



Artistical Da'wah in the New Normal Era: Visualization of Wayangaji by Miko Cak Coy Pathoknegoro

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Abstract

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Wayang

The new normal era requires a new approach for every aspect of life. There needs to be various adjustments including religious rituals. Miko Cak Coy Pathoknegoro is a preacher who preaches with puppets as a medium for his preaching. This research looks at how Miko Cak Coy Pathoknegoro preaches in the new normal era. The approach used is qualitative research with interviews and documentation studies as data collection techniques and triangulation of sources and data as data validity techniques. This research concludes that the preaching of Miko Cakcoy is included in contemporary dakwah. Wayangaji is a concept offered in conducting da'wah activities through wayang. The opportunity for Miko to do da'wah activities during the new normal is that Miko has been active in Social Media since 2014, besides that there is also the Miko Cakcoy Goes to School 'Virtual' activity which can be an opportunity for Miko to do da'wah activities in the new normal era. But there is a challenge for Miko, who until now has never done Wayang activities virtually.

Abstrak

Kata kunci:

Kenormalan
Baru, Dakwah,
Miko Cak Coy
Pathoknegoro,
Wayang

Era kenormalan baru memerlukan pendekatan baru bagi setiap sendi kehidupan. Perlu adanya berbagai penyesuaian termasuk di dalamnya adalah ritual keagamaan. Miko Cak Coy Pathoknegoro adalah penda'i yang berdakwah dengan wayang sebagai media dakwahnya. Penelitian ini melihat bagaimana Miko Cak Coy Pathoknegoro dalam berdakwah di era kenormalan baru. Pendekatan yang digunakan adalah penelitian kualitatif dengan Interview dan studi dokumentasi sebagai teknik pengumpulan data serta triangulasi sumber dan data sebagai teknik validitas data. Penelitian ini menyimpulkan bahwa dakwah Miko Cak Coy termasuk dalam dakwah kontemporer. Wayangaji adalah konsep yang ditawarkan dalam melakukan kegiatan dakwah melalui wayang. Peluang Miko dalam melakukan kegiatan dakwah pada masa kenormalan baru adalah sudah aktifnya Miko di Media Sosial sejak 2014, selain itu juga ada kegiatan Miko Cakcoy Goes to School 'Virtual' dapat



menjadi peluang Miko dalam melakukan kegiatan dakwah di era kenormalan baru. Tetapi terdapat sebuah tantangan bagi Miko yang sampai saat ini belum pernah melakukan kegiatan pewayangan secara virtual.

INTRODUCTION

The Covid-19 pandemic is no longer just a health problem, more than that it also has an impact (Severo et al., 2021) on environmental awareness, sustainable consumption, and social responsibility. Furthermore, the pandemic also affects (Chaturvedi et al., 2021) educational activities, the social life of the community to the mental health of a student. it makes a lot of changes in the joints of life. In fact, this is also felt in religious (Quadri, 2020) activities which are relatively personal.

The most popular government attitude in several countries in responding (Lafitte, 2021) to this problem is by imposing a lockdown. The call for social distancing, which will turn into physical distancing (Qureshi et al., 2021), has also been intensively disseminated (Bhadoria et al., 2020). Indonesia has its approach in responding to this pandemic, by implementing the Large-Scale Social Restrictions (PSBB) and Expanded and Tightened Social Restrictions (PSDD) policies (Syuhada et al., 2021). All of these responses have the same goal, namely reducing the number of virus spreads by minimizing the potential for transmission of the virus.

Seeing its development, several countries have 'compromised' with the pandemic. This can be seen with the enactment of the new normalcy policy (Jamaludin et al., 2020). This does not mean that this pandemic is over, but that people are encouraged to change the pattern of life that has been imprinted on their behavior. Such as rearranging physical space in every aspect of life, implementing strict health protocols as recommended by world health institutions, and limiting the number of people in a joint activity.

Religious activities are one of the concerns. Why is it that, in Indonesia, some religious activities are the cause of the spread of this virus? Several clusters of the spread of the virus emerged from religious activities such (Iskana, 2020) as the GPIB Synod Session in Bogor, the 2020 World Ulama Ijtihad in Goa, the Temboro Islamic Boarding School in East Java, and finally the Islamic Defenders Front (FPI) crowd. So it is necessary to have a new approach in the way of religion, especially preaching in a time of new normal like today.

The concept of da'wah in the new normal era is identical to contemporary da'wah. In terms of contemporary da'wah is a da'wah activity carried out using modern technology that is developing and inversely proportional to cultural da'wah (Fikri Khaerul, 2015). The concept of



contemporary da'wah is very suitable to be applied to urban areas that incidentally have been 'literate' technology, but the pandemic conditions and the new normal provide an exception. The contemporary da'wah approach is deemed appropriate to be applied to any area. According to Fahrurrozi, contemporary da'wah itself has three important indicators (Fahrurrozi, 2017), namely contemporary da'i, contemporary da'wah material, and contemporary da'wah media.

Researchers see that there is a preacher who is quite worthy to be seen and studied, namely Miko Cak Coy Pathoknegoro. Who is he, and why is he an interesting initial question to look at. The young man born in Lamongan who currently lives in Yogyakarta is unique in his preaching activities from other preachers. Miko uses wayang as a propaganda medium. Preaching through wayang media is not new and is not only done by Miko. Wayang as a propaganda medium in the archipelago has been carried out for a long time (Marsaid, 2016), research shows that Walisongo is an important figure (Sungaidi, 2016) who initiated it. In the present era, Miko is not alone, there is Ki Anom Suroto from Surakarta (Nuryanto & Saepullah, 2021), there is also Ki Enthus Susmono from Tegal (Fuad & Nurhidayat, 2017).

Miko has unique specifications in preaching, the material presented is related to contemporary problems that can be accepted by the younger generation. In addition, Miko also uses social media as a tool for preaching, there are 3.26 thousand subscribers on his Youtube account with 62 videos in it. In addition, there are 2,198 followers on Instagram social media with 227 posts on their accounts. There are several previous studies that discuss similar issues. Such as research on da'wah using wayang media (Marsaid, 2016), contemporary da'wah (Munfaridah, 2013) and also da'wah in the pandemic era (Putri, 2021). Researchers see the empty space in this case is contemporary da'wah in the new normal era. Clearly, the researcher formulates the problem formulation as follows: how Miko Cak Coy Pathoknegoro carries out contemporary da'wah in the new normal era.

METHOD

This research is qualitative, why qualitative? The researcher hopes that there will be sufficient interaction and intensity with the research subject. Proximity to Miko Cak Coy Pathoknegoro can provide the required data properly. This study pays attention to the depth of data obtained by researchers (Ismail, 2015). The object of this research is contemporary da'wah with the research subject being Miko Cak Coy Pathoknegoro. To obtain good data, this study used two techniques in collecting data, namely interview techniques with direct interviews with Miko Cak Copy Pathoknegor. This research was conducted twice (J Moleong, 2018). The next technique is the study of documentation by finding out the documents that are relevant to the



research. Documents in the form of news in print media and Miko Cak Coy Pathoknegoro's social media accounts. The data analysis technique (J Moleong, 2018) used is the Miles and Huberman model. The analysis process is carried out using three stages, including the data reduction stage, namely collecting data and reducing based on the results of interviews and documentation studies that have been carried out by researchers, data presentation, and data verification which will be used as results of research that will be narrated by researchers.

RESULTS AND DISCUSSION

Get to know Miko Cak Coy Pathoknegoro more closely

Starting the discussion of this article by getting to know more closely who Miko Cak Coy Pathoknegoro is. Miko is a unique preacher who currently lives in Yogyakarta. different from the preacher in general who explains the values of the Islamic religion by way of Miko's lectures using wayang as a medium to convey religious messages. Miko has mastermind skills which she acquired from her studies at the Yogyakarta Arts Institute (ISI) majoring in puppetry.

Miko's real name is Miftahul Khoir. Born in Lamongan Regency on 23 Muharram 1412 Hijriyah in the Islamic calendar, 24 Suras in the Javanese calendar, and August 5, 1991, in the Gregorian calendar. Lamongan and Yogyakarta became the two regencies and cities that filled his life, the first half was in Lamongan and the rest in Yogyakarta. The young man who is now in his third year has completed his formal education at the elementary to secondary level in Lamongan Regency (Interview, Khoir). The religious elementary school completed from 1998 to 2004 was MI Islamiyah Lembor Brondong Lamongan. Then he continued with the religious junior high school level or Madrasah Tsanawiyah (MTs) at the same school from 2004 to 2007. Entering the religious high school or Madrasah Aliyah (MA), Khoir graduated at MA Tarbiyatut Thalabah Kranji Paciran Lamongan.

The name Miko Cak Coy Pathoknegoro is a combination of three words, namely Miko, Cak Coy, and Pathoknegoro which are interesting to review the origin of each of these words. Miko is an acronym for his full name, Miftahul Khoir. This is reinforced by the demands of the profession as a radio announcer who asks young Khoir to choose his stage name. To be more easily recognized by the general public.

Furthermore, the naming of Cak Coy which has a different story. Cak is a familiar greeting for young people in East Java, which is their homeland. Khoir hopes that this greeting will give a deep impression to the audience. The use of the term Cak is also his desire so that the audience can know the origin of his birthplace, namely Lamongan. Meanwhile, the word Coy is a nickname given by his MI teacher which is still used today.



The last name attached to the stage name for the *khair* is *Pathoknegoro*. The name *Pathoknegoro* is familiar to some people, especially residents of the Special Region of Yogyakarta (DIY). *Pathoknegoro* means 'pathok' or pillar. DIY has four 'pathok' or pillars as locations to spread Islam. The pillar is in the form of a mosque which is located on four sides surrounding the Yogyakarta Palace. The four mosques are the *Pathoknegoro Ploso Kuning Mosque* east-north, *Pathoknegoro Mbabatan Mosque* in the east-south, *Pathoknegoro Dongkelan Mosque* in the south-west. And the *Pathoknegoro Melani Mosque* in the west-north.

The name *Pathoknegoro* was given by the *Takmir* of the *Pathoknegoro Ploso Kuning Mosque* which was also approved by GKR *Hemas* as the queen of the Yogyakarta Palace. Why is *Khair* given the name, because *Khair* is the first puppeteer after 30 years there has never been any *wayang* activity there. Finally, the *Takmir* of the *Pathoknegoro Ploso Kuning Mosque* named *Kamal* gave the additional name as a form of joy after a long absence of this activity. GKR *Hemas* also gave his blessing when one-time *Khair* had the opportunity to meet and ask directly about the matter.

Miko Cak Coy Pathoknegoro's Contemporary Da'wah

Da'wah has several elements in it, such as three elements according to Al-Bayanuni, five elements according to Muhiddin, and six elements according to Aziz. While specifically, Fahrurrozi put forward three important elements or indicators in contemporary *da'wah*, if viewed more closely, actually these three elements are directly related to elements of *da'wah* in general, namely contemporary *da'i*, contemporary *da'wah* materials, and contemporary *da'wah* media. Fahrurrozi added contemporary terms to each of these elements along with an explanation of each of the elements in question.

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All elements of both *da'wah* in general and contemporary *da'wah* specifically begin with elements of contemporary preachers or preachers. The preacher can be said as the subject of *da'wah*, in this case, is the preacher himself, there are at least four things that need to be considered as contemporary preachers. First, knowing and mastering the contents of the Qur'an and the Sunnah of the Prophet. Second, mastering science that has to do with the task of *da'wah*.



Third, the ability of the preacher to explain the problems of today's life. Fourth, the strategy of the preacher in directing and correcting various kinds of mistakes that are developing at this time.

The researcher concludes that Miko Cak Coy is included in the contemporary Penda'i. Several things support this statement, first having knowledge and mastering the contents of the Qur'an and the Sunnah of the Prophet. Researchers look at Miko's educational background. Completing elementary to high school level in a religious school and at the same time living in a boarding school provides more provisions in terms of religious understanding. So this suggests that Miko can be said to have knowledge related to the Qur'an and As-Sunnah.

"I graduated from SD MI Islamiyah Lembor Brondong Lamongan in 2004, MTS Islamiyah Lembor Brondong Lamongan in 2007, Pondok MA Lamongan Tarbiyatut Thalabah Kranji Paciran Lamongan 2010 and studied at ISI majoring in puppetry in 2010"

This is reinforced by Miko's statement that he is different from other puppeteers. The difference lies in that when the others only learn religion after getting to know wayang, while Miko learns religion first and then continues to learn to dance. So many people trust Miko's ability to preach more:

"If the other Dalang has become a puppeteer, he just learned the Koran, but if you from the cottage first learned to perform and then applied it to the community, it means making the Wayangaji, if the others were from the Dalang first, I just learned religion."

The second explanation from contemporary preachers is mastering knowledge that has to do with the task of da'wah. As stated earlier, Miko uses wayang to spread Islamic teachings. The researcher saw that Miko had the ability and mastered science that had to do with her usual da'wah activities. The sciences here are puppet sciences. Indirectly, wayang science provides knowledge and explanations related to historical stories and also inserts Islamic values through wayang stories and plays. Several studies have shown that wayang has become a medium of da'wah and the spread of Islam (Poespaningrat, 2005).

Miko has more interest in this field. since the second grade of high school, he was interested and wanted to continue his college studies majoring in puppetry. It started with a drink seller who heard Miko's voice singing and suggested that she become a Sindhen, then continued with a puppetry story that made her interested in the world of wayang.

"How come your voice is good, if you sing it's good if you sing it. Now, I'm curious about his father, how come you know sindhen and so on, then his wife says, this is sindhen, how come I'm even more curious about the puppet, so I asked the puppeteer, like this, like this, if you want a puppeteer, there's a department in puppeteer ISI, please look for it. At that time, I was in class 2 MA, so I was curious, ah, I'll graduate from class 3, I want to study in puppetry"

This strong desire was realized and Miko continued her higher education majoring in puppetry. In fact, Miko added to his experience by participating in a non-formal puppetry



institution held by the Yogyakarta Palace. The institution is named Habiranda. Learning activities are carried out theoretically and indirectly practice, theoretical learning activities are carried out in class, while practical activities are carried out following the overall activities of the senior puppeteers who are in the institution.

The third and final explanation related to contemporary preachers is the ability of the preacher to explain the problems of today's life and have a strategy in directing and correcting various kinds of mistakes that develop in the present. Miko has skills in conveying current problems, even though the media used is wayang which seems old-fashioned but Miko can still insert various kinds of contemporary issues. So that the audience can receive the material given.

"The language (staging) is not very standard. That (if it's really used) really used to be, but now it's using contemporary language. It's young people who are given the current language in senggol (fished) just a little immediately geri (connected/crowded) "

Language is one of the important tools used by Miko in conveying her da'wah message. Using language that is easy to understand and contemporary language is his way of explaining the problems of today's life and directing various mistakes that exist in society. This can also be seen from some of the da'wah materials uploaded on his social media.

The next element is contemporary da'wah material, which means the content of the message conveyed by the da'i to the object of da'wah. In this element, there are at least three things that need to be considered. First, examine the object of da'wah to be given the material. Second, the material presented is related to monotheism, morality, and worship which are related to contemporary issues. Third, the packaging of da'wah material is neat and coherent.

Contemporary da'wah material does not only stop at the problem of the content of the study, but the preacher also needs to analyze the object or mad'u in da'wah activities, then the content of the material to how to package the material neatly and coherently. The first important thing in this element is to examine the object of da'wah to be given the material. In addition to Miko observing the object of his da'wah, he also has more interest in the object of da'wah from among young people. The consideration is that the younger generation is the nation's successor who will be the guardian of this cultural heritage. Therefore, the younger generation must have the view that wayang is fun and interesting for them. One way is to simplify wayang stories with easy-to-understand and contemporary languages so that they can be understood and will be loved by the younger generation.

"If it's young people, I prefer watching it with young people because later as the next generation, we need them to continue this so that those who initially didn't know this or this wayang would know, the young people when they were asked about feelings about love, it was very touching. Once the words are twisted and then cheated on, they enter the



children so that when it comes to puppets for young people, I don't get away from these words."

The second and last important thing is that the material presented is related to morals, monotheism, and worship and is delivered in a coherent and neat manner. The da'wah material delivered by Miko is based on a storyline that is adapted to the mad'u and the context of the event. Usually, Miko uses Wali Songo stories (Official, 2018) which also contain Islamic values, of course, they contain morals, monotheism, and worship. Examples of da'wah materials related to morality, monotheism, and worship in performances that were uploaded under the title The Importance of Science for Children (Official, 2020b) and another theme were Wong Mati ra Doyan Apem (Official, 2020a).

In addition, to ensure that the story runs neatly and coherently, Miko cooperates with her colleagues to compose scripts and storylines according to the object of the da'wah. The involvement of Miko's colleagues, in this case, is Art Java as a partner in the preparation of the thesis material for da'wah to the details of the event that Miko will do. This gives Miko an opportunity to focus on the event without having to worry about other technical matters.

"Cak (Miko) the main thing is that it has to be like this, come at this minute before all the participants come, I'll take them along until everything is neatly arranged, so after that I leave"

The last element is contemporary da'wah media. The preacher can package the da'wah material according to his expertise so that it can be delivered properly to solve a problem that arises in the life of modern society. There are at least three things that need to be considered in the elements of contemporary da'wah media. First, identify the media that are currently developing. second, create the application. Third, increasing the ability of preachers in delivering da'wah material through developing media.

The first important thing in contemporary da'wah media is to recognize the media that are currently developing. Miko not only recognizes the media that is currently developing but it is also noted that at least Miko has official accounts on several social media that are excellent and are often used at this time. First, social media Instagram with the @mikocakcoy account with 2,198 followers and 227 posts (Admin, 2015). Second, another quite active social media is the Youtube Channel account, using the account name Miko Cak Coy Official with 3.26 thousand subscribers with a total of 62 videos uploaded since 2014. Third, Facebook (Admin, 2009). Using the account name Miko Cak Coy has joined since 2009 and the last posting was on August 31, 2020. Miko's Youtube Channel (Official, 2020a) social media is managed by a special team, from editing videos to uploading the video. The last social media is Twitter, using the account name @mikocakcoy1



which has joined in January 2018 and the last post was in October 2018. previously stated that Choir forgot the password for the account.

The second important thing is that the preacher can create an application. In this section, the author does not find that the figure of Miko creates an application. Until now, Miko has only become a growing social media user. The last important thing in contemporary da'wah media according to Fahrurrozi, namely increasing the ability of preachers in conveying da'wah material through developing media. Miko uses an application that is currently booming, it is noted that currently Miko often posts work by inserting da'wah messages from the TikTok application. Then the work is posted on his social media, namely Instagram. So at least the last point which states that preachers must improve their ability to convey da'wah material through developed media has been carried out by Miko. According to Miko, the use of modern applications to update skills and insights on current issues is considered important so that the wayang performances are not saturated, especially the objects of da'wah from young people.

"We need people who update what the latest news is, I install Tiktok, Instagram and so on, I don't really use it to update what info is being updated now. There's another hit, "oo angel angel" that I put in my wayang, on TikTok (there are) who knows what got into it, so the rich ones don't use it for puppet shows. At that time, they were hysterical in the end. Yes, it was just a trick, actually, the trick from the perpetrator was I did it so that I wouldn't get bored."

Wayangaji: Contemporary Da'wah Media by Miko Cak Coy Pathoknegoro

When referring to the origin of wayang, there are two views (Mulyono, 1965) regarding this matter. First, wayang originated from East Java in the 9th century and some even have an earlier view than that. This is based on the close relationship between the socio-cultural and religious conditions of the Indonesian nation. In addition, the clown figures are identical to the Javanese tribe and the discovery of several technical terms for wayang originating from the ancient Javanese language. The second opinion holds that the origin of wayang is India which was brought along with Hinduism to Indonesia. It is estimated that this culture was born during the reign of King Airlangga, King Kahuripan.

Wayang for some Javanese people is not only an art performance and entertainment. These activities can be a reference for life, a frame of reference. Mythology, as well as a mirror of Javanese culture (Susetya, 2007). Even wayang performances can turn into a diplomatic process by previous kings to become a tool for spreading Islamic symbols by the guardians in Indonesia.

Currently, Miko is included in one of the preachers who use wayang as a medium of da'wah. Miko uses the term WAYANGAJI in performances which means a puppet activity performed while reciting the Koran. WAYANGAJI consists of 9 letters, the same as Indonesia, the



same as Siliwangi, the same as Walisongo, the same as Majapahit, the same as Brawijaya, all of these words contain nine letters. The number nine has a perfect meaning. Wayangaji can also be interpreted as a combination of two syllables, namely "wayang aji" or "waya ngaji" or "wayang aji". The meaning of WAYANGAJI itself is a puppet activity that coincides with the Koran and is carried out perfectly.

"In the end, I used Wayangaji, the Wayangaji consisted of 9 letters, I likened it to Indonesia which has 9 letters, Siliwangi has 9 letters, Majapahit has 9 letters, Brawijaya has 9 letters, Walisongo has 9 letters, finally I used the name wayangaji, which has 9 letters too, it can also be called "wayang". aji" could also be "Waya Ngaji" it could also be "Wayang yang Wji" meaning we use it as a medium for preaching to recite the Koran. I coined the name to become wayangaji."

There are several POWANGAJI Activities that have been carried out by Miko. Not to forget, the activity was uploaded on Miko's personal social media. There are at least five posts on Miko's official Youtube account entitled WAYANGAJI (Official, 2020c). Some of the titles used are Wayangaji (Official, 2020c): Arjuna's Spiritual Practice 1 (Official, 2020c), Wayangaji: Arjuna's Spiritual Practice 2 (Official, 2020e), Wayangaji: Arjuna's Spiritual Practice 3, and Goro-goro Wayangaji (Official, 2020d): National Santri Day.

Miko Cak Coy Pathoknegoro's Da'wah Challenge in the New Normal Era

Vaccines are not the only solution to this pandemic problem. self-regulation and self-discipline (Li et al., 2020) are equally important in preventing future transmission of the virus. Why is that, because in principle the virus will always mutate and renew itself so that the weakened virus in the current vaccine will not necessarily be the same as the virus that develops in the future. Therefore, when the pandemic will end, it is not only measured whether or not the vaccine has been distributed, but it is necessary to change attitudes in every activity and behavior of the community.

One of the strong reasons why this pandemic must end soon is the economic problems it causes. The impact of this pandemic has been felt by several countries, including Indonesia itself, which is officially experiencing a recession. So there needs to be a policy that creates an acceleration so that the economy will continue to grow and prevent the spread of this virus can still be done. The world of health offers a concept so that it can bridge the two things, namely the concept of the new normal or the new normal. Not all regions can apply it, the world health institution provides notes to regions that want to apply the new normality concept.

The new normal era can be applied to an area if it already has the six criteria (Jamaludin et al., 2020) recommended by WHO. First, the transmission of Covid-19 in a region or country has been resolved, meaning that the spread of Covid-19 in an area already has a sloping and even



declining curve pattern and has been handled well. Second, health facilities can find, test, isolate, treat and track every patient. Third, it has minimized transmission in high-risk groups. Fourth, preventive measures have been taken at important places. Fifth, it has been able to manage import transmission from immigrants. Sixth, there has been preparation for the community regarding the socialization of the new normal. Two important points in the concept of the new normal are directly related to this article. This important thing is stated in the fourth point, namely that preventive measures have been taken at important places and sixth that there has been prepared for the community regarding the socialization of the new normal.

As previously explained, there have been several new clusters of virus spreading caused by religious activities. This indicates the need for prevention in important places, one of which is a place of worship or worship activities. Why this can happen, is because the customs and culture of the community in general and the Indonesian population, in particular, are accustomed to conducting religious activities in crowds and the belief of some people in the concept of "mate, sustenance, death has been arranged". This condition makes it difficult to implement health protocols.

One of the da'wah activities that mix art activities with syiar is wayang. Same with other da'wah activities. Wayang activities that are held will usually create a crowd of people who have the potential to become a new cluster in the spread of this virus. So far, the government has not allowed various kinds of activities that can gather a lot of mass. Then the question will arise, how long will this kind of activity stop, even though wayang culture still needs to be preserved and wayang performances will create economic cycles in society, either directly or indirectly.

Miko Cak Coy Pathoknegoro does not deny that this pandemic has caused many puppet activities as well as offline events to be canceled. Even more than 50 events were canceled by the organizers. This is proof that all sectors are affected by the pandemic, even da'i who preach using wayang media.

"In general, the puppeteer is more of the general public, invited to public recitations, invited to 17 tirakatan events and so on before Covid, if now, on this slope, I am canceling 50 schedules."

There was a chance that Miko had in a situation like this. In the midst of the ban on offline activities, which are feared to cause crowds, there are many activities carried out online. Online activities are carried out using various platforms to avoid crowds while still paying attention to the substance and material to be conveyed. Miko has an opportunity here, as a preacher who is familiar with social media Youtube, Facebook, and Instagram makes it easy for all activities carried out by Miko to remain accessible to a wide audience. Miko has recorded limited offline



activities broadcast live online during this pandemic. The search results contained at least 10 talk show activities, MCs, and speakers uploaded on their Youtube Channel.

Another unique activity that can become Miko's potential in preaching by targeting young people during this pandemic is the Miko Cak Coy Goes to School "Virtual" activity. This routine activity is carried out as a form of collaboration with several high schools in the Special Region of Yogyakarta. It has been carried out at least seven times at SMAN 1 Imogiri, SMKN 1 Pajangan, SMAN 1 Dlingo, SMK Negeri 1 Pandak, SMAN 1 Pundong, and SMAN 1 Srandakan. Although the whole activity is not related to wayang, the researcher thinks this is the potential that Miko has in preaching.

Even so, Miko has never carried out puppet activities that were carried out online and then posted or broadcast live on her account. So that it becomes a separate note that it is necessary to improvise by Miko so that activities to preserve puppet culture and spread Islamic teachings can still run. Puppet activities carried out online are felt to be able to reduce the spread of the Covid-19 virus and can be a new alternative in preaching activities in this new normal era.

CONCLUSION

Miko Cacoy Pathoknegoro's preaching activities can be regarded as contemporary da'wah. Conceptually, according to Fahrurrozi, contemporary da'wah has three important things, namely contemporary da'i, contemporary da'wah material, and contemporary da'wah media. All of these important things have been done by Miko, except for making applications to support her da'wah activities. Conceptually, Miko has a term in her da'wah activities, namely WAYANGAJI. Wayangaji activities are different from other puppets. The difference lies in the short duration of the wayang and the lecture in the middle of the wayang. Finally, Miko has the opportunity to carry out da'wah activities in this new normal era by utilizing social media that she had managed long before the pandemic. However, until now there has been no wayang activity that has been carried out online and broadcast live through Miko's social media.

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