

Implementation of Local Wisdom in the Sanghyang Jaran Dance at Mpu Aji Temple, Lunyuk District, Sumbawa Regency

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Keywords:	Abstract
<p>local wisdom, Sanghyang Jaran Dance, Mpu Aji Temple, minority Hindu communities, ritual ethnography.</p>	<p>This article examines the implementation of local wisdom in the Sanghyang Jaran Dance at Mpu Aji Temple, Lieuuk District, Sumbawa Regency, in the discourse of cultural anthropology and ritual studies. The research aims to explain how spiritual, social, ecological, educational, and symbolic values are actualized in the practice of Sanghyang Jaran in minority Hindu communities. The research approach employed ethnographic qualitative methods, including participatory observation, in-depth interviews with eight key informants, and documentation, which were thematically analyzed by triangulating sources, methods, and theories. The working hypothesis of this research is that local wisdom is strongly implemented in practice, but its conceptual understanding is not evenly distributed between generations. The findings show that Sanghyang Jaran functions as a sacred communication medium, a strengthening of identity and communal solidarity, a vehicle for character education, and an archive of environmental ethics, while at the same time under the pressure of modernization and lifestyle change. This article contributes to expanding the study of Sanghyang outside of Bali and offers a framework for reading local wisdom as a dynamic praxis in a minority context. The results of the study confirm the importance of a preservation strategy that not only maintains the form of preserving ritual but also strengthens the transmission of meaning across generations.</p>

Kata kunci:	Abstrak
<p>kearifan lokal, Tari Sanghyang Jaran, Pura Mpu Aji, komunitas Hindu, etnografi ritual.</p>	<p>Artikel ini mengkaji implementasi kearifan lokal dalam Tari Sanghyang Jaran di Pura Mpu Aji, Kecamatan Lunyuk, Kabupaten Sumbawa, dalam diskursus antropologi budaya dan studi ritual. Penelitian bertujuan menjelaskan bagaimana nilai spiritual, sosial, ekologis, edukatif, dan simbolik diaktualisasikan dalam praktik Sanghyang Jaran di komunitas Hindu minoritas. Pendekatan yang digunakan adalah kualitatif etnografis melalui observasi partisipatif, wawancara mendalam dengan delapan informan kunci, dan dokumentasi, yang dianalisis secara tematik dengan triangulasi sumber, metode, dan teori. Hipotesis kerja penelitian ini adalah bahwa kearifan lokal terimplementasi kuat dalam praktik, tetapi pemahaman konseptualnya belum merata antargenerasi. Temuan menunjukkan bahwa Sanghyang Jaran berfungsi sebagai media komunikasi sakral, penguat identitas dan solidaritas komunal,</p>

	<p><i>wahana pendidikan karakter, serta arsip hidup etika lingkungan, sekaligus berada dalam tekanan modernisasi dan perubahan gaya hidup. Artikel ini berkontribusi memperluas kajian Sanghyang di luar Bali dan menawarkan kerangka pembacaan kearifan lokal sebagai praxis dinamis dalam konteks minoritas. Hasil penelitian menegaskan pentingnya strategi pelestarian yang tidak hanya menjaga bentuk ritual, tetapi juga menguatkan transmisi makna lintas generasi.</i></p>
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I. INTRODUCTION

In the last decade, research on local wisdom and sacred performing arts has shown significant developments in anthropology, ethnography, and ritual studies, especially related to the function of traditional arts in maintaining social cohesion and religious identity of Hindu communities in the archipelago (Jutari, 2023; Purna, 2022). Globalization and modernization are cited as the two dominant factors influencing the transformation of ritual arts, so the researchers emphasize the urgency of documenting, the Sanghyangpreserving, and revitalizing local cultural practices (Surya & Purnama, 2021). In various regions, sacred dance has narrowed its function from ritual to entertainment, raising concerns about the loss of sacred value, symbolic meaning, and hereditary knowledge (Adnyana, 2020). This condition makes research on the implementation of local wisdom in sacred dance a high academic and cultural need. Therefore, the study of the practice of Sanghyang Jaran needs to be placed in the context of the latest scientific developments related to religious performance, trance studies, and indigenous knowledge systems.

In the local context, the practice of the Sanghyang Jaran Dance at Mpu Aji Temple, Lunyuk District, Sumbawa Regency, shows different dynamics compared to similar traditions in the Bali region, because the people of Sumbawa are a minority Hindu community that faces internal challenges, such as the limitations of the next generation of dancers and limited understanding of the meaning of rituals. The results of initial observations show that the Sanghyang Jaran procession is still carried out at important religious moments, but it is not fully accompanied by a deep understanding of its ritual structure, symbolism, and sacred function. Some members of the community reveal that they "carry out traditions because they are inherited" despite not understanding the details of their theological meaning. These field findings show a gap between ritual practices and the conceptual knowledge of local wisdom inherent in the performance. This situation shows the need for an in-depth academic study to explain how the implementation of local wisdom actually takes place in real practice.

In the participatory observation process, the researcher noted that ritual elements such as traditional clothing, offerings, mantras, and movement patterns were the dominant aspects that were maintained, but not all actors understood the theological and philosophical reasons for each element. In an interview with Pamedek, it was found that some symbols, such as embers and trance movement symbols, movements, are considered "hereditary traditions" without any association with Hindu

cosmological values or the concept of Tri Hita Karana (Pamedek Interview, 2024). From an epistemic perspective, this condition indicates the existence of a process of reproduction of tradition without adequate transmission of knowledge. In addition, the lack of documentation and written references about Sanghyang Jaran in Sumbawa makes cultural heritage take place orally and intuitively. Therefore, this research obtained a strong empirical basis to explore the implementation of local wisdom values and the relationship between meaning, practice, and preservation.

In a recent literature review, Jutari's (2023) research explained that Sanghyang Jaran in Bali functions as a ritual of self-purification and spiritual protection through a trance process that connects humans with supernatural powers. Purna (2022) emphasized that the revitalization of sacred dance requires an understanding of philosophical values, not just the preservation of outward forms. Surya and Purnama (2021) reveal the importance of the educational dimension in rituals, especially as a medium for the formation of religious movements, the religious character of the younger generation. Adnyana's research (2020) noted that some areas have shifted the function of Sanghyang from ritual to entertainment, so that its sacred value is fading. In the last ten years, there has been no special study that examines Sanghyang Jaran outside Bali, especially in the context of the minority Hindu community in Sumbawa. This emphasizes the position of this research in filling a significant academic gap.

In earlier research, works from 2018 and below tend to place Sanghyang as a spiritual practice rooted in the concepts of self-purification, rejection of evil, and human relationship with the power of niskala (Santi, 2018; Arta, 2016). These previous studies also emphasize that the trance aspect is an important element that distinguishes Sanghyang from ordinary folk dance, due to the involvement of the spirituality dimension that only occurs through structured rituals. Methodologically, old research focuses more on ethnographic descriptions than on the analysis of the implementation of local wisdom. The absence of explicit research on Sanghyang Jaran at Mpu Aji Temple shows that this area has not been touched by academic studies. Thus, this research has a scientific urgency to fill the void and contribute to the literature of Hindu ritual art.

In the theoretical framework, the theory of local wisdom is understood as a system of traditional values and knowledge that guides the social, spiritual, and ecological behavior of people (Geertz, 1973; Rahyono, 2015). In the context of sacred dance, performance theory (Schechner, 2003) and ritual process (Turner, 1969) explain that ritual actions are an arena for the formation of meaning, identity, and symbolic relationships between humans and the power of scale. Liminality and spiritual transformation are important frameworks for analyzing Sanghyang Jaran, the religious which involves trance as a sacred medium. In addition, the Tri Hita Karana theory is a conceptual basis for interpreting human relationships with God, fellow humans, and nature in the context of Hindu rituals. The combination of these theories allows for a multi-dimensional analysis of the implementation of local wisdom in Sanghyang Jaran.

In the socio-cultural context of the Hindu community in Lunyuk, the process of implementing Sanghyang Jaran shows the interaction between ritual traditions and the social dynamics of minority communities, so that local wisdom not only functions as cultural heritage but also as a mechanism to maintain identity. When interviews show that some people do not understand the deep meaning of rituals, this condition indicates the need for revitalization based on theoretical understanding and community awareness. In addition, changes in demographic structure and migration of the younger generation reinforce the urgency of studies on the sustainability of sacred rituals such as Sanghyang Jaran. Thus, this research has strategic value in exploring the implementation of local wisdom as a fundamental aspect in maintaining the existence of religious culture.

From an academic perspective, this research seeks to answer the question of how the implementation of local wisdom is manifested in the structure, symbols, and ritual processes of Sanghyang Jaran at Mpu Aji Temple, as well as how these meanings are reproduced by ritual actors and communities. The question is relevant because it involves the relationship between traditional knowledge, spiritual experience, and communal practices that have never been specifically researched in Sumbawa. Thus, this research not only contributes to the study of sacred performing arts but also enriches the literature on local wisdom in the context of Hindu minorities. The position of this research lies in the integration of field data and modern theoretical frameworks in uncovering the dynamics of the ritual. Therefore, this research has significant scientific implications for the development of science.

In the objective orientation, this study aims to identify, describe, and analyze the implementation of local wisdom in the Sanghyang Jaran Dance at Mpu Aji Temple, Lunyuk District, Sumbawa Regency, especially in the aspects of ritual structure, symbolism, spiritual values, and knowledge transmission. The theoretical benefit of this research is that it contributes to the development of local wisdom theory and performance studies. The practical benefit of this research is to help the local Hindu community understand ritual values, strengthen cultural identity, and support efforts to preserve sacred arts. Thus, this research has strategic value in both academic and cultural contexts. The relevance of this research is strengthened by the community's need for a more meaningful revitalization of traditional practices.

At the end of the introduction, the conceptual hypothesis of this study states that the implementation of local wisdom in the Sanghyang Jaran Dance at Mpu Aji Temple takes place symbolically, structurally, and functionally, but the community's understanding of these values is not evenly distributed, so the transmission of cultural meaning tends to weaken. This hypothesis is built on preliminary data findings that show a knowledge gap between the ritual practitioners and the philosophical meanings contained in the ritual. In addition, this hypothesis is expected to be tested through an in-depth analysis of the ritual elements and interpretations given by the perpetrator and the community. Thus, this research is expected to be able to strengthen the theoretical model regarding the

relationship between local wisdom, ritual practices, and cultural sustainability. This hypothesis becomes the starting point for a more comprehensive analysis in the following sections.

II. METHOD

This research was carried out with a qualitative approach based on an ethnographic paradigm that placed the researcher as the main instrument directly involved in the entire data mining process at Mpu Aji Temple, Lunyu District, Sumbawa Regency, for one month in October 2025 (Creswell, 2014). The researchers identified eight key informants through purposive techniques, consisting of temple devotees, chief ponpons, experienced Sanghyang Jaran dancers, traditional leaders, members of the ponpon community, and youth representatives, taking into account their direct involvement and depth of knowledge of the ritual. The research instruments used include participatory observation guidelines to systematically record the series of Sanghyang Jaran processions, semi-structured interview guidelines to explore the meaning, function, and subjective experiences of informants, and documentation sheets to record photos, videos, and archives related to the history of the temple and the text of songs sung during rituals.

The data collection process is carried out through direct observation of the stages of preparation, summoning spirits, performances in a trance, and closing ceremonies; in-depth interviews of 60–120 minutes with each recorded and transcribed informant; as well as the collection of relevant written and visual documents (Observation Data, 2025; Interview, 2025). The collected data is then analyzed interactively through the stage of data reduction, presentation in the form of thematic narratives, and the drawing and verification of conclusions, which are carried out repeatedly by comparing findings between sources and between techniques, as well as referring to the theoretical framework of local wisdom, structural, symbolic-interpretive, and ritual functionalism (Malinowski, 1944; Geertz, 1973; Turner, 1969; Keraf, 2002; Sartini, 2004; Miles & Huberman, 1994). To maintain the validity of the findings, this study applied source triangulation, method triangulation, and theory triangulation, as well as member checking by confirming the researcher's interpretation with key informants before the final results were formulated.

III. RESULTS AND DISCUSSION

1. Research Results

The results of field observations show that the implementation of the Sanghyang Jaran Dance at Mpu Aji Temple is still taking place regularly in relation to piodalan and certain ceremonies that are interpreted as an important moment in restoring the cosmic balance of the Hindu community in Sukamaju Village (Observation Data, 2025). The ritual procession begins with the cleansing of sacred spaces and property, followed by joint worship, summoning spirits, and dancing in a trance state, to the return of the dancer's consciousness, thus forming a series of rites that are complete and layered with

meaning. The informant emphasized that Sanghyang Jaran is "not just a spectacle" but is a form of yadnya intended to plead for the safety of the village and alleviation from the disturbance of the scale (Interview with Jero Mangku Nyoman Lampung, 2025). The structure of the procession shows the existence of a ritual logic consistent with the concepts of liminality and transformation, in which the dancer moves from the profane to the sacred state and returns to the initial state in a pattern that can be interpreted through the perspective of the ritual process (Turner, 1969). Thus, Sanghyang Jaran at Mpu Aji Temple appears as a religious practice that maintains the continuity of human relationships with transcendent forces in the midst of local social dynamics.

The results of the analysis of the informants' narratives and observation records revealed that local wisdom was strongly manifested in the spiritual and religiosity dimensions that accompanied the implementation of Sanghyang Jaran. People interpret this dance as a form of devotion and a means of communication with Ida Sang Hyang Widhi Wasa and ancestors, as well as the practice of maintaining a balance of occasional and periodic balance in daily life (Interview with Putu Arsana, 2025). Dancers and practitioners emphasize the importance of mental readiness through fasting, abstinence, and purification before entering the trance phase so that the dancer's body is positioned as a medium that must be maintained in purity. From an interpretive perspective, this entire series can be understood as a system of symbols that comprises the "webs of significance" that are interpreted collectively by the Sukamaju Hindu community (Geertz, 1973). Spiritual values such as resignation, awareness of human limitations, and recognition of the presence of supernatural forces seem to integrate individual faith with communal practices. Thus, the implementation of local wisdom on the spiritual dimension is not only reflected in ritual texts but also in religious habits that are internalized through repetitive practice.

The findings also show that local wisdom in Sanghyang Jaran serves to strengthen social solidarity and community cohesion amid the position of Hindus as a minority in Lunyuk. Preparation for the ceremony involves cross-generational and cross-role cooperation, ranging from temple worshippers and youth groups to non-Hindu residents who help with certain technical aspects, thereby creating an intensive interaction space based on cooperation (Observation Data, 2025). Young informants said that they learned to "work together regardless of status," because all tasks in ritual are understood as an equal form of devotion in the presence of sacred forces (Interview with Wayan Arya Dwiva, 2025). This dynamic is in line with the view that local wisdom functions as an ethical and social guideline that regulates relationships between community members and fosters a sense of collective responsibility (Sartini, 2004). During modernization, Sanghyang Jaran serves as a social arena where communal identities

are negotiated and strengthened through shared practice. Therefore, local wisdom does not only live in the realm of narrative but actually in daily social interactions structured through rituals.

Subsequent field findings show that the ecological and ethical dimensions of the environment are also integrated in the practice of Sanghyang Jaran as part of local wisdom. Ceremonial materials such as flowers, leaves, fruits, and bamboo are selected from the surrounding environment with the principle of "adequacy" and preceded by a ritual request for permission from nature guardians so that resource exploitation is prevented through religious awareness (Observation Data, 2025). The informant stated that "nature must be respected because it is part of the ceremony," so that environmental damage is seen not only as a physical problem but also as a spiritual problem (Interview with Kadek Lasmini, 2025). This pattern reflects the practice of environmental ethics rooted in local wisdom, where the relationship between humans and nature is seen as a unit of ecological communities that must be maintained in balance (Keraf, 2002). The cleansing of the temple environment before and after the ceremony shows that physical cleanliness is understood as a prerequisite for inner cleanliness and the feasibility of sacred space. Thus, Sanghyang Jaran functions as a medium for internalizing ecological values that are relevant to the contemporary environmental crisis.

Analysis of interview and observation data also found that symbolic elements such as horses, fire, holy water, and the trance conditions of dancers contain a rich layer of meaning as a representation of local wisdom. Horses are interpreted by informants as a symbol of strength, courage, and loyalty that are expected to be present in people when facing life's challenges, while standing on the embers without injury is understood as a sign of divine protection and successful cleansing of negative energies (Interview with Komang Muliada, 2025). The trance state is perceived as a moment when the boundary between the human world and the scale relaxes so that spiritual messages can be conveyed through the dancer's body, which becomes a medium (Turner, 1969). Holy water (tirta) and certain flowers are seen as channels of blessing and means of purification that connect the people to cosmic sources. From a symbolic-interpretive perspective, the configuration of these signs suggests that local wisdom is articulated through a system of symbols that allows the community to organize its religious experiences and negotiate the meanings of suffering, hope, and salvation (Geertz, 1973). Thus, the implementation of local wisdom seems inherent in the way people interpret and respond to the world through ritual symbols.

The results of the study further revealed that there is a tension between the sustainability of tradition and the pressure of modernization that has the potential to weaken the

implementation of local wisdom in the long term. Some informants of the younger generation admit that they are more familiar with popular culture and digital media than with the intricacies of the meaning of Sanghyang Jaran, so their involvement in rituals is often more technical than reflective (Interview with Dita Septiani, 2025). A decrease in interest in becoming a dancer or a spokesperson, the economic burden of the family, and the busyness of work and school are factors that reduce the intensity of in-depth learning about traditions. The lack of formal documentation also causes essential knowledge to be highly dependent on the memory of the elders, which is naturally increasingly limited. From the perspective of functionalism, this condition indicates that the integrative and educational functions of Sanghyang Jaran are in a vulnerable position when the regeneration mechanism is not running optimally (Malinowski, 1944). Nevertheless, community initiatives to form youth groups, conduct regular exercises, and document rituals informally demonstrate an internal effort to maintain the relevance and sustainability of local wisdom during social change.

Overall, the results of this study show that the implementation of local wisdom in the Sanghyang Jaran Dance at Mpu Aji Temple is simultaneously realized in spiritual, social, ecological, educational, and symbolic dimensions that are interrelated and support the sustainability of the cultural system of the Sukamaju Hindu community. Observational and interview data indicate that although the conceptual understanding of modern religious theories is not always explicitly possessed by ritual practitioners, their daily practices reflect a value system that is coherent with the framework of local wisdom referred to in academic studies (Keraf, 2002; Sartini, 2004). The main gap identified is the lack of a deep understanding of the philosophical meaning behind symbols and processions, especially in the younger generation, so that the transmission of meaning is in danger of narrowing to mere ceremonial routines. These findings confirm the importance of community-based educational interventions and systematic documentation that connect local knowledge with contemporary theoretical frameworks. Thus, the results of this study provide an empirical and analytical basis for the development of a preservation model that not only maintains the outer form of the ritual but also strengthens the substance of local wisdom, which is the spirit of the Sanghyang Jaran Dance at Mpu Aji Temple, Lunyuk District, Sumbawa Regency.

2. Discussion

The discussion of this study positions the Sanghyang Jaran Dance at Mpu Aji Temple as a form of local wisdom that operates on several layers of meaning at once: spiritual, social, ecological,

educational, and symbolic. The finding that Sanghyang Jaran is understood by the people as *yadnya*, a medium of communication with *Ida Sang Hyang Widhi Wasa* and ancestors, as well as a mechanism to maintain a balance of temporal and temporal balance, is in line with previous studies on the religious function of sacred dance in Bali, which places the practice of Sanghyang as a medium of self-purification and rejection of reinforcements (Jutari, 2023; Santi, 2018). However, in contrast to the Hindu-dominated Balinese context, this study shows how the same religious function works in the situation of the minority Hindu community in Lunyuk so that rituals not only maintain a relationship with the world of *niskala* but also support the identity and sustainability of the community. Thus, this study adds a new dimension: Sanghyang Jaran is not just a religious rite but also a survival mechanism for small religious communities in a pluralistic social landscape.

The involvement of cross-generational and, to a certain extent, interfaith cooperation in the preparation and execution of ceremonies indicates that the local wisdom contained in Sanghyang Jaran not only strengthens the internal cohesion of Hindus but also builds social bridges with other groups. These findings complement, as well as surpass, the research results of Surya and Purnama (2021), which emphasized the educational and communal functions of sacred dance, especially in a homogeneous Hindu environment. At Mpu Aji Temple, the social solidarity born from the practice of Sanghyang Jaran works in a plural and asymmetrical social terrain, where Hindus do not become the majority but are still able to produce safe and dignified spaces through rituals. The originality of this article is evident in the way it shows that sacred performing arts can function as "spaces for identity negotiation" and "social capital" in minority contexts, something that has been relatively unhighlighted by previous studies that have generally focused on Hindu cultural centers in Bali (Purna, 2022; Adnyana, 2020).

The ecological dimension that emerges in the practice of selecting ceremonial materials, the way of extracting natural products, and the ritual of cleaning the environment shows that local wisdom does not only live in discourse but materialized in concrete daily practices. What is understood by the community as "asking permission from the guardians of nature" and taking materials "in moderation" reflects ecological ethics that are in line with Keraf's (2002) idea of community-based environmental ethics and Sartini's (2004) view of local wisdom as a guideline for managing human-nature relations. In contrast to many Sanghyang studies that stop at the magical and religious dimensions (Santi, 2018; Arta, 2016), this study confirms that the Sanghyang Jaran at Mpu Aji Temple inherently contains an environmental knowledge system that is relevant to contemporary discourse on ecological crises. Thus, this article makes an important contribution: traditional ritual practices can be read as a living archive of environmental ethics that has the potential to be integrated into conservation education and policy.

On a symbolic level, the community's interpretation of horses, fire, holy water, and trance conditions shows that Sanghyang Jaran is a "web of meanings" that structures the way people understand power, protection, danger, and safety. The local interpretation that horses symbolize strength and loyalty, fire as purification, and trance as evidence of the presence of supernatural forces reinforces

the symbolic-interpretive framework that places culture as a system of symbols that are lived (Geertz, 1973). However, this study shows that the symbols do not work as a "closed code" that is only understood by the ritual elite; On the contrary, symbols are a medium for sharing religious experiences collectively, although the depth of interpretation varies between generations. Unlike studies that regard trance merely as a phenomenon of ecstasy or altered consciousness (Turner, 1969), the findings at Mpu Aji Temple indicate that trance is also perceived as a moral and spiritual obligation; being a Sanghyang dancer is not merely a charismatic status, but an ethical commitment upheld through discipline and taboos. Here, this article offers a critical reading that the practice of trance is not only a ritual event but also a mechanism of internalizing religious and ethical habits.

The tension between the sustainability of tradition and the perceived penetration of modern popular culture by the younger generation affirms the concerns of many studies about the erosion of tradition due to modernization, but also corrects the overly simplistic view that tradition is merely a passive victim of global currents (Adnyana, 2020; Surya & Purnama, 2021). Interview data show that the young generation in Sukamaju is in an ambivalent position: on the one hand, they are interested in digital media and urban culture; on the other hand, they remain involved in Sanghyang Jaran, despite their limited theoretical understanding. This condition shows that tradition and modernity are not always in a relationship of total opposition but rather in a pattern of continuous negotiation. The originality of this article lies in the way he reads this ambivalence, not as a mere sign of "regression," but as an opportunity to design a new inheritance strategy—for example, through digital documentation, the involvement of the younger generation as content producers, or the integration of Sanghyang Jaran material in formal and non-formal education.

Compared to previous studies that focused more on the description of dance forms and ritual functions in general, this study explicitly articulates the implementation of local wisdom as an analytical category that connects symbolic, social, ecological, and educational dimensions in one whole framework (Jutari, 2023; Purna, 2022; Santi, 2018). By placing the case of Pura Mpu Aji in Sumbawa—not in the cultural center of Bali—this article shifts the focus from "center" to "periphery" and shows that the periphery holds a high complexity of power relations, identity, and cultural creativity. The involvement of the community as producers as well as keepers of meaning, and not just obedient ritual performers, shows that local wisdom is a reflective practice that is constantly negotiated, not a static heritage that is only stored. The theoretical contribution of this article, thus, is the reinforcement of the argument that local wisdom needs to be understood as a praxis that lives in concrete social situations, as well as a source of alternative ideas for the development of contemporary social ethics, ecology, and education.

Overall, this discussion affirms the originality of the article on three main points: first, the analytical sharpening of Sanghyang Jaran outside Bali as a local wisdom practice of minority Hindu communities; second, the prominence of the ecological dimension and environmental ethics that are

rarely explicitly read in the study of sacred dance; and third, a critical reading of the tension of tradition–modernity as a creative space for cultural regeneration, not just a lost field. By linking field findings with the latest and classical literature, this article contributes to the development of the study of local wisdom, ritual anthropology, and the study of religious performing arts, while also opening up opportunities for further research that examines models of preservation based on community participation and the integration of local wisdom into educational design and public policy.

CONCLUSION

This study concludes that the implementation of local wisdom in the Sanghyang Jaran Dance at Mpu Aji Temple, Lunyuk District, Sumbawa Regency, is manifested in spiritual, social, ecological, educational, and symbolic dimensions that are interrelated and support the sustainability of the life of minority Hindu communities in a pluralistic society. The practice of the Sanghyang Jaran ritual not only functions as a medium of communication with God and ancestors as well as a means of repelling reinforcements, but also as a mechanism for strengthening collective identity, character building, harmonious management of social relations, and internalizing environmental ethics based on local wisdom. Ritual symbols such as horses, fire, holy water, and trance conditions become a medium for articulating the values of courage, resignation, purity, and divine protection that are lived collectively, even though the depth of meaning varies between generations. On the other hand, this study reveals vulnerabilities in the transmission of meaning due to modernization, declining interest among the younger generation, and limited documentation, but at the same time shows the existence of community initiatives to carry out participation-based preservation and revitalization. The findings make a new contribution to the development of science by showing that Sanghyang rituals outside of Bali, particularly in the context of minority Hindu communities, are a rich socio-cultural laboratory for understanding how local wisdom works as a dynamic praxis that preserves identity, organizes social relations, and offers an ethical and ecological horizon relevant to the challenges of contemporary society.

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