

Creation *Leumo Lon Sayang, Sayang Na Leumo* Dance as a Criticism of Aceh Besar Regent Regulation No.5/2021

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ABSTRACT

Public order is an ideal that can create calm, comfort and tranquility in people's lives. However, this is still far from being felt by the people of Jantho City, Aceh Besar Regency. This is due to the large number of livestock roaming around in public places such as residential areas, offices, parks, roads, etc. The rise in cases such as accidents, crop destruction and environmental pollution caused by animal waste needs to be a cause for concern. The regional government through Aceh Besar Regent Regulation No.5/2021 concerning Procedures for Controlling Livestock in Aceh Besar Regency has made efforts to prevent and resolve the above problems. In fact, until now the government seems to have turned a blind eye to what is happening in public. This needs to be a common concern in order to create order in livestock that is oriented towards orderly community life. This phenomenon is interesting to actualize in the form of a dance work entitled "*Leumo Lon Sayang, Sayang Na Leumo*". The aim of this research is to create a dance as criticism regarding Aceh Besar Regent Regulation No.5/2021. The method used in this research is Alma Hawkins method which consists of exploration, improvisation and forming.

KEYWORDS

Livestock
Choreography
Regulation
Aceh Besar
Critics

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INTRODUCTION

Aceh Besar is one of the areas that has the largest livestock population in Aceh (Husna, 2022). This livestock population is not only growing in areas that have livestock, but also in Jantho City which is the capital of Aceh Besar Regency. Seeing this, the government has made efforts to control livestock through Qanun/Regional Regulations, namely Aceh Besar Regent Regulation Number 5 of 2021 concerning Procedures for Controlling Livestock in Aceh Besar Regency. This regulation is an implementation of Qanun Aceh Besar Number 5 of 2019 concerning the Implementation of Public Order and Community Peace. With these regulations, the government can supervise and control the order of livestock.

Public order is a dream for the wider community. However, this seems to only be a hope for the community, especially the people of Jantho City, Aceh Besar. In fact, the phenomenon that occurs in society shows that regional regulations are not implemented well (Sarah, 2022). This is proven by farmers who let their livestock roam in public places. In fact, based on Aceh Besar Regent Regulation Number 5 of 2021 Chapter 6, it is regulated that livestock owners are prohibited from releasing their livestock in public places which could disturb the public (Peraturan Bupati Aceh Besar, 2021). Sadly, this phenomenon occurs in Jantho City Center as the administrative center of Aceh Besar Regency, in fact this area is monitored

every day by regional leaders.

The Regional Government, through Satpol PP-WH, has made efforts to control roaming livestock, namely by expelling the animals from the streets and public places, as well as confiscating "stubborn" livestock. However, these efforts are considered less effective, because this will continue to happen if farmers continue to release livestock in public places. Several types of livestock that roam Jantho City are goats, oxen, and buffalo. These animals roaming around in hordes not only disrupt order, but also damage waga plants, feces that are scattered everywhere, causing pollution, as well as animals that sleep in the middle and/or shoulders of the road. Of the many violations, the case that is of concern is accidents for motor vehicle drivers caused by livestock.

Chapter 7 in the Regent's Regulation explains that accidents caused by livestock are the responsibility of the livestock owner. However, this is different from its implementation, when losses occur due to livestock, no one in the community claims the animal, so no one party is responsible. Erlinda (interview, March 20, 2023) as a victim of a motorbike accident and also a lecturer at the Performing Arts Department of the Indonesian Institute of Cultural Arts, Aceh, explained that she had an accident on the Simpang Jantho-Jantho City road at the end of 2021 and underwent surgery on her little finger. At the time of the incident, Erlinda was riding a motorbike headed for the ISBI Aceh Campus, but suddenly a cow crossed in front of her so the accident could not be avoided.

A student at the Fine Arts and Design Department of the Indonesian Institute of Arts and Culture, Aceh, also had an accident one night in January 2022. Munadial Jannah (interview, March 23, 2023) said that while driving at night in Jantho City suddenly a herd of cows crossed the road, Jannah, who was shocked by the group, did not have time to stop her motorbike until an accident occurred. Jannah suffered a brain concussion and underwent head surgery at her own expense.

Based on the explanation above, it can be concluded that Regent Regulation Number 5 of 2021 hasn't been implemented effectively. This is proven by cases as described previously and the large number of livestock roaming around residential areas, roads, parks and other public places. The government and livestock farmers seem to be turning a blind eye to incidents/cases related to livestock order that have hit the center of Aceh Besar city. The author is interested in using the phenomenon related to orderliness of livestock in Jantho City as an idea for creating dance works of art. This dance work is a criticism of the government's efforts to take firm steps to control livestock in Aceh Besar, especially Jantho City. It is hoped that all parties related to this matter, such as the government, livestock breeders and the general public, can contribute to creating public order. Socialization and guidance from the government is urgently needed so that the public and livestock farmers can understand the risks posed by livestock roaming in public places. This dance work is one of the media for socialization. This explanation is an important point that is of interest to researchers in creating the work of art entitled "*Leumo Lon Sayang, Sayang Na Leumo*".

The title *Leumo Lon Sayang, Sayang Na Leumo* is Acehnese which means "my darling ox, regretted there is an ox". This title is classified as a figure of speech of irony, namely a subtle allusion to the actual situation (Prihantini, 2015). *Leumo Lon Sayang, Sayang Na Leumo* in the context of this work can be interpreted as love for creatures created by God, but behind this love there is disappointment with the presence of these creatures.

METHOD

The method used in this research is the artistic research method or what is known as the creation method. This method consists of several stages that help researchers in researching

objects and dance creation. The method used refers to the creation method promoted by Alma Hawkins. Hawkins in Susanti (2015) states that there are three stages in composing a dance work, that is exploration, improvisation, and forming.

Exploration Stage

The exploration stage is the initial stage in creating a work of dance art. At this stage the title/theme/topic that will be studied in dance creation begins to be determined and the process of determining the conceptual creation is carried out. In searching for the data needed, researchers used qualitative methods. Qualitative research is an umbrella for a broader and more diverse approach to studying life or natural social events (Saldana, 2011). Research on works of art regarding criticism of the implementation of government regulations is the result of thoughts that occur based on natural phenomena that occur in society. In qualitative research, the researcher is the key instrument (researcher as key instrument) who collects data himself through documentation, observation and interviews with participants (Cresswell, 2010). Qualitative was chosen because the researcher carried out direct interaction in collecting data on subjects and objects in the creation of this work of art. There are four techniques used to collect data in designing this work of art. The data collected aims to determine and select the right topic to use as an idea for the content of a work of art. The data collection techniques used is literature review; observation; interview; and documentation.

Improvisation Stage

This stage is an implementation in finding a form or model of dance work. The dance form in this research is based on the author's understanding and empirical experience in interpreting a phenomenon into movement vocabulary. At this stage, integration between various movement discoveries and trial and error techniques is also determined, namely testing techniques and the appropriateness of movements to suit the dance theme.

The theme used in creating this dance work is literal. Literary themes can convey certain messages from the choreographer to the audience (Cufara, et. al., 2021). This theme can convey criticism and suggestions regarding the implementation of Regent Regulation No. 5 of 2021 through movements based on the choreographer's personal expression. Basically, the movements that are formed and developed originate from Acehese dance movements, namely the Seudati Inong Dance. The essence of this movement can represent a rule that is firm but still soft for society.

Forming Stage

At this stage, vocabulary is organized into material that is worked on in one unit. The forming stage determines the overall shape of the work through combining symbols and other parameters such as props, musical accompaniment, clothing, make-up, and others. Ultimately, weight in art will also be determined at this stage which includes complexity, simplicity and intensity.

The symbols used in this dance work are actualized through the use of dance properties. Dance props are all equipment that is held or used in dancing to support the dance work (Maharani, Ismunandar, & Sanulita, 2018). Based on this explanation, the equipment used to support the symbols in this work includes cow bells which symbolize livestock and blindfolds which symbolize the indifference of various parties in seeing the phenomenon that occur.

The dance accompaniment used to support and build dance elements is a combination

of electronic and acoustic music. Electronic music is played directly through DAW Logic Pro. At this formation stage, a training process is carried out between dancers and musicians. These exercises aim to process all dance elements into a unified whole. The process of forming movements is carried out using the demonstration method, meaning that the choreographer demonstrates the movements and they are imitated by the dancers, as is the case with music. The composer gives the material orally to the musician, then the musician translates the musical material using musical instruments.

RESULT AND DISCUSSION

A. Implementation of Aceh Besar Regent Regulation Number 5 of 2021

The regulations regarding orderliness of livestock in Aceh Besar are contained in the Regulation of the Regent of Aceh Besar Number 5 of 2021. This regulation was born from several considerations, including the need to regulate, guide and supervise the care of livestock. This consideration is oriented towards efforts to maintain public order. This regent's regulation was stipulated in Jantho City on March 19 2021. Based on the regulatory text, livestock are divided into two types, namely large and small livestock. Large livestock include cows, buffalo and horses, while small livestock include goats, sheep and deer (Peraturan Bupati Aceh Besar, 2021). Of the several types of livestock, cows, buffalo and goats are the animals most often found in disorderly conditions in Jantho City, Aceh Besar Regency. What is meant by disorder is the frequency of livestock crossing the main road, entering the yard, sleeping in the middle of the main road, and so on.

The text of this regent's regulation also explains in detail the objects and subjects as well as matters relating to the order of livestock. This explanation includes places where livestock animals are prohibited from roaming, sanctions, and forms of controlling livestock animals. However, this never seems to be a solution to all the problems caused by disorderly livestock.

The massive number of livestock roaming around causes public order to be disrupted. Some of the consequences of this case that are considered important to get the government's attention are accidents. This is sad considering that Chapter 7 explains that road user accidents caused by roaming livestock are the responsibility of the subject, namely the livestock owner. The Head of the Aceh Besar Pamong Praja and Wilayatul Hisbah Police Departmen (Pol PP and WH) stated:

“When accidents occur caused by livestock, often no owner can claim the animal. Pol PP and WH are also unable to trace the owners of the animals, because many of the livestock are not registered with the Department of Agriculture, so the victims have to bear the consequences of accidents, including the costs of losses and medical treatment (Muhajir, 2023)”

Regarding the obligation to register livestock animals, it has been written in Chapter 5 of the Aceh Besar Regent's Regulation Number 5 of 2021. This aims to facilitate monitoring of matters related to these animals, including animal health, breeding, and even liability such as accidents.

Public order is the responsibility of all parties. Not only the government, but the community and animal owners are also obliged to implement this regent's regulation. The Pol PP and WH units are the organizing agencies and prepare SOP related to controlling livestock animals. SatPol PP and WH have taken many actions to implement these regulations. It is known that socialization of regulations has been carried out through radio broadcasts, patrols to evict livestock, confiscate livestock, impose sanctions on registered owners, and so on.

Keuchik (Village Head) of Gampong Jantho Makmur, Jantho City, Aceh Besar, namely Sabri, also explained that there had been direct outreach and guidance to the community regarding animal order. Sabri (2023) explained that socialization had been carried out by gathering residents at the village hall, but the community seemed to ignore this. Likewise with coaching, several breeders have been successfully trained by building livestock cages, even though these cages do not comply with applicable regulations, but there are also breeders who want to build cages but the materials and equipment must be provided by the government.

It cannot be denied that public order for the people of Jantho City has not yet been realized. This is because control over livestock has not been implemented properly. Some control activities are considered less effective, especially the form of socialization carried out by the government. Apart from that, low public awareness of order is also the reason why regulations have not been implemented properly.

Socialization via radio is considered less effective. It is known that nowadays not many people listen to the radio. This is in accordance with the statements of several livestock owner respondents whose names did not wish to be mentioned, admitting that they never knew about the existence of these regulations, especially socialization via radio. For them, releasing animals is an efficient way of raising livestock. Animals can freely look for food in Jantho City, which is still relatively beautiful with lots of grass as a source of livestock food.

Pamong Praja Police and Wilayatul Hisbah Department have also carried out patrols on the highway. Patrols are carried out to expel animals that are deemed to disturb order. However, this is also less effective and inefficient. Animals that have been expelled will certainly return after some time. Muhajir (2023) also explains that eviction of animals is an effort to prevent accidents or damage to home and office yards caused by livestock. Not only eviction, but also cleaning up animal feces scattered on the highway.

Efforts to capture and confiscate animals have also been carried out by related parties. The animals caught are those that are proven to disrupt order, such as causing accidents or eating residents' plants. Catching efforts are carried out with tools in the form of nets. However, this also has not been able to create public order. It is known that people who claim the animal do not want to pay the fine and go on a rampage at the office/place where the animal is impounded. Apart from that, there are also owners who find out their animals have been confiscated and don't care. This causes many animals that have been caught to be auctioned to the public. Some breeders are also willing to pay fines, but the percentage of breeders like this is very small.

Regent Regulation Number 5 of 2021 which has not been implemented properly is the responsibility of all parties. Satpol PP and WH and related parties have made various efforts, although some of these efforts have not been effective and efficient. The public and livestock breeders are also considered to be less concerned about the importance of maintaining public order. Although there are breeders who build cages, most of these cages are located close to residential areas. This is contrary to the description of Chapter 5 of the regulation.

B. Creative Ideas in "*Leumo Lon Sayang, Sayang Na Leumo*"

Dance is an art that can function as a medium of communication (Sumaryono, 2011). Thus, dance can be a medium for criticism expressed through movement. Dance as a medium for criticism is an effort to express personal expression as a protest against the reality of certain problems (Putriaji & Putra, 2017). The problem referred to in this case is the

implementation of Aceh Besar Regent Regulation Number 5 of 2021 which has not gone well. This criticism was expressed through the creation of a dance work entitled "*Leumo Lon Sayang, Sayang Na Leumo*".

The dance work "*Leumo Lon Sayang, Sayang Na Leumo*" is actualized in three parts of the work. The first part represents the form of riot/disorder caused by livestock, the second part represents the indifference of society or the government to the reality, while the third part contains real suggestions and hopes for achieving order as the people's dream. These three parts are presented in a complete series of works without being separated, but in one unified form of work.

C. Creative Concept in "*Leumo Lon Sayang, Sayang Na Leumo*"

The creative concept of art creation is a thought that helps in realizing aesthetic expression into a work of art (Gusmanto & Rahman, 2022). Thus, in a creative process of art creation, conceptual creation is very necessary. What is meant by the creative concept are things related to the process of creating works of art, such as themes, movements and other elements that form dance works of art.

1. Type and Theme

The "*Leumo Lon Sayang, Sayang Na Leumo*" dance is done with a dramatic type. This type can represent conflict and contain the idea of communication (Oktavianus, Cufara, & Gusmanto, 2022). Through the dramatic type, the author can convey the conflict regarding public order caused by livestock in Jantho City, Aceh Besar Regency. Based on the type used, the theme of this work is literal. Literal themes can convey messages that are interpreted in the form of movements and symbols based on the choreographer's interpretation (Cufara et al., 2021). In the "*Leumo Lon Sayang, Sayang Na Leumo*" this theme can convey criticism and suggestions regarding orderliness of livestock based on the implementation of Regent Regulation Number 5 of 2021.

2. Motion

Basically, the movements that are formed and developed originate from Acehnese dance movements, namely the Seudati Inong Dance. This dance is used as a source of movement because it has firm, strong and gentle movement characteristics (Manalu & Febryanti Sukman, 2020). The essence of this movement can represent a firm rule. Apart from the movement sources above, several types of exploratory movement are also used in this work. These movements are the result of interpretation of the characteristics of livestock movements, such as movements when animals walk, eat, sleep and run in groups.

3. Property

Dance props are all equipment that is held or used in dancing to support the dance (Maharani et al., 2018). The props used include cow bells, blindfolds, nets, as well as stagers and wooden blocks. Cow bells symbolize livestock. The bells in this work are not used as necklaces like livestock, but are held as if they are attached to the dancer's hands. In this way, the bell that is held can be worked freely to produce sounds as the internal music of the dance.



Figure 1. Properties of Cow Bells

The blindfold used in this work is made of mesh with dense holes and is decorated with several small bells (rattles). This symbolizes the indifference of various parties in seeing the phenomenon that is occurring, where they can see it but it is as if it is not visible. Likewise with dancers, they can see through the blindfold hole, but because the shape of the hole is so tight it is as if they cannot see the bells that are close to their eyes.



Figure 2. Blindfold Properties

The net is used to symbolize a shackled atmosphere. Being shackled is interpreted as a result of chaotic situation. All parties are victims in this case. The subject becomes the victim of the object, and the object also becomes the victim of the subject. This is described as people becoming victims of accidents, the government becoming victims of mass outrage, farmers losing their livestock, and even livestock becoming victims due to farmers not impounding their livestock.



Figure 3. Mesh Properties

Stager and wooden beams symbolize livestock pens. The cage is the solution to the problem of order. It is not only the responsibility of breeders, the government also has an obligation to facilitate cages for breeders who are unable to provide livestock cages and village administrators can include them in the village expenditure budget. Wooden blocks are used by each dancer separately and can be arranged/put together with a Stager to resemble a cage. This symbolizes that divisions or problems always have a way out. The wooden blocks are also wrapped with glowing stickers which produce light which symbolizes a glimmer of hope for solving the livestock problem.



Figure 4. Stager and Wood Beam Properties

4. Dance Accompaniment Music

The dance music used in this dance consists of two types, namely internal music and external music. Internal music is music that comes from the dancer himself (Gusmanto & Rahmatullah, 2021). Thus, internal music is sounds that are processed based on the movements of the dancer. Based on the explanation of internal music, external music is music that comes from outside the dancer. The internal music used is a bell held by the dancer. Bell music is used in the first section. In this section, the music that accompanies the dance only comes from bell movements combined with several vocal syllables. The external music used consists of types, namely acoustic and electronic music. Acoustic music is used in the second part of the work by working on rapa'i, small gong, vocals and wind instruments. The musical that was developed comes from the traditional Acehese musical idiom. In the third part, a combination of acoustic and electronic instruments is used. Electronic music is played directly using DAW Logic Pro. The tracks used in electronic music are Loop

production which can be controlled manually.



Figure 5. Musical Instruments

5. Dancer

The dancers in this work consist of three elements, namely group dancers, female actors and male actors. The group of dancers consists of six female dancers. In the first part four musicians also act as dancers consisting of three men and one woman, but in the second and third parts there is only a group of six female dancers. Male actors play the role of the government, while female actors play the role of the community. The actor in this work carries out dialogue in the form of a monologue, namely dialogue carried out alone. This means that female and male actors are not present at the same time. Male actors appear at the beginning and end of the work, while female actors appear as a transition from the second to the third part of the work.

6. Makeup and Costume

Makeup is facial styling using cosmetics which aims to change a person's appearance (Oktavianus et al., 2022). The use of make-up in dance will support the character and appearance presented. The make-up used in this dance work is of the character type. Character make-up is a type of stage make-up that aims to emphasize the character you want to portray (Paranti, Jazuli, & Firdaus, 2021). The characters that we want to emphasize in this work are the characters of livestock. The use of dance costume in this work aims to support the artistry of the dance. The clothing worn by the dancers is a brown tunic decorated with cow-like feathers and black jogger pants. The head is also decorated with furry cloth.



Figure 6. Makeup and Dance Clothing

7. Performance Stage

The dance work "Leumo Lon Sayang, Sayang Na Leumo" was performed in the hall of Campus (old building) of the Aceh Indonesian Institute of Arts and Culture. The stage space

used in this work consists of three performance rooms. Each piece of work has a different space and stage. In the first part, the space used is the building lobby with an arena stage. Waluyo in Saaduddin (2017) explained that the arena stage is a stage that is parallel to the audience. The arena concept in the first part of the work is experimental where the audience and presenter of the work mingle with each other, meaning that there is no spatial boundary at all between the audience and the presenter.

The performance space for the second and third parts of the work is the hall of the building. In the second part, the space used is the part where the audience seats are vacated (the floor below the stage). The type of stage used in this section is a one-way arena. One-way arena refers to a position parallel to the audience but the performance can only be enjoyed from the front. Meanwhile, in the third part, the space used is the stage of the hall. The stage in the third section refers to the conventional stage or proscenium type.

Based on the description of the performance space above, it can be concluded that the performance of the work was held in three different rooms. Spectators or audiences also get a different viewing experience, because they will walk through the first performance room to the second.

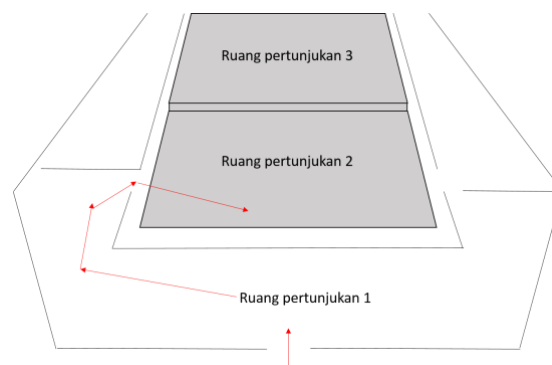


Figure 7. Performance Stage Design

8. Form of "Leumo Lon Sayang, Sayang Na Leumo"

a. First part

This dance work begins with the audience entering the performance room first. When the audience enters the room, a male actor is already in the middle of the room to welcome the audience. There was the hustle and bustle of the audience waiting for the dance piece to start. The actor suddenly shouted and started a monologue. In this segment, the actor plays the role of the government socializing the Aceh Besar Regent Regulation Number 5 of 2021. The contents of the monologue are excerpts from several articles in the regulation. Without the audience realizing it, they have become part of the work's presentation, acting as citizens. Actors as government officials act in scenes such as giving speeches to citizens.



Figure 8. Monologue in Part One

A few moments while the speech was still going on, suddenly all the dancers and musicians came out from behind the actor. The dancer came out while ringing the bell until it jangled and hit the actor, immediately the actor fell. This scene represents a herd of livestock crashing into residents and disrupting order. When the scene was in progress, all the audience immediately stepped aside and made room for the presenter of the work. This illustrates people's fear of roaming animals.



Figure 9. Dancers Appear in Groups

In the next scene, all the dancers and musicians explore the entire first performance room. While this scene is taking place, the actor continues to monologue which ends with an angry scene. This represents a situation where no one listens to and implements the regulations made by the government. The actor's scene ends with the process of sticking announcements on several parts of the performance room walls, then the actor leaves the performance.



Figure 10. Angry Scene

After the actors leave the performance space, all presenters gather on the right side of the performance space. In this scene, the presenter performs a short movement and then suddenly runs towards the audience on the left side of the performance room. The presenter was given the freedom to hit the audience in the room, so that many audience members screamed and even spilled the drinks they were carrying when they were hit. This describes an accident situation that is often caused by roaming livestock.



Figure 11. Scene of hitting the audience

After hitting the audience, all the presenters returned to exploring the space. As the exploration progressed, all the musicians played the rampak rhythmic motif which ended with the sound "Mooo" like the sound of a cow. This rampak game is played twice, at the end of the music, six dancers gather in the middle of the stage in a formation determined by the choreographer, while four musicians sit in each corner of the dancers. The scene continues with a scene of excessive chewing. This describes the situation of livestock that like to eat residents' plants.



Figure 12. Eating scene

After the eating scene lasts for a while, all the dancers split up and do dance moves. This movement comes from the stylized Seudati Inong dance movements. The performance continues with rampak movements by all the presenters combined with the production of bells. This series of movements continues with all the presenters running randomly around the performance space. This running scene is structured to allow two dancers and a musician to leave the first performance room and head to the second performance room. So at the end of the first part of the work only four dancers and three musicians remained.



Figure 13. Rampak Motion Scene

The end of the first part of the work is when the dancer performs a movement by lying face down. This scene depicts the situation of livestock animals who like to sleep in the middle of the highway, disrupting traffic order and risking causing accidents. The next scene is where all the presenters stand up and perform a scene of driving the audience into the second performance room. This scene is a criticism that livestock animals are more powerful than humans. This is illustrated by the dancers who act as animals, expelling the audience as humans. This scene is accompanied by the sound "Husshh...husshh...husshh" like someone chasing away an animal.

b. Second part

The second part begins when the entire audience enters the second performance room. Before the audience enters the room, the dancers and musicians who go first to the performance room have played a dance scene. The scene at the beginning is an improvisation by a dancer. All dancers in the second part wear blindfolds. Improvisation continues until the entire audience enters the performance space. This improvisational part ends with a change in the musical accompaniment which provides tight accents. This scene continues

with another dancer entering the stage and performing movements in a duet. The atmosphere suddenly changes when the music plays rhythms processing accents from musical instruments and vocal screams. At this time, all the dancers can be seen entering the stage and performing jumping and rolling movements alternately.



Figure 14. Jumping and Rolling Motion

The scene continues with a dancer's improvisation. When one dancer improvises, the other dancer makes a jerking movement with his head and hands forward as if to signal "refuse". This scene represents a protest against the government which seems to be turning a blind eye to the chaos occurring in its government area. Apart from the government, protests were also made against livestock farmers who seemed to have never felt guilty about releasing their livestock in public places. Protests were also carried out against residents who seemed to only be victims even though they also had a role in implementing regulations through concrete actions such as reminding each other and participating in socialization.



Figure 15. Protest Scene

This protest scene was developed into a longer and more varied choreography. In general, the second part has a tense atmosphere and is full of accentuation, both by the dance presented and by the accompanying music. The second part also contains many scenes depicting conflict or chaotic situations. This conflict is actualized through tug-of-war movements between the dancers and accentuation through head shaking. The conflict described in the second part is not only about the consequences caused by livestock, but also all related parties who cannot control the situation. This is depicted through falling and rolling movements. Apart from movement, conflict is also depicted through the movement of meters or time signatures in the form of polymeters and heterometers. Odd bars such as measure 3, 5 and 7 often appear in the second part, this is actualized through dance

movements accompanied by music full of accentuation.



Figure 16. Head Accentuation

The final scene in the second part is the scene of removing the blindfold accompanied by the entry of the female actor. The scene of removing the blindfold is a shared hope that all parties can see for real and take action to overcome the problems that occur and implement regulations regarding orderliness of livestock. This scene of removing the blindfold is done while walking backwards towards the back corner of the stage. The blindfold is stretched with both hands while shaking it, producing a rattling sound. When all the dancers walk backwards, the female actor walks forward in front of the group of dancers to the center of the stage.



Figure 17. Scene of removing the blindfold

The female actor in this part wears a net that covers her entire body. Thus, it can be concluded that the actors in this section play the role of victims, namely livestock captured by Satpol PP and WH officers. Not only do they play livestock, but actors also play human beings who become victims of chaotic situations. Thus, the victims in question are not only humans, but livestock are also victims. The female actor performs a monologue accompanied by sad music. The content of the monologue delivered is about the heartache of victims, both human and animal. In this situation, it can be understood that livestock animals are actually innocent, because they do not have reason like humans. Sleeping on the street, wandering around, and eating people's plants are natural instincts of animals. Through this monologue scene, the actor invites all parties to open their eyes and ears and start improving together to implement Aceh Besar Regent Regulation Number 5 of 2021.



Figure 18. Female Actor Monologue

While the monologue is going on, dancers occasionally enter the stage and perform movements. The movements danced function as reinforcement for the message conveyed by the monologue. These movements take the form of dancers carrying each other, falling in chains, and continuous rolling movements. This illustrates that public order is a burden that must be shared by both the government, livestock breeders and the community. When a burden is a shared responsibility, the burden can be easily resolved.

The second part of this dance work ends when the actors move from below to above the stage. This means that the actor while performing the monologue also walks from the second performance space to the third performance space, namely on the proscenium stage. Above the proscenium stage there are props covered by cloth. Assisted by two dancers, the actor continues to perform a monologue which ends with a scene of removing the cloth and leaving the performance space.



Figure 19. Final Scene of Part Two

c. Third Part

The third part begins with background music using major chords. The sound of the music that is presented changes the sad atmosphere to a bright one. For a moment, the audience only saw props in the form of a Stager on stage and electronic music played in the form of background chords from a soft synthesizer. There are no dancers on stage, only a white visual Stager with blue lighting. This aims to provide visuals with an atmosphere of calm to the audience.

The scene in the third part continues with the sound of a gong being played. When the gong sounds for the second time, each dancer from the left and right enters the stage carrying a long piece of wood. This wood is white with ornaments in the form of tape that can glow

in the dark (glowing tape). Glowing tape depicts a glimmer of light in the dark which represents hope to rise together to overcome the problems that occur. These sticks are then leaned against the Stager vertically, while the dancers take positions around the Stager and some are inside the stager. All dancers then explore individually.



Figure 20. Exploration Scene in Stager

Almost the entire third part is composed of the dancers' improvised movements. Dancers are given the freedom to interpret the meaning of the third part, namely solutions or suggestions for criticism of the implementation of regulations regarding orderliness of livestock. The property used in the third section symbolizes cages as a solution to the roaming of animals in public places. These improvised movements continue until two dancers climb onto the stage, while the other dancers arrange the wood horizontally on the stage to form something that resembles a cattle pen. Two dancers on the stage depict achieving a solution to the problems faced. This can be seen from the dancer's efforts to climb from the bottom to the top of the stager. These two dancers then perform rampak movements, while the other dancers are on the stage. This represents victory because it has succeeded in placing livestock in cages, so that these animals no longer roam in public places.



Figure 21. Victory Scene

After the scene on the stage ended, all the dancers returned to dismantling the cage into pieces of wood. When the wood is dismantled, each dancer performs movements by processing the wood into props for the dance. This scene lasts only a few moments and is then continued with a scene of rearranging the wood to form a cage. This describes how livestock should be raised, where livestock are allowed to leave the cage but are supervised

and must be returned to the cage. In this way, animals can still feel freedom but do not harm society, so that public order can be realized. After the cage is re-formed, all the dancers enter the cage. In this scene, there is only one piece of wood left outside the cage. A male actor enters the stage and takes the remaining wood and then performs a monologue. The monologue delivered contained the shared hope of impounding livestock for the sake of realizing public order. This dance work of art ends when the actor combines the remaining pieces of wood into the Stager to form a complete cage.



Figure 22. Final Monologue Scene of Part Three

CONCLUSIONS

Public order is an ideal that can create calm, comfort and tranquility in people's lives. However, this is still far from being felt by the people of Jantho City, Aceh Besar Regency. This is due to the large number of livestock roaming around in public places such as residential areas, offices, city parks, highways, etc. The rise in cases such as accidents, crop destruction and environmental pollution caused by animal waste needs to be a cause for concern.

The regional government through Aceh Besar Regent Regulation No. 5 of 2021 concerning Procedures for Controlling Livestock in Aceh Besar Regency has made efforts to prevent and resolve the above problems. In fact, until now the government seems to have turned a blind eye to what is happening in public. This needs to be a common concern in order to create order in livestock that is oriented towards orderly community life. This phenomenon is actualized in the form of a dance work entitled "Leumo Lon Sayang, Sayang Na Leumo". This work is a criticism of the implementation of Aceh Besar Regent Regulation Number 5 of 2021 so that the government immediately takes firm action regarding cases that occur in society.

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