

Globalizing Sholawat As A New Instrument of Indonesia's Cultural Diplomacy In Strengthening SAUNESIA Relations

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Abstract

Saunesia became a new term to describe the new era of Indonesia and Saudi Arabia relations. this term comes from the word Saudi Arabia and Indonesia in diplomatic perspective as a continuity of strong bilateral cooperation in 2017 since King Salman visited Joko Widodo, the president of Indonesia. Historically, relations between Saudi Arabia and Indonesia (SAUNESIA) have been established long before the nation-state concept and international relations studies were found. Globalization of religion in the 6th century made two parts of the world with a contrasting culture met with Islam as its link. Islam was first presented through the trade route and acculturated and assimilated with Indonesian local culture. One of them, Selawat art is one of the Indonesian moslem cultural icons.

In strengthening relations, Indonesia does not only carry out formal diplomacy by the government or official representatives of each country. Cultural diplomacy was also facilitated by Indonesia. One of which was through the concept of "Globalizing Sholawat" diplomacy in the style of the Indonesian Ambassador to Saudi Arabia. As long as Indonesia was appointed as the only guest of honor from 105 countries in the biggest cultural diplomacy event in the 21st century, namely the Janadriyah Festival that was held on December 20, 2018.

This paper seeks to explain how selawat as one of Indonesia's traditional Muslim arts has become one of the tools in cultural diplomacy in the era of disruption carried out by Indonesia and what is the impact of this diplomacy on SAUNESIA relations was. The writing method used in this paper is a qualitative-descriptive of depth interviews with various parties data.

Keywords: Selawat, cultural diplomacy, civilization dialogue, moderate Islam , SAUNESIA

a. **Preliminary**

The bonding between Indonesia and Saudi Arabia has occurred since the entry of Islam into Indonesia since the 7th century AD. based on the theory of Mecca, Islam first entered Indonesia brought by traders (Hamka, 1985). The location of Indonesia, which is on the shipping and international trade route, causes it to be visited by many migrants, including Makkah traders and Islamic scholars from there.

These merchants and scholars have a tendency to settle centrally. This can be seen from the many discovery of Chinatown villages in various regions in Indonesia. In addition, the acceleration and assimilation of Arabic and Indonesian culture can also be seen from the history of this nation, such as the puppet tradition, saka tatal, to the art of blessing and tambourine music. so it cannot be denied that the relationship between Indonesia and Saudi Arabia is as old as the age of the religion of Islam in Indonesia itself.

Bilateral relations between Indonesia and Saudi Arabia were officially established in 1950 starting with the recognition of the Kingdom of Saudi Arabia towards Indonesian independence in 1947. From this recognition continued the establishment of the Republic of Indonesia's Embassy office for Saudi Arabia, Iran and Palestine in Riyadh. The relationship was later strengthened by the visit of Sukarno, the president of Indonesia, to Saudi Arabia in 1955. Sukarno's visit was reciprocated by the visit of King Faisal, king of the kingdom of Saudi Arabia, in 1970. Relations between Indonesia and Saudi Arabia began to experience tension in the era of President Soesilo Bambang Yudhoyono because rampant cases of violence and the death penalty for Indonesian Workers there . Until several times there were legal efforts from the Indonesian government to free the Indonesian workers from the snares of law in Saudi Arabia.

Before the Joko Widodo administration, bilateral relations between Indonesia and Saudi Arabia did not run strategically, only limited to the bilateral relations of exports of oil and labor imports. Whereas the SAUNESIA relationship is very important , because : 1) trade cooperation with Saudi Arabia has a strategic value to spur and expand the expansion of Indonesian exports from traditional channels that have existed so far. Based on data from the Ministry of Trade, the value of bilateral trade between Indonesia and Saudi Arabia in 2018 reached US \$ 6.1 billion, an increase of 34.94% compared to 2017; 2) Saudi Arabia is a country whose influence is very strong in its regional region. He is an important member of the Gulf Cooperation Council (GCC) with six members: United Arab Emirates, Kuwait,

Bahrain, Oman and Qatar (Baidlawi, 2018); 3) Based on 2018 data, Saudi Arabia is home to thousands of Indonesian workers who mostly work in the domestic sector as house maids (Hassan, 2018) ; 4) Makkah is a hajj destination city that has important significance for the majority of Indonesian Muslims.

In March 2017, Raja Salman bin Abdul Aziz, leader of the Kingdom of Saudi Arabia visited Indonesia and held a bilateral meeting with the President of Indonesia, Jokowi. The visit is a history for the Indonesian people after 40 years of King Faisal's visit to Indonesia in 1970. The visit took place after the publication of the Saudi Arabia Vision 2030, one of which was to become a bridge between Europe, Africa and Asia. Saudi Arabia not only wants to strengthen relations with Western countries, but also Oriental countries like Indonesia.

Indonesia is an important country for Saudi Arabia because one of them is Indonesia is the biggest contributor of pilgrims who are one of the main sources of income for Saudi Arabia. Noted in 2019, Indonesia sent In the meeting, the two leaders of the country discussed various fields of cooperation. Until March 1, 2017, 11 memorandum of understanding containing the fields of cooperation between Indonesia and Saudi Arabia was signed. One of the interesting fields of cooperation to study is cultural cooperation between Saudi Arabia and Indonesia. Cultural cooperation is an important thing because Nye revealed that a country's soft power lies in three *intangible power* sources , namely culture, political values, and foreign policy.

In the memorandum of understanding of Saudi Arabian and Indonesian cultural cooperation, the two countries agreed to implement various forms of cooperation which were followed up by the Indonesian Ministry of Education and Culture (Kemendikbud) and the Ministry of Culture and Information of the Kingdom of Saudi Arabia (Kemendikbud, 2017). This collaboration is normatively aimed at strengthening relations between the two nations and the country by adhering to the principles of mutual respect, mutual understanding and mutual benefit. In this cultural cooperation there are five main focus agreed by the two countries, namely the promotion of culture and festivals, art, history and cultural heritage, libraries, and culture for children.

In the field of cultural promotion and festivals the two countries will hold their own cultural programs in partner countries, exchange and training human resources in the field of culture, even including officials and the general public. Cultural cooperation in the arts

will be filled with regional music and music group exchanges , theater group exchanges , and in all international or regional art programs organized by authorities in both countries. existing activities in the field of historical and cultural heritage cooperation namely the exchange of historical information, archeology, anthropology, museology, cultural heritage, organizing historical and cultural exhibitions, and increasing participation in regional or international exhibitions. in the library field, SAUNESIA will exchange books, magazines, catalogs, documents, publishing cultural books, and exchange experiences in the library midwife and publishing industry. in the field of children's culture, the two countries will hold a cartoon painting exhibition for children and staging children's theater (Kemendikbud, 2017).

As a follow up to the cultural collaboration, through King Salman's decree in September 2018, Indonesia was lined up as a guest of honor (*dhoif al-syarof*) among 135 other countries at the 33rd Janadriyah Festival. The appointment of Indonesia as the guest of honor is not through prior registration as in other countries, but is done accidentally. Of course this achievement cannot be separated from the diplomacy of the Indonesian ambassador to Saudi Arabia, Agus Maftuh Abigebrail, with the oldest son of the Kingdom of Saudi Arabia, Sultan Bin Salman, who has a vision of moderating Saudi Arabia. The Janadriyah Festival is a stepping stone for Indonesia to introduce Moderate Islamic culture and build a network of Wasatiah Islam in the Middle East.

b. Indonesian Cultural Diplomacy at the Janadriyah Festival

Raja Salman's visit to Indonesia is an example of the concept of single track diplomacy (*monotrack diplomacy*), namely bargaining activities between two governments or diplomatic officials with the aim of achieving their respective national interests (Setiabudi, 2013). To complete the diplomacy carried out by the government, the community needs to be involved to help the achievement of the country's interests. This form of diplomacy - familiarly called public diplomacy - is carried out through "*people contact*" with many instruments, including culture which is then called cultural diplomacy. Mark (2002; Sinulingga, 2017) considers that there are three goals that can be achieved with public diplomacy, namely: 1) Increasing a sense of kinship with other countries; 2) Increasing community appreciation to certain countries; 3) Strengthening relations with people in one country; and 4) Influencing people in other countries to invest and become partners in political relations.

Tulus Warsito and Wahyuni Kartikasari in their book “Diplomasi Kebudayaan” (2007) defines cultural diplomacy as an effort of a country to fight for its national interests through cultural dimensions, both micro, such as education, science, sports, and art, or at the macro level in accordance with distinctive features the main one, for example propaganda and others. Cultural diplomacy in the definition of the Directorate for Cultural Heritage and Diplomacy (2018) is an attempt at cultural exchange between two or more cultural groups that is carried out in order to strengthen cooperation between groups and advance national interests. Whereas cultural diplomacy between nations is an effort of cultural exchange between two or more nations carried out to strengthen cooperation between countries and advance the national interests of each country.

The main function of cultural diplomacy is to influence public opinion (the people of other countries) in order to support a particular foreign policy at the national level, from a particular nation-state society, or internationally, with the hope that the public opinion can influence decision makers in government or international organizations (Wardibudaya, 2018). Triyono (2011) believes that cultural diplomacy makes a positive contribution in creating world peace through community relations known as "*people contact*" and can be further established.

Cultural diplomacy activities between nations target the following objectives: 1) Increasing the image and appreciation of Indonesia in international forums; 2) Increased knowledge of the world community on Indonesia's cultural wealth; 3) Increasing the influence of Indonesian culture in world civilization (mainstreaming Indonesian culture at the world level); 4) Increased understanding, cooperation, and good relations with other countries in the field of culture; 5) Building a strong support base for Indonesia in international forums to support the resolution of domestic problems; 6) Increasing Indonesia's bargaining position in mediating the resolution of various international problems; 7) Increased opportunities to advance the quality of human resources, especially in the field of culture (Wardibudaya, 2018).

Cultural diplomacy activities as stipulated by the Directorate of Heritage and Cultural Diplomacy (2018) are targeted to the three groups, namely the foreign community whose work relates to culture, community impact (*influencers*), and the common foreign and diaspora communities of Indonesia are no longer exposed to the culture of Indonesia. the goal is a *multiplier effect* through increasing the role of each target.

Cultural diplomacy is at least carried out in three forms, namely cultural performances or performances to many people which are carried out through special programs or invitations, discussion forums, workshops, training, and cultural socialization, as well as exhibitions of cultural works to many people. these forms can be done at home and abroad. Of course to perform a series of cultural diplomacy need dilakuka cultural mapping which will be used. it aims to: 1) Determine which international cultural performances have strategic value for the interests of Indonesian cultural diplomacy; 2) Determine what aspects and themes Indonesia needs to highlight through its participation in the performance (Wardibudaya, 2018).

The 33rd Janadriyah Festival is one of the cultural performances invited to Indonesia which is strategically a form of cultural diplomacy between Indonesia and Saudi Arabia. The Janadriyah Festival is the largest cultural performance in the Middle East region held since 1985 by the kingdom of Saudi Arabia (Tempo.co, 2018) and attended by around 22,000 people in 2018 last. This annual cultural festival is held to showcase various traditional Arabic cultures such as dance, Arabic poetry, opera, manuscript and book exhibitions, as well as various sports such as horse racing and camel racing (Arab News, 2018). Each country invited as a participant was given the opportunity to display their artistic and cultural creativity in a pavilion provided by the committee.

The festival was initially held under the *National Guard of the Kingdom of Saudi Arabia*. but at the 33rd Janadriyah Festival the task was transferred to the Ministry of Culture (Arab News, 2019). This transfer is also a form of response and *follow-up* to the Cultural MoU signed by SAUNESIA (Sunan J. Rustam in Hassan, 2019) with the hope that the Ministry of Culture can organize the Janadriyah Festival in line with the agreed cooperation mission.

As the guest of honor, Indonesia was given a privillage of a 2,500 meter pavilion with a giant, magnificent stage measuring 20 X 12 meters in the 160 hectare Janadriyah area that served to exhibit and display the work of Indonesian culture. The Indonesian pavilion is designed using the maritime concept in the form of a pinisi ship and natural landscapes such as Raja Ampat's rice fields, waterfalls to photographs of some traditional houses (Koran Sindo, 2019). In front of the pavilion is a photo of President Joko Widodo and Raja Salman bin Abdul Aziz, symbolizing Saunesia's strategic relationship.

Cultural works displayed in the pavilion include ceramics making, Lombok weaving, Tapis Sulam handicraft from Lampung, Yogyakarta written batik, facial sketching, herbal concoctions, and traditional games. In addition, the Janadriyah Festival also provides a cultural performance stage featuring Dance Saman, Zapin Dance, Rampak Gendang, Dangdut Thillung from Yogyakarta, and don't forget Shalawat badar accompanied by Rebana music and Banyuwangi Dance. In this festival, Indonesia involved 600 artists from various provinces and performed 240 performances over 21 days (Agus Maftuh in *ngopibareng.id* , 2019).

There are two interests that are expected by the Indonesian Ambassador through this festival, namely: 1) Indonesia wants to bring the Crown Prince Sayyidu Syabab, Mohammed bin Salam to Indonesia to strengthen the Wasatiyah Islam (moderate) who can always coexist intimately with all the cultures and civilizations of the nation in the world ; and 2) bring home a death row inmate (qisas) Etty bin Tayib Anwar from Majalengka who must pay diyat (ransom) 5 million riyadl (around Rp. 20 billion) before Ramadan 2019.

c. **"Moderate" Saudi Arabia 2030 Vision**

Ultra-conservatism which enveloped Saudi Arabia for 30 years since the Iranian Revolution in the 1970s became one of its own obstacles to the realization of the 2030 Saudi Arabia Vision. Ultra-conservatism—as defined by the Oxford Dictionary—is an extreme state of someone who has a conservative view in politics or religion. That is because Saudi Arabia is large because of a strong tribal federation based on ties between the Saudi royal family and Wahabi Ulema. Wahabi Ulama groups representing traditional Muslim schools do not support modernization efforts. they tend to be biased in the interpretation of the Qur'anic text and Hadith which are the basis of the state and oppose rational philosophy and scientific reasoning on the grounds of maintaining faith and Islam (Nuruzzaman, 2018).

The vision of Saudi Arabia 2030 is not a sudden policy. However, it has been prepared since 1970 when a sharp rise in the price of crude oil caused an increase in Kingdom oil revenues and fiscal resources that could threaten Saudi Arabia at any time. Follow-up to this event was the formation of regulations for economic development plans per five years. Until the 2016 Deputy Crown Prince, Mohammed bin Salman, announced the Saudi Vision 2030, a series of ambitious initiatives aimed at diversifying the country's economy while also carrying out significant social and cultural reforms (Habibi,

2019). This vision comes in response to concerns the future of Saudi Arabia which is too dependent on oil resources can not be renewed so that the effect on economic conditions in the future kingdom will come.

Vision 2030 is a comprehensive long-term plan in order to transform Saudi Arabia's economic, cultural and social institutions into three ideals: a) a vibrant society, b) a developing economy, and c) an ambitious country. Each pillar of these ideals has its own details and specifications which function to reform each other's culture, economy and governance.

One of the main obstacles to realizing the vision of 2030 is conservative norms and religious restrictions on social life of Saudi Arabia traditionally enforced by the royal religious police from Wahabi groups. The first step Saudi Arabia took before proclaiming the vision of 2030 was to reduce the authority of Al-He'ya which serves to maintain the Islamic lifestyle to report people who are considered violating the existing Islamic lifestyle requirements. Saudi Arabia also first approached the Senior Islamic Council of Ulama which is the highest official religious authority to forgive the social and cultural changes envisaged in Vision 2030.

The vision of "a vibrant community" is a turning point for Saudi Arabia. In this pillar, Vision 2030 Saudi Arabia will invest in cultural and entertainment facilities while the conservative group considers that culture and entertainment are part of heresy. Despite the Saudi Arabian government is not afraid. New cultural centers will be built, sponsored cultural events, and arts such as music and cinema promoted. In addition, a number of reformist policies were also issued to support social reform, including allowing women to drive (decree September 2017), enforcing the prohibition of women traveling without the consent of a male guardian (although official restrictions still apply), allowing men and women to participate in mixed gender events, and allow women to enter the stadium for sporting events (Habibi, 2019).

The liberalization efforts of Saudi Arabia certainly benefit Indonesia because many lines of cooperation will be wide open such as the field of labor - the casuistic of Indonesian workers, especially women in Saudi Arabia, tends to be neglected of their rights and welfare -, hajj quotas and services, agriculture, culture, and the most perspective of *halal tourism* which is now developed by Indonesia.

In addition, the effort to transform Saudi Arabia's conservatism into moderate Islam is also a separate opportunity for Indonesia to introduce Indonesian-style Wasatiyah Islam. The concept of Wasatiyah or moderate Islam is an Islamic concept that upholds the values of tolerance and does not rigidly view a phenomenon or change. In "Bogor Messages", Islam Wasatiyah Indonesia has seven characters, namely: tawassut (middle), Itidal (responsible justice), tasamuh (recognition and respect for differences), shura (consultation and consensus in solving problems) , islah (peace), qudwah (exemplary behavior), and muwatanah (recognition of the nation-state (Nabawi, 2018).

In practice, compared to Islamic extremism or fundamentalists who try to eliminate aspects of traditional culture and replace it with total application of Islamic law . This concept is drastically different from the concept of Islam Wasatiyah which seeks to dialogue between religion and culture so that it does not become two contradictory things.

This promotion is intended so that Wasatiyah Islam can become a mecca for Saudi Arabia and Middle Eastern countries hit by fundamentalist or extremist Islamic conflicts in placing Islam in the life of the state and nation as well as to strengthen the network of religious cooperation in the same perspective in the Organization of Islamic Cooperation. of course this mission is in line with the vision of moderate Islamic diplomacy that was chlorinated in the Jokowi Era in various domestic and foreign policies. This public diplomacy continues Soesilo Bambang Yudhoyono's diplomacy program to promote a harmony between Islam, democracy and modernity (Nubowo, 2018).

d. Globalizing Shalawat as A Strategy To Promoting Indonesia's Islam Wasatiyah

Globalizing Shalawat is a term used by the Indonesian ambassador to Saudi Arabia in describing the model of cultural diplomacy carried out by Indonesia when popularizing the art of prayer in the 33rd Janadriyah Festival held on 20 December 2018-9 January 2019. The use of shalawat as a tool for Indonesian diplomacy in Saudi Arabia has been carried out since 2008 when operating the shalawat bus as a transportation service for pilgrims in Saudi Arabia (Kemenag, 2017). However, the use of blessings is only limited in etymological use.

Cultural diplomacy, such as through the cultural festival The Janadriyah Cultural, is very useful for building close relations between officials or businessmen of both countries while increasing *people contact* between citizens of Saudi Arabia and Indonesia. The choice of segue as one of Indonesia's cultural diplomacy tools to Saudi Arabia is caused by at least

two reasons, namely: 1) segregation is a religious teaching which is one of the major factors that binds these two nations even though they are not always facing each other (Bayuni, 2017) and 2) prayers are sung in Arabic which increases understanding between the two nations.

Shalawat is derived from the plural form of the word "salat" which means a prayer to remember Allah constantly (Aini, 2014). Whereas terminologically, blessings are the salawat of Allah to the Messenger of Allah, in the form of mercy and glory (rahmat ta'dhim). Salawat from angels to the Prophet. In the form of a request for grace and glory to God. For the Prophet Muhammad, while salawat from other than the Prophet is a request for mercy and forgiveness. The blessings of believers (humans and jinn) are requests for mercy and glory to Allah for the Prophet, such as *Allahumma salli 'ala sayyidina Muhammad* (Wargadinata, 2010).

In Islamic teachings, as quoted by Aini (2014) Shokhi Huda states that shalawat has two forms, namely shalawat ma'surat and shalawat ghairu ma'surat. Shalawat ma'surat is a blessing whose editors are directly taught by the Prophet Muhammad, like prayers that are read in the final tasyahud in prayer. While the blessings of ghairu ma'surat are prayers compiled by other than the Prophet Muhammad SAW, namely the friends, tabi'in, auliya', or others among Muslims. The composition of the blessings expresses requests, praise, and flattery arranged in the form of poetry. An example of shayla ghairu ma'surat is Shalawat Badar.

As the development of Islam in Indonesia, the tradition of blessing also has a development. Shalawatan is a folk art handed down from generation to generation since the entry of Islam in Indonesia and practiced according to the interests and traditions that he wants. When Iranian and Turkish Sufis sing shalawat with the accompaniment of wasps and Sufi dance, Indonesian Muslims are more popular with tambourines and stringed instruments (rebana).



Image 1. Shalawat Badar

The appearance of Shalawat Badar as an icon of Indonesian civilization dialogue is a model of diplomacy by Agus Maftuh which is interpreted as a dialogue between Middle Eastern cultures and Indonesian culture with the implementation of culture of shalawat culture originating from Saudi Arabia with Indonesian culture such as tambourines and Banyuwangi dance. In the beginning, the Badr prayer stole the attention of the 2017 hajj when Indonesian pilgrims were simultaneously performing badar while waiting for an immigration lottery at one of Saudi Arabia's airports. This event was viral and stole the attention of both Muslim Saudi Arabia and the world.

Shalawat badar has been well-known and popular in Indonesian society since the days of independence because of the popularity of NU and also the massive spread of *people contact*. Shalawat badar is a shalawat composed by Kiai Ali Mansur, one of the grandchildren of KH. Muhammad Shiddiq Jember, in 1960 (Djebriel & As-Samfuriy, 2018). Kiai Ali Mansur was then head of the Office of the Department of Religion and Chairman of the Banyuwangi PCNU. Badr prayer contains praise to the Prophet. and Expert Badr (friends who were martyred in the Battle of Badr).

Shalawat Badar has a strong connection with the history of Islam, both Indonesia and Muslims. Shalawat Badar recounts the first Muslim war with the infidel Makah who created an absolute victory on the part of Islam. This war symbolizes a great jihad and the successful defeat of opponents of Allah. in between the Muslims, this war to give spirit to continue fighting in the way of Allah. For Indonesian Muslims themselves, the Badr prayer is one of the monumental works used by NU cadres at that time to encourage themselves, as

well as being used as an antithesis of genjer songs that were popularized at that time by Lekra during the G30S / PKI 1965 rebellion (Fanani, 2017) .

Sholawat Badar was first read in front of Habib Ali Al-Habsy, Kwitang, Jakarta, when he came with a group led by Habib Hadi Banyuwangi last night after the creation of the badar prayer. From this incident, then Sholawat Badar began to be heard in public (Fanani, 2017). Slowly, the prayer began to be read in various places. Including at the Habib Ali Kwitang assembly in Jakarta which was attended by thousands of people. Now Sholawat badar is one of the most popular prayers and is often sung in recitation, routine or other ceremonial activities.

Shalawat badar performed with the accompaniment of the Banyuwangi tambourine and traditional dance at the Janadriyah festival holds the message that Indonesian diplomacy at the Janadriyah Festival with the theme "*Unity in Diversity for Strengthening Moderation and Global Peace*" seeks to show differences between cultures not to cause damage, but to show unity through dialogue between that difference. This theme was raised in view of the increasing intensity of conflict in Islam, especially after the emergence of a wave of extremism, which occurred not only in Indonesia, but also in Middle Eastern countries.

Through *globalizing shalawat* and the Janadriyah Festival Indonesia wishes to share experiences on how Islam and democracy can coexist peacefully in diverse countries (Hassan, 2019). Indonesia and Saudi Arabia are key countries in the Muslim world, and with the new open policy changes in the Kingdom of Saudi Arabia through the Vision of Saudi Arabia 2030, cultural cooperation can be synergized to promote a peaceful, open and moderate Indonesian Islam to the world as an alternative to the discourse of the face of Islam which is now attached to the face of extremists to post-*global war on terrorism terrorism* .

Basically, the blessing diplomacy is quite unique. Because Saudi Arabia is an Islamic country that adheres to Wahhabism , one of its fatwas forbids music and blames shalawat (Shihabuddin, NY). Indonesia itself is a moderate Muslim country (Bayuni, 2017), the majority of which use Syafi'i schools in the field of fiqh and Aswaja orientation. This Islamic group views shalawat as not bid'ah dolalah (Asy'ari, 2006), but rather on commands to glorify God and the apostle with certain strains of vocals and rhythms. The use of cultural diplomacy through prayer is done to strengthen Saunesia relations because Saudi Arabia's

diplomacy culture is generally carried out informally. Both political, economic and investment diplomacy is very personal (family) and relies more on trust (Bawazeer, 2015). Like other Middle Eastern countries, Saudi Arabia is more concerned with building relationships that are not too formal as the activities of this festival, rather than through official diplomatic forums (Baidlawi, 2018).

The diplomatic style of the Indonesian ambassador was intended to try to mediate civilizational conflicts between the Middle East and the Archipelago. This can be seen from the poem he wrote (as reported by his Facebook post on) as follows:

حوار الحضارات والثقافات هو غايتنا بدون الصراع و الصدمة بينها التي تهلكننا

(translation : dialogue between civilizations and cultures is our goal, not a clash of civilizations that will destroy us). The diplomacy of this model by Agus Maftuh was inspired by the hair diplomacy model of Muawiyah bin Abu Sofyan, the first caliph of the Umayyad dynasty, namely:

لو كان بيني و بين الناس شعرة ما انقطعت, إذا شدوها أرخيتها, و إذا أرخوها شددته

(translation : If my relationship with people in other countries is only connected to a single hair, then the hair must not break, if they tighten then I will relax so as not to break, if they loosen then I will tighten.) From this diplomacy style *globalizing shalawat* has a function to tighten the relationship between two civilizations that are tenuous by various cases of religious conflict that develop among Muslims.

The blessing diplomacy is successful enough to strengthen SAUNESIA relations. The success of the blessing diplomacy can be seen from the following points. first , after the Janadriyah Festival, Indonesia was asked to return to be the guest of honor at the event to be held at the Dhahran International Exhibition Center, Al Khobar City, Saudi Arabia on April 27-29, 2019 titled *World Franchise Exhibition 2019* . The Indonesian Pavilion of 144 square meters will bring Indonesian companies from various sectors offering Indonesian franchise brands to Saudi Arabia, including food and beverage, clothing, etc. In this festival badar prayer is also played as entertainment accompanied by Jalaludin Rumi's Sufi dance .

Secondly, the Embassy of the Republic of Indonesia (KBRI) for Saudi Arabia has freed a migrant worker from Majalengka, Eti Binti Toyyib Anwar who was hit by an employer murder case with a ransom (diyath) 4,000,000 Saudi Riyals or paid with Rp. 15.2

billion. Eti is threatened with death if cannot buy SR 4,000,000 (four million Saudi riyals) or equivalent to Rp. 15,200,000,000 (fifteen billion two hundred million). The money was obtained from donations from various elements of society both from Indonesia and from Saudi Arabia, especially the Nahdlatul Ulama community organizations through Lazisnu. The contribution of sholawat diplomacy in this case is to grow the sympathy of the people of Saudi Arabia over the fate of Indonesian workers who work there and shift the perception that Indonesia is not only a producer of domestic workers but also a nation with a variety of civilizations.

Thirdly, the blessing diplomacy continues on the hajj reception of July 15, 2019 - Indonesia sent 230,000 worshipers divided into 529 fleet (Ministry of *Religion in tirta.id*, 2019) - by Muassasah and the Indonesian Hajj Pilgrimage Committee (PPHI) of Saudi Arabia and the Kingdom of Saudi Arabia. The reception of the hajj pilgrims from East Java took place lively with the reading of blessings and flowers scattered. In this reception the chanting of the Tala'al Badru was the symbol of the reception of the Muslims of Mecca and Medina for the presence of the Prophet Muhammad SAW in Medina during the Hijrah Yasrib. the combination of these two shalawat, the Badr shalawat and tala'al badru, has become a symbol of civilization dialogue between shalawat Indonesia and shalawat from Saudi Arabia which can be applied in the same event . Shalawat Badar is also increasingly popular among the people of Saudi Arabia and also the kingdom of Saudi Arabia.

Fourth, the king of Saudi Arabia is increasingly holding religious dialogue with the Indonesian government and Indonesian Moderate Islamic organizations such as NU and Muhammadiyah. Noted Indonesia was also invited as a guest of honor in the grand breaking of the fast held by the Kingdom of Saudi Arabia at the Asilla Hotel, Jeddah on May 12, 2019. In the joint intergovernmental dialogue, the Crown Prince of Saudi Arabia agreed on the view of moderate Islam in line with Indonesia's ideas about Islam Wasatiyyah in nature applying moderation in the practice of Islamic religion, and in response to examine the spread of extremism.

In addition, the Kingdom of Saudi Arabia, represented by the Ambassador of Saudi Arabia to Indonesia Esam Ased Al Thagafi visited the PP Muhammadiyah office on June 18, 2019 to establish cooperation in the religious field. The collaboration was applied in the field of scholarships to study in Saudi Arabia and financial support for the Muhammadiyah missionary program "Da'i in the farthest and most remote areas" by the Kingdom of Saudi

Arabia. The Kingdom of Saudi Arabia appreciates Muhammadiyah's efforts to foster moderate-religious religions in Indonesia and this is in line with Saudi Arabia's vision to build and display the face of Islam *wasathiyyah* .

e. Conclusion

The instrumentality of shalawat as part of Indonesia's cultural diplomacy to Saudi Arabia needs to be significantly increased. The cultural approach is more effective in influencing the perspective of the nation or state towards other nations and countries. So that the interests of cultural recognition will *spill over* to cooperation in other fields, such as investment by strengthening community organizations across scholarship etc. This paper is the author's contribution to the shalawat diplomacy discourse which has not yet been developed by various international relations academics. Constructive criticism is expected by the author to improve this paper.

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