

Kokkang Art Studio : Structure and Function of Passing Down Potentials of Caricature Through Generation

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Abstrac

Caricature is a picture which is distorted to send a satirical or funny message. It is portrayed in a printed media with a function of becoming a social control or a sword of opinion. This research has several objectives. First, it discusses the structure and function of KOKKANG art studio. Second, it reviews the learning of intergenerational caricature of KOKKANG art studio in Kaliwungu, Kendal. This research used descriptive qualitative design assisted with the approach from the theory of modern sociology. The supporting data were collected from observation, interview, and documentation. Triangulation of sources and data were used to validate the findings. Then, the data were analysed under the steps of data reduction, presentation, and conclusion (verification). There are some points from the findings of the research. First, the functional structure of KOKKANG art studio is interrelated to other structure. Some function in each position of the organization has worked as their job description. Thus, it impacts the inheritance of drawing caricature which is done by the education section of the organization. Second, the non-formal learning pattern done by the studio is friendly and familiar, thereby it produces the cadres of cartoonists which can maintain their existence. Based on the findings, there are some suggestions to be proposed. First, KOKKANG studio should actively promote and regenerate to keep the existence of it in the future. Second, the teenagers in Kaliwungu should actively participate in the part of the community by joining or following the agenda. Third, local government should be involved in supporting the studio whether morally or materially to continue its existence.

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INTRODUCTION

The development of caricature in Indonesia is strongly related to mass media. According to Hernawan (2012: 84), mass media is hoped to become a strategic place which can make people understand the idea of innovation. Kango (2015: 20) adds that media plays an important role in social and cultural changes in the society. In this case, the media can be a printed or electronic media which is distributed in local or national scales. Caricature is strongly related to printed media considering that it becomes the place where caricaturist publish their product. It can be said that media is a close partner to caricature. Without media, it will be difficult to bring caricature to the society. The printed media can be a newspaper or magazine. According to Dharmayanti (2012: 2) as a printed material, magazine has strong roles in portraying verbal symbols, picture, and colours.

Caricature is a part of fine arts. It is a distorted picture which is inserted with hilarious or satirical message. In Susanto (2011: 215), caricature is a satire which comes from a deformed process from the real figure. Caricature is an excessive deformation of people's face, through their physical look, with certain message or event (read Aditama, 2014; Abidin, 2016). Generally, caricature collaborates with mass media, since it becomes a sword of opinion, critics, or an effective critics to a writing or literature. As what is said by Feldman (1967: 36) "all work of art perform a social function, since they are created for an audience". This statement affirms that caricature is the part of fine arts which becomes a social control in the society. It is a fine art which is strongly dependent to printed media. Caricature is an illustration which tells a message with wide range of meaning depend on from whom the message and with whom the cartoon is given (read Cahyadi, 2010; Hasyim, 2014 and Gamaliel 2015). The themes of the mass media are regarding hot issues in the society in the fields of education, social, culture, politics, etc.

Society in Kaliwungu is a community which has its unique characteristics amongst

Kendal regency. It is seen from the existence of an art community which focuses on caricature since 1980s. This art community has worked from decades with different works and accolades many achievement from local to international competition.

According to Suparti, Triyanto, and Cahyono, Agus. (2017: 116), Art in communal owned by the community, so attached closely to values and norm apply amid the people of his supporters. As said by Jazuli (2014: 37), all forms of art are bonded with certain community and culture. It is supported by Triyanto (2015: 564) that culture is a background for a normative society which bears typical character to other groups. In this case, caricature community in Kaliwungu has its own identity for the society in this area.

The demography of Kaliwungu society shows that most of them are religious and plural. They civilize the north coastal area of Java. This thing brings the uniqueness to the district. As what is said by Rohidi (2000: 54), Kendal community (including Kaliwungu) has resided in the area since 1560s. This area is resided by many santri (Islamic school students). This condition becomes the background of the establishment of KOKKANG which stands for Kelompok Karikaturis Kaliwungu or Kaliwungu Caricature Group. The group initially provides the illustration of Kaliwungu people's daily life; then, it develops to become the daily life of Indonesian. Based on Kusrianto (in Maharsani, 2011 : 92) illustration is a visual art which emphasizes certain meaning or goals.

KOKKANG has promoted the name of Kaliwungu for the readers of newspaper. In the next development, it brings impact to teenager in Kaliwungu to draw caricature. Automatically, this activity is also a learning process of art education in non-formal way, knowing that teaching art should not only from formal school. As explained by Pamadhi (2012: 1), the teaching of art in the society is a conservation of traditional culture, which is also a part of their social life.

The structure and function to the drawing of caricature in KOKKANG are interesting to

be discussed as the existence of the studio is rare nowadays. From this research, it is expected that it becomes a reference for the inheriting of culture for the next generation to promote the studio of caricature. Therefore, it needs conservativeness through the efforts of preservation, research, or documentation of traditional arts (read Triyanto, Rokhmat, Mujiyono, and Sugiarto 2016:95).

There are some prior researches regarding caricature, like (2015) Roikan which discusses the creative process and kinship relation in KOKKANG; Zulkarnaen (2014), which reviews the caricature of Wahyu, who turns out to be a member of KOKKANG; and Caturisma J. (2011), who analyses the caricature of Oom Pasikom in Kompas as a medium of critics. Meanwhile, the research regarding structure and function are Triyanto (2015), focusing on the enculturation of rustling in Mayong Lor village; article of Marzali (1997), highlighting the theory of Structural-Functionalism; and Kodiran (2014), regarding the passing of culture and personality.

The studies above provides varieties of reference and perspectives under the discipline of sociology to analyse the structure and function under the theory of Talcott Parsons. From Ritzer (1992: 25), structural functionalism emphasizes the order and neglect conflict and changes in the society. Society is a social system which consists of related and united parts or elements in an equilibrium. The basic assumption is in each structure of social system is functional to other thing. In contrast, if it is not functional, the structure will not be lost by itself. To discuss the learning of caricature in KOKKANG, the writer uses the concept of Daryanto (2015: 141) who mentions the components of learning, among others, educators, students, learning objectives, learning methods, and learning evaluation. The relation between the components forms an activity called as learning process. This research aims to discuss the structure and function of KOKKANG art studio and discuss the learning of intergeneration caricature production by the studio in Kaliwungu, Kendal.

METHODS

This research is a qualitative research which finds descriptive data of words from interviewees and the observed natural behavior. From the structure and function of KOKKANG, the approaches underlying the analysis of this research are sociology and anthropology. Sociology is related to structure and function in the studio, while anthropology is related to the regeneration of caricature training. The research is located in Kaliwungu, Kendal, Central Java.

The sources of data in this research are divided into two parts; primary data, interview with the founder, head, education section, secretary, members, and the students of KOKKANG; and secondary data, from the archives, documents, photos, videos, certificates, and books relevant to the research. The data of the research were collected by observation, documentation, and interview. The data were then analysed through reduction, presentation, and verification (read Rohidi, 2011: 233).

RESULT AND DISCUSSION

Structure and Function of KOKKANG Art Studio

This research uses Talcott Parsons' structural functionalism theory, assuming that there is an understanding or perspective in sociology which deems society as a system containing interconnected parts which cannot be function without the other parts. In Ritzer (1992: 23), in modern sociology, social institution tends to be seen as the relation of norms and values orbiting human activities or both. There are some types of the social institution: family, government, economy, education, religion, and science. Giddens (in Sutrisno and Putranto, 2005: 187) says that structure and actors are the duality which supports each other.

According to Ritzer (1992: 25), structural functionalism is related to order and neglect conflict and changes in the society. Society is a social system which consist of interrelated parts or elements uniting in an equilibrium. The basic assumption is each structure in the social system

is functional to the other. Otherwise, if it is not functional, the structure will lose.

Based on Scott (2012: 169), socialization from individual to shared value system gives the real portrayal of society, that they can identify how to act in certain situation and how to expect others return after it. Meanwhile, Malarsih, dkk (2017: 137) explains that social system is related to the pattern of human action. This social system is a human activity to interact, relate, and connect with other people everytime. From Willy, Utomo, and Wadiyo (2016: 2), every parts or structure in social system is functional to other structure. Moreover, they add that society is a social system consisting of parts of elements integrating to a harmony. In conclusion, KOKKANG is a part of social system which has structure and function.

The structure of organization in KOKKANG consists of: leader, vice leader, treasurers, secretary, public relation, section of education, section, or publication, and section of infrastructure. The administration of KOKKANG begins with how to administer the parts of each structure and from each position with their job description. Every section has different roles and functions but related to each other and work in synergy. If the studio holds an event, each section will act based on their role. In this case, it is commanded by the leader of the studio. The management in the structure and function of a community has worked well from time to time although the structure has been mandated to other people. This thing does not influence the existence of the studio. Through the structure made by the leader as the founder of the organization, this institution has produced many famous caricaturists in Indonesia. The structure has proved to work well in the structure and function of KOKKANG. Below is the structure of the organization.

The description of the job to each position is as follows:

- Leader : Set, guide, and direct the studio
- Vice Leader : Assist or in charge of becoming the leader when the leader is not in charge

Secretary : Notes all events and do the bookkeeping to all programs

Treasurer : Notes all financial bookkeepings in and outside the studio

Public Relation : Source of information and news.

Team of Education (creative) : Educate new members and the society, generally to institution and school

Team of Infrastructure : Provides the required equipments for the community

Team of Publication : Publish the drawing of the member as the source of information

The task of each position is executed during the period of working. Each position is mandated based on each people's personality. In this case, the leader has the authority to determine the work of the studio that it impacts the synergy of the group.

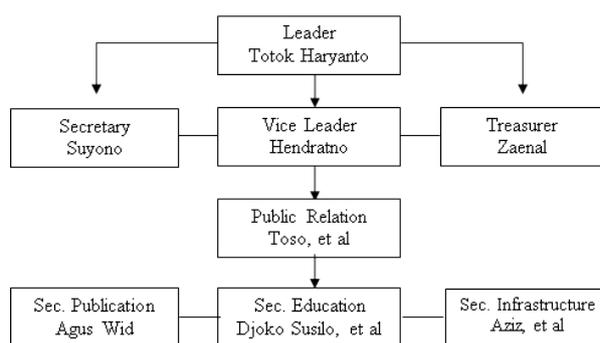


Figure 1. Structure of Organization in KOKKANG

The Teaching of Caricature of KOKKANG Art Studio

The process of teaching caricature in KOKKANG is the process of art education to the society. According to Arisyanto, Cahyono, and Hartono (2017: 75), art supposed to be developed by adding new elements to make it more dynamic and give new meaning. The teaching and learning activity in KOKKANG is a process of educating students to develop their skills. It is done by Djoko Susilo as the teacher of teenagers or children as the students. The activity also maintains the local wisdoms in Kaliwungu as this studio has remained existed for a long time. The teaching in KOKKANG

has functions to preserve and flourish the the creativity of the surrounding community. The well-structured and well-functioned of the organization in KOKKANG impacts the regeneration of the caricature drawing; thereby, it will be passed well through generation.

Based on Sugiarto, Rohidi & Sumaryanto (2017: 87), Education is not only limited in a formal situation (education in public schools), but also includes education in informal and non-formal situations. The education process in KOKKANG can be categorized as non-formal education. The learning process are all done by the section of education in the organization. This process is administered by Djoko Susilo. Meanwhile, the students who admitted to the class are mostly teenagers from Senior High School levels. The section has important role to the institution or the society. In this case, the learning process draws the training of drawing caricature from the beginning to the finishing. This thing is done in once a week.

Considering that learning process has several components, as inferred by Daryanto (2015: 141), the components of education includes educators (teachers), students, learning objectives, learning methods, and learning evaluation. The relation between the components will form an action called as learning process. Hartono (2010: 3) affirms that learning is a system consisting of interrelated components, like teachers, students, objectives, materials, methods, media, and evaluation.

The teaching led by Djoko Susilo includes several steps. The methods of learning is different to formal education, since in this school, the teacher emphasizes on sharpen the skills of the students. The learning method of the section teaches students in lecture, questions and answers section, and demonstration. The media is not only applied in the lecture, but also in giving the example of drawing caricature. Meanwhile, the training done by the teacher is mostly in outdoor space, whether in a terrace or in a fields depending on the demography of the students (students, teenagers, or common people). The figures below shows the learning

process of caricature led by the teachers of KOKKANG art studio.



Figure 2. Pictures of Caricature Drawing Training by KOKKANG

KOKKANG has a different goal with formal schools learning, considering its nature as a non-formal platform. The teacher wants to insert creative values to students that they can show it from the caricature they made. The students can express their impression on the things happened in their surrounding through their drawing. These are the products of the students caricature.



Figure 3. Students' Caricatures

CONCLUSION

Based on the discussion, it can be concluded that the structure in KOKKANG art studio is functional. Each section has worked according to their job description during their period. The functionality of the structure can be seen from the section of education which has worked well in teaching caricature once a week. The regeneration of the caricature has done by teaching the skills to students in the form of caricature training. The process of teachings include lecture, demonstration, and discussion. This training is indirectly a process of inheriting things from one generation to the next generation. Under a clear objective, the process of passing the organization to the next terms can be maintained and the teaching of caricature can be continued as well. The non-formal learning done in comforted condition and familiar way. It has produced cartoonists who have preserved and promoted the existence of the studio to the world.

From the findings and discussion, the writer suggested that the important stakeholders should maintain the regeneration of teaching caricature which can adopt the pattern of non-formal education as the strategy of studio-based tutoring which is still relevant to this research.

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