissemination and preservation of its unique heritage. This cultural expression within media serves not only as entertainment but also as a medium for cultural continuity.

The unique artistic codes and rich cultural contexts embedded in Nyonya culture have been carefully interpreted and presented in media and entertainment. This dissemination conveys cultural information and, more importantly, guides the audience's cultural experience and interpretation. A typical example of such a communication strategy is the TV drama *Little Nyonya*, which builds a vivid cultural narrative for the audience by recounting the life journey of the protagonist, Ju Xiang, and her family's entanglements. The drama has gained widespread attention and acclaim among the Chinese communities in Singapore and Malaysia, deepening the public's understanding of Bali Nyonya culture and facilitating the dissemination and promotion of the culture on a wider scale.

In addition, the government-led "40 International Internet Celebrity Experience Baba Nyonya for a Day in Malacca" are indicative of an interactive approach to cultural engagement, where influencers and public figures participate in experiential events that strengthen the reach and influence of Nyonya culture. The appeal of Nyonya culture is not only due to its history and traditions but also its wide recognition in modern entertainment. Whether on TV, film, or other multimedia platforms, Nyonya culture-related content has been constructed as a cultural symbol widely accepted by audiences. Taken together, the media and entertainment communication strategy emphasizes Nyonya culture's unique charm and wide influence and ensures its preservation, transmission, and popularization in the modern media environment.

### **5. Conclusion**

Nyonya culture has been constructed as a cultural identity full of semiotic connotations in Malaysian Chinese media. Its communication trends and styles reflect the deconstruction and reproduction of cultural symbols in cultural communication studies. They reveal the strategic integration of traditional and modern cultural elements, multimodal means of communication, and the bridging function of cross-cultural communication. In the digital communication strategy of Baba Nyonya culture, Malaysian Chinese media should further optimize the presentation of cultural symbols and enhance content interactivity to promote audience engagement. Given the risk of cultural misunderstanding, establishing a strict content review and proofreading mechanism is crucial to ensure cultural information's authenticity and authority. Finally, new technologies in the digital era are explored to integrate with traditional culture, and technologies such as multi-screen communication, virtual reality, and artificial intelligence are used to promote the development of traditional culture.

However, this study focuses mainly on the communication path of Malaysian Chinese media on the Facebook platform without involving other multimedia channels. Future research directions can consider expanding to other communication channels and combining qualitative and quantitative research methods to dig deeper into the audience's cultural acceptance and experience.

**Acknowledgments**

We greatly appreciate the valuable contributions of every team member who took the time to participate in this study. We would also like to thank of friends who gave us suggestions in manuscript preparation. Thank you.

**Authors contributions**

Not applicable.

**Funding**

Not applicable.

**Competing interests**

Not applicable.

**Informed consent**

Obtained.

**Ethics approval**

The Publication Ethics Committee of the Redfame Publishing.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

**Provenance and peer review**

Not commissioned; externally double-blind peer reviewed.

**Data availability statement**

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

**Data sharing statement**

No additional data are available.

**Open access**

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).

**Copyrights**

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

**References**

- Azmi, N. A., Nizam, A., Mohamad, D., & Bahaj, M. (2018). Beaded shoes: the culture of Baba Nyonya. *SHS Web of Conferences*. <https://doi.org/10.1051/shsconf/20184502003>
- Chan, S. (2014). The Case for Diaspora: A Temporal Approach to the Chinese. experience. *The Journal of Asian Studies*, 74(1), 107-128. <https://doi.org/10.1017/s0021911814001703>
- Chee-Beng, T. (1988). Structure and change: Cultural identity of the Baba of Melaka. *Bijdragen Tot De Taal-, Land- En Volkenkunde*, 144(2), 297-314. <https://doi.org/10.1163/22134379-90003298>
- Chen, H. Y. (2021). Cross-Cultural Integration and Innovation from the Perspective of. "Nyonya Song Kebaya". *Journal of Minjiang University*, (01), 113-120. <https://doi.org/10.19724/j.cnki.jmju.2021.01.015>
- Chen, Z. M., & Ma, J. F. (2020). Nyonya Cuisine: The Production of Chinese, Non-Chinese, and Southeast Asian Cuisine. *Journal of Northern Nationalities University (Philosophy, Social Sciences Edition)*, (02), 72-77. doi:CNKI:SUN:XBDR.0.2020-02-011
- Facebook users, stats, data, trends, and more — DataReportal – Global Digital. Insights*. (n.d.-b). DataReportal – Global Digital Insights. <https://datareportal.com/essential-facebook-stats>
- Fang, J. G., & Hu, W. Y. (1989). *The history and status of overseas Chinese-language newspapers and periodicals*. Xinhua Publishing House.
- Hall, H. A. (2013). *Unique blend: how a surge in the Chinese population influenced. Singaporean-Malay cuisine*. Ho Chi Minh (Vietnam): Oi Vietnam Metro Advertising Co. Ltd.
- Huang, W. Y. (2022). Examining the Cross-Cultural Integration of Chinese Culture through the Development of the Baba Nyonya Ethnic Group: An Analysis from the Perspective of Cross-Cultural Adaptation. *Journal of Xiamen University*

- of *Technology*, (06), 24-31. <https://doi.org/10.19697/j.cnki.1673-4432.202206004>
- Ismail, S. (2015). The Management of Historic Asian Cities; Historic City of Georgetown and Historic City Melaka. *Advances in Environmental Biology*, 9(27), 461-464.
- Jing, S. M. (2021). Poetic Presentation of Women's Survival Situations: A Review of the TV Series "Little Nyonya." *Audio-Visual*, (11), 62-64. <https://doi.org/10.19395/j.cnki.1674-246x.2021.11.026>
- Kim, L. S. (2009). The Peranakan associations of Malaysia and Singapore: history and current scenario. *Journal of the Malaysian Branch of the Royal Asiatic Society*, 167-177.
- Lee, N. H., & Van Way, J. R. (2018). The Language Endangerment Index. In *Cataloguing the world's endangered languages* (pp. 66-78). Routledge. <https://doi.org/10.4324/9781315686028-5>
- Liu, X. M. (2021). Analysis of Peranakan Chinese Families and Characters in the TV Series "Little Nyonya." *Literary Education (Part II)*, (04), 110-115. <https://doi.org/10.16692/j.cnki.wxjyx.2021.04.049>
- Nurhalimah, S. (2022). Usabilitas Twitter, Facebook, Youtube, dan Tiktok. *'Adalah : Jurnal Ilmu Hukum*, 6(4), 1-14. <https://doi.org/10.15408/adalah.v6i4.26765>
- Peng, Y. Q. & Hai, C. (2022). Construction and Regionalized Transmission of Peranakan Culture in Film and Television. *Journal of Chinese Women's College*, (01), 80-86. <https://doi.org/10.13277/j.cnki.jcww.2022.01.011>
- Rahim, H. A. (2015). Bahasa Tanjong: The Heritage Language of the Jawi Peranakans of Penang. *Kajian Malaysia: Journal of Malaysian Studies*, 33.
- Razali, A. F., & Hands, D. (2017). Malaysian product Design Identity: Review on the. 'Keywords.' *European Journal of Economics and Business Studies*. <https://doi.org/10.26417/ejes.v8i1.p156-175>
- Sankar, L. V., Neo, D. H. J., & De Rycker, A. (2016). Chinese culture and customs in Peranakan funerals in Malaysia and Singapore. *SEARCH: The Journal of the South East Asia Research Centre for Communications and Humanities*, 8(1), 17-36.
- Sankar, L. V., Neo, D. H. J., & De Rycker, A. (2016). Chinese culture and customs in Peranakan funerals in Malaysia and Singapore. *SEARCH: The Journal of the South East Asia Research Centre for Communications and Humanities*, 8(1), 17-36.
- Wang, X., Koh, C. H., Choo, W., & Leong, S. L. (2023). The revival of Baba culture through linguistic landscape in Malacca, Malaysia. *Journal of Multilingual and Multicultural Development*, 1-19. <https://doi.org/10.1080/01434632.2023.2230179>
- Yuan, Y. (2019). A study on the stylistic features of Nyonya Kebaya in Southeast Asia along the Maritime Silk Road. *Decoration*, (12), 116-119. <https://doi.org/10.16272/j.cnki.cn11-1392/j.2019.12.030>
- Zhang, H. X., & Lu, F. F. (2022). Examining the Cultural Transformation of Malaysian Chinese through Nyonya Porcelain. *Foshan Ceramics*, (07), 49-53+55. doi:CNKI:SUN:FSTC.0.2022-07-016
- Zhu, Y. X. (2020). Spatial Presentation and Cultural Functions of Immigrant-themed Dramas: A Case Study of the Chinese Version of "Little Nyonya." *Contemporary Television*, (11), 4-7. <https://doi.org/10.16531/j.cnki.1000-8977.2020.11.001>

## Appendix A: Samples of selected Chinese language media postings on Baba Nyonya culture (By 20 September 2023)

Posting Title	Number of Likes
Mr and Mrs Sultan Syed wish everyone a happy Lunar New Year!	9796
Ex-trader gives up RM30,000 salary to help his mother sell traditional Nyonya kuey teow	5071
Singapore's long-established bakery to be transferred for \$12.68 million	3901
Lim Guan Eng: Batu Pahat Nyonya should be a first-class citizen of Chinese descent for their contribution to the founding of the nation	3542
The world's largest Nyonya lanterns are now in Junction Street	3209
Michelin Guide Malaysia is out! Bak Kut Tea, Nyonya Cake and Prawn Noodles are on the list	2585
Singapore Laksa ranked 32nd in the world's top 50 food list by food websites	2302
The most beautiful transgender woman gets married in Batu Nyonya in a traditional wedding full of gold	2000
Today's host, Joy Hyun, is back with another Nyonya favourite - Cucumber Sour!	1280
The Forgotten Nyonya Rice Cake.	1219
The world's largest Nyonya lantern debuts in Krabi	1100
Railway Sarong Mega Flash Mob 2023	948
New 'Little Nyonya' Opening Ceremony in Johor Bahru	824
Marrano bride marries Nyonya bride in the interracial wedding with lion dance and tea ceremony	773
Thailand's most beautiful transsexual BaoEr marries a rich businessman in a Nyonya wedding ceremony	745
"Mum's brand of home-style dumplings!	642
40 International Internet Celebrity Experience Baba Nyonya for a Day in Malacca	590
Is Baba Nyonya Malay? Portuguese? The guest of honour made a mistake in the video	562
Welcome to the world's largest Batu Nyonya lantern at Cockloft Street!	508