

## TUDUNG MANTO AND THREE COUNTRY RELATIONS (INDONESIA-MALAYSIA-SINGAPORE)

### TUDUNG MANTO DAN HUBUNGAN TIGA NEGARA (INDONESIA-MALAYSIA-SINGAPURA)

<sup>1</sup>Anastasia Wiwik Swastiwi, <sup>2</sup>Desri Gunawan, <sup>3</sup>Glory Yolanda Yahya, <sup>4</sup>Gulmok Simbolon, <sup>5</sup>Riko Purwanto

<sup>12345</sup>International Relations Department, Faculty of Social and Political Sciences,  
 Raja Ali Haji Maritime University

Jl. Raya Dompok, Dompok, Bukit Bestari, Tanjung Pinang City, Riau Islands 29115

<sup>1</sup>*anastasiawiwikswastiwi@gmail.com*

<sup>2</sup>*gunawandesri@umrah.ac.id*

<sup>3</sup>*gloryyolanda@umrah.ac.id*

<sup>4</sup>*190564201023@student.umrah.ac.id*

<sup>5</sup>*perdiansyahriko07@gmail.com*

(\*) Corresponding Author  
 +628117042270

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#### Abstract

Tudung Manto is a cloth that is usually used as a head covering and is a completeness of traditional clothing, especially for Malay women, Lingga Regency, Riau Islands. Tudung Manto has been designated as an Indonesian Intangible Cultural Heritage owned by Lingga Regency, Riau Archipelago. Tudung Manto has also been officially registered through the Ministry of Law and Human Rights under Law Number 19 of 2002 concerning the Protection of Creation in the Fields of Science, Arts and Literature. In the course of its history, Tudung Manto involved the role of Terengganu (Malaysia) and Singapore as suppliers of lametta (not gold and silver). Writing This study looks at the relationship between Lingga (Indonesia) and Terengganu (Malaysia) and Singapore in the cultural heritage of the manto tudung and its future prospects. The type of research used is qualitative research using a historical approach. Sources of data used are primary and secondary data sources. Data were obtained through searching archives and Malay manuscripts, interviews, observation and documentation studies. The results of this study show Tudung Manto's cultural heritage has the potential to open up an open space for dialogue mere-tightening the historical and cultural ties of Indonesia-Malaysia-Singapore relations. In the end, the tudung manto can be used as a tool for cultural diplomacy between Indonesia - Malaysia - Singapore and can open up opportunities for cooperation in other fields.

## INTRODUCTION

Tudung Manto is a cloth that is usually used as a head covering and is a complement to traditional clothing, especially for Malay women in general, Malay women in Lingga Regency, Riau Islands in particular. Tudung Manto is a complete set of traditional Malay women's clothing, in the form of a thin head covering made of various types of fabrics such as cassava, chiffon, sari, and silk in certain colors such as yellow, green, red, black and white. The main characteristic of the tudung manto is the decorative motifs of various motifs made using flexible wire such as silver or gold colored threads called *genggeng* or *kelingkan*. Rivet is a mandatory decoration in the manufacture of a tudung manto, and should not be replaced with other decorative materials.



Figure 1. Manto's Hood in Lingga (Field Study, 2018-2021)

Gold cloth and thread have a special place in Alam Melayu. The raw material for gold thread is believed to have been imported by Indian traders. Gold embroidery has an expensive price, because it follows the price of gold in the market. In addition to gold, there is also that which comes from silver. Silver is the choice because it is easier to maintain. The combination of cloth and gold thread is produced through the art of embroidery. Gold and silver threads are divided into 2 (two) types, namely flat and round like a pipe but very thin and light. This gold thread which is flat in shape is called the rivet thread in Malay Alam.

Ang John Kwang Ming mentions that the appearance of the mention of *kelingling* in Alam Melayu is around the 15th century. During the spread of Islam in Southeast Asia. The reason is that it is similar to many ancient embroidery techniques of Middle Eastern Islamic Countries, such as Egyptian *assle* or *tulle-bi-tell*, Anatolian Turkey or Musabak *tel Iran*, *tel kirma* and *tel sarma*. Even the curves are similar to the Ottoman Turkish style *ohya*. *Ohya* is also used to refer to lace for Malays. In Daik Lingga, this *ohya* is gradually referred to as *oyah*. *Oyah* in Daik Lingga is lace which is a combination of gold thread and flat thread known as *kelingkan* (John et al., nd).

Furthermore, Ang John Kwang Ming mentions that another possible mention of the rivet comes from India. This could have happened through Muslim south Indian traders who were known to have brought various types of Indian embroidery to trade with the Malays. One technique that is very similar to rivet is *kamdani*. *Kamdani* is spoken throughout India but originates from Lucknow in Ultra Pradesh, a Muslim region in northern India. It is probable that the southern Indian Muslim traders brought these cloths from their Egyptian brethren to trade in Southeast Asia. It is known that the word rivet in Southeast Asia also refers to Indians from South India. They are called rivets because many come from Kalinga in South India. Another source for the name rivet could also come from the sound of rivets produced by south Indian dancers when stamping their feet tied with bells. Hence to associate embroidery with south Indians with the mention of rivets. Rivet thread is a thin metal float used as material for embroidering in a distinctive way, using a double-edged needle, filter cloth and soft silk. By stabbing through the technique, onto the surface of the fabric, layered down, then the path of the rivet thread is tinted back up, forming the necessary floral motif. The pattern you want to embroider on the cloth will be painted on the paper and placed under the cloth for embroidery purposes. Hence to associate embroidery with south Indians with the mention of rivets. Rivet thread is a thin metal float used as material for embroidering in a distinctive way, using a double-edged needle, filter cloth and soft silk. With a penetrating stab technique, onto the surface of the fabric, layered down, then the path of the rivet thread is tinted back up, forming the necessary floral motif.

The pattern you want to embroider on the cloth will be painted on the paper and placed under the cloth for embroidery purposes. Hence to associate embroidery with south Indians with the mention of rivets. Rivet thread is a thin metal float used as material to embroider in a distinctive way, using a double-edged needle, filter cloth and soft silk. With a penetrating stab technique, onto the surface of the fabric, layered down, then the path of the rivet thread is tinted back up, forming the necessary floral motif. The pattern you want to embroider on the cloth will be painted on the paper and placed under the cloth for embroidery purposes. Then the path of the rivet thread is stitched back up, forming the necessary floral motif. The pattern you want to embroider on the cloth will be painted on the paper and placed under the cloth for embroidery purposes. Then the path of the rivet thread is stitched back up, forming the necessary floral motif. The pattern you want to embroider on the cloth will be painted on the paper and placed under the cloth for embroidery purposes.

Sullalatus Salatin Malay Manuscript (Ahmad, 2003), *Chronicles of the Kings of Melaka and Pahang, Tuhfat An-nafis* (Haji & Ahmad, 1997) and Hikayat Siak implies the role of cloth in the socio-cultural life of the Malay community in the past. Even though it is implied in the Malay manuscripts, the existing data seems to be "cut into pieces", so an interpretation of the existing data is needed. However, these Malay manuscripts are very much needed to draw the red thread of the existence of the manto Lingga tudung.

The lack of written sources regarding the art of embroidery in Malay script is understandable considering that this activity is not carried out on a large scale but is carried out traditionally. However, Denys Lombard in his study, said that the high level of embroidery and sewing came from China (Lombard, 2005).

Research on the tudung manto was carried out by Feby Febriyandi in 2010 and 2018. In his research, Feby Febriyandi YS stated that there are two different opinions regarding the existence of the tudung manto in Lingga, namely, first, it is estimated that it began to be known in the early 17th century. Second, the possibility of a new tudung manto known in Daik Lingga since the center of the Johor-Riau kingdom was again moved to Daik Lingga by Sultan Mahmud Syah III in 1787. At this time Malay women in Lingga had worn the melayah or tudung. The hood of the manto grew during the reign of Sultan Muhammad Muazam Syah (1832-1841). Furthermore, Febriyandi YS also mentioned that the possibility of the tudung manto was also known earlier, namely in the 15th century. However, Febriyandi YS mentions that until the early 20th century it was better known as melayah or tudung (without the word manto) to name a head covering for a woman. (Febriyandi, 2011). Feby Febriyandi's next research examines the ups and downs of the existence of the tudung manto until its current existence. This study leads this paper to explore how the manto tudung came back to exist and even became the identity of the Malay Lingga (Febriyandi, 2018). While the study conducted by Suhana binti Sarkawi and Norhayati Ab. Rahman the cloth covering the head is called selyah (Suhana & Norhayati, 2015). Meanwhile, how is the tudung manto in the relationship between the three countries (Indonesia-Malaysia-Singapore) and what are the future prospects in the three countries need further research.

The development of the tudung manto cannot be separated from the policies and economic conditions of the Sultan of Johor-Riau-Lingga at that time (Roolvink, 1980). Entering the 19th century, no written source could be found regarding the development of the layah or tudung in Lingga (Swastiwi, 2018). However, during the reign of Sultan Muhammad Muazzam Syah (1832-1841) it is said that he was a man who loved art and was more in Terengganu than in Lingga. During his reign, it was said that he produced a lot of household appliances from copper which was produced in the Copper Village.

His successor was Sultan Mahmud Muzzafar Shah (1841-1857). This sultan also always used Terengganu as his political support to realize his dream, building a new Malay empire in the Malay Peninsula with other Malay leaders. (Liamsi, 2017). From here, during the periods of Sultan Muhammad Muazzam Shah (1832-1841) and Mahmud Muzzafar Shah (1841-1857) the relationship between Lingga and Terengganu was so close. This makes it very possible for the development of layah or hood between the two areas to influence each other or have similarities. This is reinforced by the folklore that developed both in Lingga and in Terengganu that when Tengku Umar lost the war

with Sultan Mansyur (Sultan Trengganu), he moved to Daik Lingga. At that time, Lingga was in the reign of Sultan Masa Muhamad Shah (1832-1841). But in the next period, namely the time of Mahmud Muzzafar Syah (1841-1857), Teuku Umar returned to Terengganu with equipment in the form of gold thread and rivets and his craftsmen. From this historical sequence of events,

Entering the 20th century, the period after the end of the Riau-Lingga Kingdom, the flow of basic necessities in Lingga, including materials for making layah or embroidered hoods, was obtained from Singapore. (Swastiwi, 2021). It was stated that until 2018 the rivet thread used was made of lametta (not gold and silver). It is believed that lametta is more durable than gold thread in the past. Lametta is imported to Singapore from India and then exported to Daik Lingga (Swastiwi, 2018).

Tudung Manto has been designated as an Indonesian Intangible Cultural Heritage owned by Lingga Regency, Riau Archipelago. Stipulated by the Minister of Education and Culture of the Republic of Indonesia in Jakarta on October 20, 2015. Tudung Manto has also been officially registered through the Ministry of Law and Human Rights based on Law Number 19 of 2002 concerning Protection of Creation in the Fields of Science, Arts and Literature.

Now, Tudung Manto is still produced by small business actors in Lingga Regency and is used to this day and has even become one of the typical Souvenirs of Lingga Regency. Looking at its history, Tudung Manto involves the role of Terengganu (Malaysia) and Singapore as suppliers of lametta (not gold and silver). Thus, the tudung manto can be said to be a cultural heritage that can protect-tighten the cultural and historical ties of Indonesia-Malaysia-Singapore relations that have existed for a long time.

In the era of globalization and modernization, relations between countries are an inseparable part of foreign relations. So that foreign relations are good, all countries try to carry out diplomacy. In addition, diplomacy and culture are two interdependent and closely intertwined fields. Culture is both a foundation and a tool, the goal of diplomatic activities. Cultural diplomacy can be said to not only apply, empower culture to improve diplomatic behavior, but also use diplomacy to respect and preserve culture.

Cultural diplomacy uses cultural products as its main manifestation, for example, through the promotion of a country's culture, through modes of exchange for education, arts and popular culture (literature, music, and film). (Warsito & Kartikasari, 2007). Many of these cultural diplomacy instruments are still used today. Related to this, the tudung manto as one of the Malay cultural heritages has become a means of cultural diplomacy in the three countries (Indonesia-Malaysia-Singapore). Therefore, this paper will explain how the relationship between Lingga (Indonesia) and Terengganu (Malaysia) and Singapore in the cultural heritage of the tudung manto.

Cultural diplomacy is a two-way connection, not a unilateral coercion. Thus, cultural diplomacy provides a space for dialogue that leads to the formation of mutual trust. Cultural diplomacy can increase understanding between people and cultures because cultural diplomacy provides what is of interest to the recipient. Cultural diplomacy also operates over a long period of time so that it can connect parties from conflicting groups, even in negative diplomatic relations. Therefore, cultural diplomacy can act as the only effective solution when tensions and conflicts arise.

In relation to the above, this research through the cultural heritage of the tudung manto is expected to open a dialogue space that mere-tightening the cultural and historical ties of Indonesia-Malaysia-Singapore relations.

## METHOD

This research is a qualitative research that uses a historical approach or Historical Research. Historical research is the systematic investigation of documents and other sources that contain facts about the questions of historians in the past. Historical research seeks to reconstruct facts in the past about what, who, when, where and how objectively, systematically and accurately carried out at the present time. The reconstruction process is carried out based on the results of field notes, artifacts and verbal reports of historical actors or witnesses (Wasino & Hartatik, 2018).

Thus, the method used in reconstructing events in the past related to the manto tudung goes through four stages of work, namely heuristics (collection of sources), source criticism (external/material and internal/content), interpretation (interpretation) and historiography (writing of historical stories). . Sources consist of primary sources and secondary sources. The primary sources used in this research are Malay manuscripts dating from the 18th and 19th centuries. The Malay manuscripts are Sullalatus Salatin(Ahmad, 2003), *Chronicles of the Kings of Melaka and Pahang*, *Tuhfat Al-nafis*(Haji & Ahmad, 1997)and *Hikayat Siak*. Secondary sources are in the form of writings or research results related to the existence and development of the tudung manto.

In addition to searching primary sources in the form of archives and contemporary Malay manuscripts. Data collection is also done by means of interviews. Interviews were conducted on the tudung manto craftsmen who are still actively receiving orders. In addition to interviews, observation techniques were also carried out. This is done to dig up data in the form of events, places, or locations and objects as well as recorded images. Observations were made to see how the process of making tudung mantos in Lingga, Riau Islands. Data collection also uses documentation techniques. This is done to obtain secondary data that can support the accuracy of research data from data in the form of photos, and other documents. From this data, it can be seen the events that occurred in the past until the time this research can be carried out.

The interpretation stage is carried out by interpreting how the tides are and which areas are involved in the tudung manto until its development at this time. This paper is limited by space and temporal constraints. The limitation of space in this study is the manto tudung in Lingga and its growth in Alam Melayu which involves Malaysia and Singapore (now). While the temporal boundaries began in the 15th century until now. The 15th century was the beginning of the development of the tudung manto in Lingga and then its development until now.

The focus of this paper is the tudung manto in Lingga and its development in Alam Melayu which involves Malaysia and Singapore (now). The tudung manto is part of the role of the cloth in Alam Melayu. In the course of Malay history, cloth has always been mentioned as something valuable. Some Malay manuscripts such as Sullalatus Salatin(Ahmad, 2003), *Chronicles of the Kings of Melaka and Pahang*, *Tuhfat Al-Nafis* (Haji & Ahmad, 1997)and *Hikayat Siak*, mentions that cloth has a place of honor at the time of the coronation of a king and friendship between kingdoms. In addition, as part of a set of deliveries at the time of asking for a princess and part of a traditional royal ceremony. Fabrics are also always mentioned as one of the trade commodities.

In its development, the fabric is divided into several types such as rivet cloth, cindai cloth, woven cloth, zarzuri cloth, limar cloth and so on until it is conical to the rivet hood, tudung manto and so on. This is very reasonable because of the trade in the archipelago which causes each region to mention a certain type of cloth according to the local mention and where the cloth from which the cloth is traded. Or based on the type and shape and function of the fabric itself. Therefore, the tudung manto in its development involves regional relations, namely Lingga (Indonesia), Terengganu (Malaysia) and Singapore.

## RESULTS AND DISCUSSION

### A. Tudung manto : Linga – Singapore

The existence of the tudung manto, which was formerly known as layah or hood, already existed in Lingga in the 15th century(Swastiwati, 2018). However, the fact that refers to the layah or tudung in the embroidered Linga (tekat) rivet is in the early 19th century and developed into the 20th century. Based on the manuscript(Ahmad, 2003) almost in every important event always use childbirth. A set of births is given when facing someone higher, a sign of friendship between kingdoms, proposing to a king's daughter and the cancellation of a king. In another Malay manuscript, namely *Hikayat Siak*, it is stated in more detail that one of the tools for childbirth is an element of cloth. Or already in the form of clothes. As written in the following quote. While in Salatus

Salatin(Ahmad, 2003), the fabric element is more assertive, namely as a cloth. Even in other parts, the cloth is intact as part of childbirth. Like the following quote.

Based on Sullatus Salatin (Ahmad, 2003)and Hikayat Siak as mentioned above, illustrates that cloth has a special role in the 13th century to the end of the 18th century. Most say that cloth functions as part of childbirth. Persalin in Malay means a gift in the form of a complete set of clothes. Labor comes from the word [per.sa.li.nan] |اللين| which describes the respect that is likened to nurturing “children of damsits”. That is, to establish a family relationship. Pesalinan (without the letter r) also means giving clothes for a purpose, usually used for a custom. However, there is no sufficient written evidence regarding the relationship between the role of cloth and the embroidery skills of the people in Alam Melayu.

An overview of the role of cloth around the 19th century, can be obtained from the Malay manuscript (Haji & Ahmad, 1997). Mentioned in the text at the time of the Young Lord of King Jaafar. When he welcomed the King of Malacca, he was given gifts including cloth and gold thread. Based on the description above, cloth as part of childbirth and became a valuable gift for the nobility until well into the 19th century. In fact, not only cloth but gold thread also become a special part. Along with the current of modernization, at the end of the 19th century, the Malay Peninsula was introduced to weaving cloth from Europe which more or less influenced the existence of cloth in Alam Melayu. Fabrics are easier to get quickly. In addition, its function has also experienced a shift from something that is considered special for certain circles to something that is naturally used by all groups.

Thus, there are 2 (two) possibilities that can be interpreted from the description above, namely first, the determination of the rivet on the layah or tudung in Lingga only developed in the early 19th century. Second, the determination of the rivet on the layah or tudung has developed since the existence of the layah or tudung in The Lingga was in the 15th century. However, due to the tradition of writing and the development of photography, which recorded the existence of the rivet determination on the layah or tudung in Lingga, it was only in the early 19th century.

Along with the issuance of Law number 22 of 1999 concerning regional autonomy in Indonesia, local cultural heritage also needs to be given attention, so that the color of the region as a territory of the Malay community will not disappear from its regional roots, including the layah or the veil. This law basically provides an opportunity and wide space for each region to carry out regional autonomy. The basic thing in this law is to encourage public interest, foster creativity and increase community participation.

Based on 2018 data, the rivet thread used is made of lametta (not gold and silver). It is believed that lametta is more durable than gold thread in the past. Lametta was imported to Singapore from India and then exported to Daik Lingga. Until this study was conducted (2018) the supplier of gold thread and rivets was run by Mrs. Syamsinar, Kampung Pahang Daik Lingga. He is still a Singaporean, but he is married to an Indonesian citizen in Daik Lingga, Mrs. Syamsinar, bought him at several textile shops along Jalan Arab or Jalan Sultan in Kampong Gelam in Singapore. However, as a supplier, Mrs. Syamsinar can only buy gold or silver thread and rivet thread in limited quantities, which is a maximum of 10 (ten) packs. This is related to the rules that apply to immigration in Indonesia. This was done starting around 2013.

In 2021, data will be searched again regarding the acquisition of rivet threads. One of the senior tudung manto craftsmen who is still active in Lingga, Makngah Munah. Makngah Munah (76 years old) liveson Jl. Datuk Bandar, Kampung Laut, Daik Village, Lingga District. He mentioned that Makngah Munah made a tudung manto when there was an order. Most of the customers came from Brunei Darussalam, Singapore and Malaysia. In the 2019-2021 period, there were orders from Malaysia and Batam. The price of the tudung manto in this period was around Rp. 1,200,000. Meanwhile, the acquisition of the rivet thread is still with Mrs. Syamsinar, as in previous years.



**Figure 2.** Manto Mahngah Maimunah Hood Production 2019-2021 (Field Study, 2021)



**Figure 3.** Tudung Manto Ordered by Batam People (Field Study, 2021)



**Figure 4.** Rimau Snail (tiger) or Gerus Snail for Means of tidying up tied rivet threads and for cleaning Manto's hood (Field Study, 2021)

Thus, until 2021, the rivet thread used for lametta (not gold and silver) still comes from Singapore. The lametta is made of PVC and coated with a metallic colored film similar to tinsel. Tinsel is a material invented in 1960. Initially, in the Middle East and India, this kind of textile was generally known to have been reserved for the rich. This was done because the gold and silver threads used were so expensive that they were replaced by lametta. In addition, the effect is sheen like real gold or silver but much lighter and cheaper. And it can only be obtained in Singapore, because from its central position it must be a distributor of Indian lametta. Then re-export them across Southeast Asia to areas where linga is still produced (John et al., nd).

### **B. Tudung manto: Linga – Terengganu (Malaysia)**

Linga has strong historical ties to Terengganu (Malaysia). This history has been going on since the time of Malacca. Malacca at the beginning of its heyday (15th century) had a relationship with Trengganu who had close relations with farmers. Malacca as a trading center between East and West has encouraged the arrival of Portuguese, Dutch and British traders. The arrival of Western traders brought merchandise including cloth, in addition to bringing ideas related to economic and

political development. This situation more or less had an impact on the traditions in Alam Melayu. This can be seen from how the kings and aristocrats began to imitate goods including cloth brought in by European traders, including in Lingga.

This was especially true during the reign of Sultan Muhammad Muazzam Syah and Sultan Mahmud Muzafar Syah. During the reign of Sultan Muhammad Muazzam Syah (1832-1841) it is said that he was a man who loved art and was more in Terengganu than in Lingga. During his reign, it was said that he produced a lot of household appliances from copper which was produced in the Copper Village. His successor was Sultan Mahmud Muzaffar Shah (1841-1857). Sultan Mahmud Muzaffar Shah is said to have built a magnificent palace, on the headwaters of the Daik River. The palace was made with European taste. The workspace and the throne are not playing beautifully

Sultan Mahmud Muzafar Syah, born and raised at the Terengganu Palace in 1823. His paternal grandfather was the Sultan of Lingga Riau and from his mother's side the Sultan of Terengganu (now part of Malaysia). In 1862, Sultan Mahmud Muzaffar Shah led by Colonel MacPherson arrived in Kuala Terengganu. Sultan Mahmud Muzaffar Shah was dismissed by the Dutch government from the Riau-Lingga throne in September 1857 for not obeying Dutch orders. After being dismissed the Sultan went to Singapore, Pahang and Terengganu to ask for help taking back his royal throne on Lingga Island but failed. Finally, Sultan Mahmud Muzafar Syah went to Siam. The King of Siam welcomed him well and promised to help him. After several months he lived in Siam, help as promised he did not receive. On the contrary, the king has been used as a tool to restore the power of the Siamese kingdom in the land of Terengganu. In 1858, Sultan Mahmud Muzafar Shah died in Pahang.

Sultan Mahmud Muzafar Syah also always used Terengganu as his political support to realize his dream, building a new Malay empire in the Malay Peninsula of other Malay leaders. From here, during the periods of Sultan Muhammad Muazzam Shah (1832-1841) and Mahmud Muzaffar Shah (1841-1857) the relationship between Lingga and Terengganu was so close. (Liamsi, 2017). This makes it very possible for the development of layah or hood between the two areas to influence each other or have similarities. Terengganu is described as a beautiful country on the East Coast of the Malacca Peninsula. Often also dubbed as the heart of the Malay land. A country that has never been touched by Bugis and Dutch expansion, except for England in the 20th century (Liamsi, 2017). Terengganu is always remembered as a source of resistance for the Malays against the domination of the Bugis and the Dutch (Noor, 2014).

This is reinforced by the folklore that developed both in Lingga and in Terengganu that when Tengku Umar lost the war with Sultan Mansyur (Sultan Terengganu), he moved to Daik Lingga. At that time, Lingga was in the reign of Sultan Masa Muhamad Shah (1832-1841). But in the next period, namely the time of Mahmud Muzaffar Syah (1841-1857), Teuku Umar returned to Terengganu with equipment in the form of gold thread and rivets and his craftsmen. From the sequence of historical events, it can be interpreted that the rivet embroidery on the layah or tudung which was later called in the local language as the rivet stick was already in Lingga in the early 19th century.

Sultan Mahmud Muzaffar Syah (1841-1857) also opened new horizons for Lingga's socio-economic life, because apart from that he also frequently traveled to Pahang and Singapore. Life in the European world more or less influenced his policies during his reign. Thus, it can be ascertained that the existence of a layah or hood has more or less undergone modernization at this time.

Until now there is still a cultural heritage that is intertwined between Lingga and Terengganu (Malaysia). It is also marked by the name Jalan Daik in the middle of Bandar Terengganu. In addition, there are the names of Kampung Daik, and Kelingkan. Lingga's cultural figure, Said Baragbah Ali (2019), Lingga's cultural figure also revealed that his family still keeps the old Terengganu woven cloth called kelingkan. Because many of his relatives live in Terengganu. It was further stated that in Terengganu itself there were still many families from Daik. Generally speaking, they come from Resun and have family ties which they call the Daik People's Children's Association, with a total of 400 members.



### C. Tudung Manto : Lingga – Alam Melayu

The development of the tudung manto in the 19th century Lingga can be said to be not mass-produced. Therefore, there are never many products at one time. Most are made for home consumption needs. This fact is also reinforced by the same conditions experienced by the development of rivet embroidery in all areas of Alam Melayu. Given that Alam Melayu has the same historical and cultural roots (Andaya, 2016). In almost all areas in the Malay world, this embroidery art is found which is manifested in women's clothing as a scarf or as a layah (head covering), clothes, and curtains. (Reid, 2001). Some areas in the Malay world that still carry on this embroidery art are the former territory of the Malay Kingdom of Melaka (14th-16th centuries) including Jambi, Siak and Langkat. In addition, the former territory of the Malay Kingdom of Johor-Riau as well (17-19 centuries). This embroidery art also flowed to other Malay court areas such as the Malay Kingdom of Brunei (including Sabah-Sarawak), Selangor, Perak, Kedah, Kelantan, Trengganu, the Malay Kingdom of Sulu-Mendanao, Banjar-Kutai and Sulawesi. (Hussin, 2006).

Of the various types of embroidery art, in its development, more are produced to embroider layah or hoods. The mention was then different in each region in the Malay world. According to Suhana Sarkawi and Norhayati Ab. Rahman in his study of Rivet Embroidery Track-Mapping in Malaysia and Indonesia, -the mention of the rivet hood in Malay Alam is different. In Kelantan this is called the kelingkam tudung or kelenkang hood; in Terengganu, the hood of the rivet; in Selangor, the rivet and bonded hoods were torn apart; in Daik Lingga, the tudung manto; in West Kalimantan, the hood of the cankang and in Palembang, the hood of the rivet. While in Sarawak it is called a dry hood. Formerly, Sarawak Malay women will also embroider a rivet which she calls a kerchikam while on a ship before going on a pilgrimage or while on a pilgrimage. The tradition of wearing kelingkam or drykam after returning to their homeland from Mecca is also a universal Islamic Malay tradition of the coastal Malay population of Capetown and South Sulawesi. (Suhana & Norhayati, 2015).

Apart from being different from the mention, there are also differences in the motive. However, floral motifs are an option because they apply Islamic elements. In addition, it will beautify the appearance of women. The embroidered motifs produced are roses, clove flowers, star flowers, stacked bamboo shoots, spring paths, and kelah scales. The color of the background cloth is also adjusted to the gold and silver metal pieces, such as black, green and red. Sometimes white is also used according to the taste of the embroiderer.

### D. Tudung Manto as a Tool for Indonesia-Malaysia-Singapore Cultural Diplomacy

The tudung manto whose elements include cloth, gold thread and the art of embroidery (menekat) have been fused in people's lives in the Malay world since the past. Today, this cultural heritage involves the Malay natural area which is separated from several countries, namely Indonesia, Malaysia and Singapore. The tudung manto as a cultural heritage can be used as a tool of cultural diplomacy in the three countries.

Meanwhile, dDiplomacy is one of the main tools used by the state in the implementation of foreign policy and the achievement of national interests which can then be a bargaining value or state branding of a country so that it can also build the image or image of a country. (Hermawan, 2014). Meanwhile, cultural diplomacy is diplomacy that utilizes cultural aspects to fight for its national interests in the arena of the international community. Cultural diplomacy is also considered a tool to show the level of civilization of a nation. In addition, another definition of cultural diplomacy is a technique of utilizing the dimensions of cultural wealth in the arena of relations between nations (Warsito & Kartikasari, 2007).

Cultural diplomacy can act as a medium in voicing ideology and understanding about Indonesia, so as to minimize potential conflicts that may occur due to cultural differences and disagreements. Like other forms of diplomacy, cultural diplomacy is also aimed at fighting for the interests of a country through dimensions such as ideology, technology, politics, economy, military,

social, arts and others in the international community arena. (WSP Nanggala Degree, 2018). In the implementation of cultural diplomacy, it is necessary to have actors or actors. Actors and actors of cultural diplomacy are usually carried out by the government or non-government, individually or collectively, or by each country so that the pattern that occurs is in the form of relations between government and government, government and private, private and private, private with private, private with private and private with government.(Sitepu, 2011).

Related to the above, indirectly there has been the implementation of cultural diplomacy between the countries of Indonesia - Malaysia and Singapore. The diplomacy actors that occur are interpersonal and personal. When there was an order for a tudung manto by a Malaysian citizen to a tudung manto craftsman in Lingga. Likewise, when the manto Lingga tudung craftsman bought the rivet threads in Singapore through private individuals.

In 2016, Lingga already had a Small and Medium Industry in the form of the Tudung Manto Tekat House named "Halimah" located in Mentok Village. The hope is that this building will bring the continuity of the tudung manto. Data for 2018 states that the number of craftsmen in Rumah Tekat has reached 20 people. In 2021, data collection will be carried out again, the number of craftsmen is still stable, namely 20 people. The existence of Rumah Tekat also functions as an actor in implementing cultural diplomacy, which is played by the private sector and individuals from Malaysia and Singapore.

The local government of Lingga Regency has been quite active in preserving the existence of this tudung manto. It was noted that in 2019, training on the determination of the tudung manto was carried out. One of the training participants, Rosmaniah (44 years old), Dusun Limbung, Bukit Harapan Village said the training was very useful for maintaining the sustainability of the tudung manto in Lingga. This training is intended to maintain the sustainability of the tudung manto craftsmen. Other than that, it is also intended to improve the quality of the products produced. The local government through the Lingga Regency Family Welfare Empowerment (PKK) team is ready to become a mediator or facilitator, so that there are no more problems in product marketing.

Meanwhile, Tudung manto has been designated as a national intangible cultural heritage in 2015 with registration number 201500182 in the domain of traditional craft skills and proficiency. Tudung Manto has also been officially registered through the Ministry of Law and Human Rights under Law Number 19 of 2002 concerning the Protection of Creation in the Fields of Science, Arts and Literature.

Tudung Manto was even included in the 2020 Anugerah Pesona Indonesia (API) nomination. Therefore, the opportunity for diplomacy by using the Tudung manto by the central government is getting bigger. So that a forum for interaction between Indonesia-Malaysia-Singapore can be created. Through the tudung manto, a forum is created that establishes friendship and forms connections between these three countries. Through the tudung manto, a "foundation of trust" can be created between the three countries, Indonesia-Malaysia-Singapore.

## CONCLUSION

Diplomacy which was initially only an instrument and medium for foreign policy in the realm of mainstream International Relations, has now developed by widening the scope of issues, understandings, and actors involved in the practice of diplomacy.. At this time international relations actors, especially the state, do not only use hard power such as military power in spreading their influence over other countries, or by providing economic assistance to influence other countries, but also by using soft power in other ways. persuasive like cultural influence (Bakry, 2017).

Tudung manto has great potential as a tool of cultural diplomacy with Indonesia-Malaysia and Singapore. The tudung manto can be the strategic strength possessed by the Riau Archipelago Lingga and even the Indonesian nation, namely the cultural power formed by the historical background, existence, life and wealth of cultural values. The tudung manto can bring Indonesia-

Malaysia and Singapore closer together. The positive qualities of culture through the tudung manto can pave the way for the achievement of the goals of cultural diplomacy.

The tudung manto has been designated as a national intangible cultural heritage in 2015. The tudung manto has also been officially registered through the Ministry of Law and Human Rights based on Law Number 19 of 2002 concerning the Protection of Creation in the Fields of Science, Arts and Literature. Even, included in the 2020 Anugerah Pesona Indonesia (API) nomination. cultural visits between Indonesia, Malaysia and Singapore can be further enhanced.

Another opportunity is the limited condition of the rivet for the manufacture of the tudung manto, while until now (2021) Singapore has obtained the rivet. So if in Singapore there are limited rivets, the production of tudung mantos will also experience difficulties. The search for the rivet has also been carried out as far as Malaysia. The search for the rivet is not only in Singapore and Malaysia, even to India, but there is no solution yet. Conditions such as opening Lingga (Indonesia) and Singaporean cooperation and even with Malaysia to work together to find solutions for the preservation of this tudung manto cultural heritage.

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