



Ruwatan Bumi as Ethnopedagogy: An Ethnographic Study of Sundanese Local Wisdom in *Banceuy* Traditional Village

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ABSTRACT

This study aims to explore how the *Ruwatan Bumi* ceremony in the *Banceuy* Traditional Village, Subang - West Java can become a Sundanese Ethnopedagogy system that internalizes the values of Sundanese local wisdom in the younger generation. The research method uses an ethnographic study that focuses on exploring various activities. Data were collected through participant observation, in-depth interviews with community leaders, and documentation of ritual artifacts during the *Ruwatan Bumi* celebration in 2025. The findings reveal four main themes. First, cross-generational social collectivity at all stages of the activity. Second, spirituality and respect for ancestors in ritual activities represent gratitude, sacrifice, and protection. Third, ecological wisdom and agrarian cosmology reflect the balance between humans, nature, and God. Fourth, cultural transmission through the active participation of the younger generation in ritual practices, dance performances, accompanying music and various attractions can strengthen cultural identity. This study shows that *Ruwatan Bumi* not only functions as a cultural ritual but also as a Sundanese Ethno Pedagogy system based on Traditional Villages. This study offers insights into how the local wisdom of Sundanese traditional villages can integrate character education, ecological awareness, spiritual development, and cultural sustainability based on Ethnopedagogy framework.

Keywords: *banceuy village, ethnography, local wisdom, ruwatan bumi*

INTRODUCTION

Currently, the younger generation in Indonesia is faced with the challenge of disrupting cultural identity due to the influence of global popular culture dynamics and algorithms through massive digital information flows [1], [2]. The challenge is certainly not only the responsibility of formal education as a pillar of inheritance of noble values of culture and national character. In this context, local wisdom rooted in the traditions/rituals of Indigenous communities is an alternative to a more natural and holistic educational strategy. In the academic framework, the process of harmonization and integration of local wisdom values in educational practice is commonly called Ethnopedagogy [3], [4].

In Indonesia, various ethnic groups have traditional knowledge systems that are holistically integrated with the daily lives of Indigenous Peoples/communities that form cultural identities such ritual as the *selamatan* [5], *nadranan/sea ceremony* [6], *Ruwatan Bumi* [7], and *ngasa/mountain ceremony* [8]. These various rituals represent the multidimensional relationship between humans and God, Ancestral souls, fellow humans, and nature. The study of the mechanism of inheritance of these values is often not yet structured

in the academic framework of Ethnopedagogy, which requires systematic and in-depth study.

Sundanese people, as one of the largest ethnic groups in Indonesia, have various traditional rituals that serve as markers of the life cycle as well as a means of cultural inheritance. One of the most famous rituals is *Ruwatan Bumi* in traditional village *Banceuy*, Subang City, West Java, a sacred ceremony held as a form of gratitude, reflection, and harmonizing the relationship between humans, God, nature, and Ancestral souls.

The traditional village of *Banceuy* has begun to attract the attention of researchers due to its success in preserving and developing Sundanese cultural heritage throw generation know transmission. Various studies have noted that the indigenous people of *Banceuy* have internalized the values of local indigenous wisdom in various aspects of life, including in indigenous deliberations, environmental management, agricultural practices, spiritual respect for ancestors, cultural arts, and maintaining harmony among residents [9] the historical and spiritual dimensions of *Ruwatan Bumi* [7] and ecological [10].

Although there is a lot of research on *Ruwatan Bumi* from the perspective of folklore, history, religion and ecology, research that explicitly discusses *Ruwatan*

Bumi as a multidimensional Sundanese Ethnopedagogical system is still rare. The Gap of this research lies in the not yet formulated academically how the stages of *Ruwatan Bumi* ritual structurally and methodologically function as "Ethnopedagogy" to transmit the values of local wisdom as a whole, including spiritual dimensions-cosmological, sociocultural, and ecological.

In addition, research on Sundanese ethnopedagogy in Indonesia generally focuses on the application of local wisdom in classroom learning practices [11], [12] there is also associated with the study of semiotics in a traditional song [13] or the value of ethnopedagogy in a dance [14]. Several of ethnopedagogical research still rarely addresses how communal rituals themselves function as pedagogical spaces.

Departing from the gap of the study, this study has the aim's to Identify the values of Sundanese local wisdom contained in each stage of *Ruwatan Bumi* in *Banceuy* Tradisional Village, and Analyze in depth the theoretical framework and mechanism of Sundanese Ethnopedagogy as a cross-generational cultural inheritance strategy. The results of this study are expected to make a significant theoretical contribution in enriching the discourse of educational Anthropology and Ethnopedagogy, especially the model of Education based on traditional Sundanese rituals. In practical terms, these findings can serve as a foundation for Indigenous stakeholders and local governments in formulating cultural preservation policies and the integration of local wisdom values of traditional village of *Banceuy* into the local content of education in Subang. This study opens the hope that Indigenous tourism villages in West Java have a life curriculum-based on Sundanese Ethnopedagogy.

RESEARCH METHODS

1. Research Design

This study uses a qualitative approach with an ethnographic design to explore the *Ruwatan Bumi* ritual in the traditional village of *Banceuy*, Subang,

West Java. Ethnographic study was chosen because the methodology is able to provide a holistic understanding of the culture of ethnic groups through direct interaction in the life of ethnic communities in a long period [17],[18]. This study explain the emic perspective on how local communities interpret their own rituals while placing these practices within the framework of ethnopedagogy and local wisdom-based education.

The research is located in *Banceuy* Traditional Village, Ciater subdistrict, Subang Regency, West Java Indonesia. This study focuses on organizing rituals on June 24-26, 2025. Participants of the study consisted of several Indigenous leaders, local artists, pokdarwis activists, and youth who participated in various cultural art attractions. A total of 5 key informants were selected with purposive techniques to ensure representation across gender, age, and social roles.

2. Data Collection Techniques

Data collection was conducted over three months using the following methods:

- Participatory Observation:** Researchers were present and directly involved in the entire *Ruwatan Bumi* ritual, from preparation to closing, while taking field notes.
- In-depth Interviews:** Conducted in a semi-structured manner with traditional leaders, women, and youth to explore the meaning of the ritual, its pedagogical value, and cross-generational cultural transmission.
- Document and Artifact Analysis:** Covered the study of all stage of *Ruwatan Bumi*, and visual documentation (photos, videos).

3. Data Analysis

Data analysis in this study uses a qualitative approach by referring to the principle of gradual coding (open, axial, and selective coding) to parse the findings of the field from the traditional village of *Banceuy*.

Table 1. Data Analysis

No	Open Coding
1	<p>main focus: breaking down raw data into the smallest concepts</p> <p>analysis activities: labeling each keyword, phrase, or action in transcripts/field notes relevant to rituals and teachings.</p> <p>Output: List of Initial Codes For example, '<i>Silih Asih, Dadahut</i>', '<i>Pintu Hek</i> as a sacred boundary', '<i>Mencit Munding- Sacrifice</i>', '<i>Ethics of Deliberation</i>', '<i>The Role of Elders in Ngadiukeun</i>'.</p>
2	<p>Axial Coding</p> <p>main focus: grouping and linking small concepts into large categories/dimensions.</p> <p>Analysis activities: associating Initial Codes into the theoretical axis of research.</p> <p>Output: Three Main Categories: (1) Sociocultural Ethnopedagogy, (2) Spiritual-Ancestral Reverence Ethnopedagogy (3) Agrarian-Ecological-Cosmological Ethnopedagogy, and (4) Cross-Generational Arts and Culture Ethnopedagogy.</p>
3	<p>Selective Coding</p> <p>main focus: integrate the entire category to find the central phenomenon (core).</p> <p>Analysis activities: developing core categories that explain the relationship between three dimensions in the context of <i>Ruwatan Banceuy</i> Earth. Perform taxonomic analysis for Sundanese terms.</p> <p>Output: Core Category: transmission of Sundanese local wisdom value holistically through <i>Ruwatan</i>. Supported by Sub-categories containing in-depth interpretations of local terms.</p>

No	Open Coding
4	ethnographic interpretation
	main focus: presenting the results of the analysis in a comprehensive and interpretative manner.
	Analysis activity: write a depth description that combines coding findings with an emic perspective (informant citation) and an etic analysis (theory).
	Output: article discussion text: presentation of structured findings, explaining Ethnopedagogy in <i>Ruwatan Bumi</i> procession

The process begins with Open Coding, where raw data from participatory observations and in-depth interviews (in the form of transcripts and Field Notes) are broken down into the smallest conceptual units. Each keyword, local Sundanese term, or ritual action given sign (initial code) reflecting substantive meaning. Next, Axial Coding was carried out to group the initial codes into main structured categories, namely Cosmological Ethnopedagogy, Sociocultural Ethnopedagogy, and Ecological Ethnopedagogy. This grouping serves as a theoretical axis that links empirical findings with the value dimension of Sundanese local wisdom that is the focus of research.

The final stage of analysis involves selective Coding, where the main categories are integrated to find the core category (Core Category) which became the central phenomenon, namely "transmission of holistic values Sundanese cultural identity through *Ruwatan Bumi*". In addition, a taxonomic analysis of local terms was carried out to understand the knowledge structure of the *Banceuy* community. The analysis process ends with the preparation of a depth description that is interpretative, combining the perspective of the informant (emic) with a theoretical lens (etic). The validity of the data is ensured through source triangulation (involving culture leaders, ritual actors, and community members) and method triangulation (observation, interviews, and documentation studies), ensuring the findings presented have high validity and credibility in the context of ethnography.

Based on a several of data analyzes the researchers found four main themes in the *Ruwatan Bumi* ceremony of traditional village of *Banceuy*, namely: (1) collectivity and mutual assistance as a social foundation, (2) spirituality and religiosity in ritual practices, (3) ecological wisdom and agrarian cosmology, and (4) cultural inheritance and cross-generational learning. This theme is then interpreted within the framework of Sundanese ethnopedagogy theory and cultural anthropology.

RESULT AND DISCUSSION

The word *Ruwatan* has the meaning of caring, which also means maintaining and preventing residents

from disaster that can occur at any time. Meanwhile, what is meant by the Earth is all the customary land inhabited by the *Banceuy* community. *Ruwatan Bumi* aims to convey gratitude to God for everything that has been granted to the people of *Banceuy* in the form of crops and all blessings. This ceremony is also a symbolic tribute to the ancestors who have established, maintained, and preserved the *Banceuy* [17]. The results of ethnographic research conducted in traditional village of *Banceuy*. revealed that a series of *Ruwatan Bumi* not only serves as a traditional ritual, but also as a living pedagogical *space* (*living pedagogy*) that focuses on multidimensional Sundanese Ethnopedagogy includes human relations and harmony with God, ancestors (metaphysical), fellow humans and nature. Analysis of observational data, interviews, and documentation of artifacts resulted in four main themes that represent the framework of Sundanese Ethnopedagogy, namely:

1. Socio-cultural ethnopedagogy in the form of social collectivity and Mutual Assistance

Field findings indicate that the preparation stage of *Ruwatan Bumi* is an important moment that confirms the social collectivity indigenous people of the *Banceuy*. All residents, ranging from traditional leaders, women, to youth, contribute in the form of real work: making artifacts, preparing food, to organize the ceremonial area. There is no rigid hierarchy; everyone works according to social roles recognized by custom. This collectivity is not only a technical activity, but a pedagogical practice that internalizes the value of *mutual* assistance to the younger generation. Children and young people learned how social responsibility is carried out in each series of *Ruwatan bumi*, real experience working together and initiatives to do a variety of preparation is a useful social skills education for the younger generation. A series of *dadahut* activities into a Sundanese ethnopedagogical construct can operate in harmony and organically through education rooted in Cultural Action, teaching solidarity, initiative, empathy, and togetherness through direct involvement.



Figure 1. The Process Of Preparing Ruwatan The Soil

This phenomenon reveals that *Ruwatan Bumi* functions as a mechanism of social reproduction, where the value of mutual assistance is not only taught verbally, but experienced directly through joint work. This collective process also shows that Sundanese ethnopedagogy is based in the living practices of agrarian communities that form living pedagogy naturally. Thus, these rituals not only strengthen social cohesion, but also train the younger generation to understand the responsibility of Indigenous communities as an important part of their cultural identity.

This phenomenon is in line with the concept of one of the teachings that are still developing in Sundanese culture is *Trisilas* which stands for *Silih Asih*, *Silih Asah*, and *Silih Asuh*. The orientation of the *Trisilas* concept can be interpreted as a process of empowering individuals in community life in order to achieve the quality of humanity in order to be worthy and dignified. *Silih asih* is interpreted as loving one another with all purity. *Silih asah* means educating, training, enlightening, and guiding one another. Meanwhile, *Silih asuh* is interpreted as a harmonious society where people protect and help one another [18], [19].

The manifestation of the behavior of *Silih Asih*, *Silih Asah*, and *Silih Asuh* is a social manifestation of the Sundanese people in order to have a harmonious and peaceful life. This behavior is based on the belief that helping others is essentially a way to help yourself, which is internalized in the spirit of mutual assistance and mutual protection [20]. The value of social care is described through the phrase "*Ngajaga ngariksa, sapapait samamanis, sabagja sacilaka, hirup silih titipkeun*" which means life must protect and remind one another, always maintain togetherness, cooperation, and love one another. A life belief based on the spirit that helping others is

actually the way to help yourself. Interpersonal relationships Sundanese society is a window into the world view that is very holistic and integrated. Social relations are not mere contracts or interactions, but rather manifestations of a philosophical ontology that views all things whether human, natural, or spiritual entities as interconnected entities.

In addition, the preparatory stage (*Dadahut*) in *Ruwatan Bumi* also contains the Sundanese philosophy in signature, *Bengkung ngariung bongkok ngaronyok* (always gathering to consult somewhere or *NgaBanceuy*) and involves the collectivity of all levels of society across generations, while working together in preparing also requires the character of *Singer* (skillfull and caring) and is represented in signature "*hampang birit*" means initiative and quick in doing work [21], [22]. Then the social collectivity has to do with the origin of the word *Banceuy* which does have the meaning of deliberation, the ancestors of the traditional village have the habit of gathering and deliberating somewhere to solve various problems [9] from an educational perspective, this practice shows that *Ruwatan Bumi* is a clear example of Sundanese Ethnopedagogy which is oriented to strengthening the collectivity and social skills of the younger generation in order to have harmonious and peaceful relations one another.

2. Ethnopedagogy of spirituality through rituals of ancestor veneration, sacrifice, and protection

In observing the *Ruwatan Bumi* activities, several rituals were found that required spiritual values and respect for ancestors, a symbol of sacrifice, protection and a combination of Islam and Sundanese culture. The spiritual dimension is clearly seen in the ritual of making *pintu hek* at the entrance gate and all the faces of small roads of the *Banceuy* traditional village.



Figure 2. Pintu Hek (Spiritual Door)

Pintu Hek is a symbol of a spiritual gateway that marks the *Ruwatan Bumi* ceremony. It is made of bamboo, carved palm leaves, and layers of coconut leaves. According to *Banceuy* traditional leaders, in the *Ruwatan Bumi* ceremony, the gate is not only a physical gate, but also has a symbolic meaning as a sacred boundary, a means of social control, and a

symbol of respect for traditional values and ancestors. Its uniqueness lies in its function as a separator between the ordinary world and the sacred traditional world.

Furthermore, the spiritual beliefs of the *Banceuy* indigenous community are reflected in their gratitude and respect for their ancestors. For

example, in the *ngadiukeun* procession, the harvest of the earth, such as rice, fresh vegetables, and local fruits, is neatly arranged as a symbol of the indigenous community's gratitude to the Creator and their ancestors for the sustenance and fertility of the land they receive throughout the year. There are prayers dedicated to the spirits of the ancestors. In the *numbal* procession, offerings are placed at



Figure 3. Sacred Ritual of Earth Purification: *Ngadiukeun*, *Ijab Qabul Mencit Munding*, *Ngalawar*, *Numbal*

The practice of this ritual shows that spirituality in *Ruwatan Bumi* is not just an expression of traditional beliefs, but rather a spiritual pedagogy that teaches the value of gratitude, sacrifice, and cosmic protection. The combination or syncretism between elements culture of traditional Sundanese culture and Islamic religious traditions reflects the flexibility of Sundanese culture in responding to changing times without losing essence. From the perspective of Sundanese ethnopedagogy, this shows how the *Ruwatan Bumi* tradition becomes a contextual moral-spiritual education medium, while strengthening the religious identity of the community in actualizing gratitude with a typical ritual.

Referring to these findings, cosmic awareness and respect for ancestors is a spiritual dimension inherent in the identity of the Sundanese people. Harmonious relationships are not only limited to relationships with fellow humans, but also include interaction with supernatural beings, as reflected in traditions such as *Ruwatan Bumi* in *Banceuy* traditional village. This reinforces the view that human life is integrated with the universe and the metaphysical dimension, which is summarized in the phrase "*hirupna manusa teu saukur akur jeng batur selembur, oge natangga jeung nu ngalebur*" (human life not only gets along with others in the village, but also with those who inhabit other dimensions) [20].

The meaning of this expression has a holistic cosmological relevance that strongly affirms that Sundanese culture does not distinguish between the physical and metaphysical dimensions. Sundanese society prioritizes social and cosmological/metaphysical harmony. Respect for ancestral spirits is not merely a ritual, but an ethical practice to maintain the balance of nature and ensure the survival of the community. This concept aligns with the Sunda *wiwitan* belief, which for the most part still holds fast to the heritage of the ancestors/*karuhun*. The relationship between humans and the metaphysical world is determined by the frequency of pray or religion activity, but rather refers to each individual to maintain their attitude

certain points as a symbol of protection for the community from danger. The peak of the procession, *ijab qabul meuncit munding*, is the slaughter of a buffalo, attended by all residents with great spirituality. After that, the religious atmosphere is strengthened by the performance of *gembyung* and the recitation of *shalawat*, which shows the integration of Islam with local traditions.

and actions as humans who maintain harmonious relationships with fellow humans, the surrounding nature and its contents, and God [23]. The multidimensional spiritual relationship of humans is also confirmed by the advice of the Sundanese ancestors regarding the philosophy of "*Tri Tangtu*," which consists of "*Tri Tangtu dina Raga (Salira)*"; "*Tri Tangtu dina Nagara*"; and "*Tri Tangtu dina Buana*." Regarding "*Tri Tangtu dina Raga*," it is a system of reciprocal relationships between humans and the transcendent with "*lampah, tekad, ucap (bayu-sabdahedap)*" or behavior, strong will, and words. "*Tri Tangtu dina Nagara*" is a unity of "*Rsi-Ratu-Rama*" or religious figure, leaders, and wise elders. Finally, "*Tri Tangtu dina Buana*" is the relationship between God or "*Hiyang/Hyang*", the universe, and humans, which must be harmonious [24]. Referring to this argument, it can be concluded that ethnopedagogy in the process of *Ruwatan Bumi* carries spiritual-cultural values aimed at harmony between humans and the physical and metaphysical dimensions.

3. Environmental ethnopedagogy in the form of ecological wisdom and Agrarian cosmology

The results of observations and interviews concluded that all *Ruwatan Bumi* activities focused on building awareness of the importance of maintaining ecological balance so that nature, land, rivers, forests, and rice fields remain sustainable and provide benefits for the community. In each stage of the *Ruwatan Bumi* activities, all ritual artifacts use natural materials, such as bamboo, palm leaves, rice, fruit, and local livestock, as in the stages of making the stage, the gate, and the *ijab qabul mencit munding*. Then there is the *ngarak Dewi Sri* procession, in which the symbol of the Rice Goddess is paraded around the village, emphasizing respect for the main food source of the agrarian community. The stages of the *ngarak Dewi Sri* procession consist of several stages, such as: 1) *Ngarak kuda kosong* (parading empty horses) around the ancestral tombs accompanied by *gembyung buhun* music, 2) the *Tutunggulan* tradition, 3) *Ngarak Dongdang Dewi Sri* and *Saung Sangar*, which are symbolic

representation in the form of dolls and rice from the barn brought to the ritual site, 4) children's art performances, 5) *Ngider dongdangan*, the produce of *Banceuy* Traditional Village. The symbolism of

"from the earth back to the earth" is clearly evident in the *ngadiukeun* procession, when some of the produce is returned to the earth as an expression of cosmic balance.



Figure 4. The Story Of *Ngarak Dewi Sri*

This practice confirms that *Ruwatan Bumi* represents ethnopedagogy aimed at ecological awareness and agrarian cosmology, namely education that fosters awareness of the importance of preserving the environment and caring for the earth through direct experience. The parade of crops around the village accompanied by traditional music and dance is a cultural strategy to maintain the sustainability of forest ecosystems, gardens, and crop fields. This practice serves as down-to-earth ecological education. The younger generation learns that the earth is a subject that must be respected, not just a resource to be exploited. Thus, *Ruwatan Bumi* becomes a means of internalizing ecopedagogy: fostering ecological awareness through concrete cultural practices.

In the perspective of Sundanese society, the harmonious relationship between human, God, and the universe will bring peace to life. These relationships are governed by religious and spiritual values that emphasize tolerance, awareness, and interdependence. Sundanese people have a strong belief that man is the main subject and an integral part of all creatures created by God. This principle gives rise to the ethics of non-intervention and conservation of the environment [25]. Sundanese people do not recognize the term "natural disaster" because they hold firm the belief that nature will not wreak havoc if humans always maintain ecological balance [26].

The intimacy of the human relationship with nature has a special meaning for the Sundanese. The relationship with nature conveyed in a traditional proverb "*leungit sirah cai, di tuar cai, balangsak kahirupan dan leuweng sumber kahirupan jeung kahirupan, ngajaga leuweng sarupa jeung ngajaga*

kahirupan, miara leuweng sarupa jeung manjangkeun kahirupan" Forests provide a lot of life for humans, preserving forests is the same as improving the welfare of life for life [25]. These findings extend the discourse of ecopedagogy [27], [28] by showing concrete examples of local practices. In the midst of the global environmental crisis, the value of local ethnopedagogy and agrarian cosmology has become relevant as an offer of Sundanese ethnopedagogy based on indigenous villages. Thus, *Ruwatan Bumi* can be read as a form of ecological education internalized in Sundanese agrarian cosmology.

4. Ethnopedagogy of the Performing Arts as cultural inheritance and cross-generational learning

The *Ruwatan Bumi* ceremony is a natural form of ethnopedagogy in passing on cultural arts across generations. During the *Ngarak Dewi Sri* stage, there is a *gebrai* or cultural arts parade featuring dances, music, and traditional games. The involvement of the younger generation and children can be seen from their participation in making artifacts, performing arts such as *sisingaan* and *kuda lumping*, children's dances such as *hanjuan* and *ranggap*, traditional games such as *oray-orayan*, and documenting the event through photos and videos. After confirmation from the traditional leader, the involvement of the younger generation and children in the cultural arts performance is a form of collaboration between school teachers, the traditional community, and teenagers who are active in cultural centers. This activity is not merely an entertainment attraction that complements the event, but an important part of the process of transmitting the culture of *Ruwatan Bumi*.



Figure 5. A Series Of Art Performances At The Ritual Of *Ngarak Dewi Sri*

This cross-generational engagement shows that *Ruwatan Bumi* serves as an arena for collective learning, where values, skills, and cultural identities are organically passed on. For the younger generation, participation in this ritual art attraction is not only a form of loyalty and entertainment, they believe that cultural practices and real contributions are an important part in the process of internalizing cultural values. This also shows how the indigenous people of *Banceuy* develop a cultural inheritance strategy through an approach experiential learning which of course aims to maintain the resilience of cultural identity in the midst of modernization and digitalization.

This process is an effort to transmit and resist culture to affirm cultural identity through art, language, or tradition. This action is also an effort to reject the influence of globalization that threatens cultural authenticity or resistance to modernization that does not take local wisdom into account. This cross-generational engagement shows that *Ruwatan Bumi* is a contextual and interactive strategy of cultural transmission. Children and youth learn the skills, cultural values, diverse arts of music, dance, and performance through the direct experience. The women become important cultural agents connecting domestic, aesthetic, and spiritual aspects of ritual. In that context *Ruwatan Bumi* can be understood as an Indigenous curriculum based experiential learning, while strengthening cultural identity in the power of global modernization.

Cultural transmission efforts certainly require a variety of strategies that are relevant to the characteristics of today's young generation. Various values transformation strategies are employed, including folklore, traditional song, proverb, traditional games, botanical lexicon, architecture, and bustle, dance, through ritual eating, even religious tourism. The process of educating people about of Sundanese local wisdom is not through coercion, sanctions and gifts, but to allow people to choose imagine and take lessons from all the events of the story. This confirms that the Sundanese have a thick taste domain, so that taste becomes the entrance to the collective consciousness.

Sundanese local wisdom has a dimension that goes beyond more cultural identity, acting as an ethical foundation for ecological sustainability, social cohesion, and spiritual balance. Harmony, as a central moral value, is not only a communal identity, but also an existential locus, affirming that peace is a universal prerequisite for happiness, justice and well-being. [25]. In Sundanese proverbs, *Kudu nyanghulu ka hukum, nunjang ka nagara, mupakat ka balarea* (Must adhere to the law, adhere to the state, agree with the people. Must uphold the law, adhere to state regulations, and be guided by the will of the people) is an important part of the Sundanese people's orientation in life [29].

This concept resonates with the view that traditional though places harmony as the most

valuable spiritual asset [30]. This philosophical consistency aligns with the theory of five universal cultural values, namely: the nature of life, work, Human position in time and space, as well as relations with the environment and fellow [31].

Cosmologically, the Sundanese see themselves as an integral part of the universe, both microcosmically and macrocosmically. This relationship is governed by an aesthetic of harmony manifested in gratitude and a sense of security, reflecting a deep religious understanding. This religious tendency of thinking, which is similar to that of agrarian societies in other parts of the world [32], guides their response to conflict. Their conflict resolution strategies are non-confrontational but principled, reflected in the expressions "*tiis ceuli herang panon*"(peace) and "*leuleus jeujeur liat tali*" (flexible but strong) [33]. This approach shows an adaptive and proactive conflict resolution model, aimed at maintaining peace without ignore the principles adopted.

The ideals of the Sundanese people to live in a peaceful, spiritual, and religious society [33] are internalized in the motto "*silih asih, silih asah, and silih asuh*" (Caring for one another, Mutual Guidance, and Mutual nurturing). This principle forms the norm of social interaction that prioritizes humility, respect, and compassion [34]. The essence of these values is the demand to lead a harmonious life in three spheres: a relationship with God, interpersonal relationships and a relationship with nature.

Sundanese people view, the natural environment is not seen as an object to be conquered, but rather as an entity to be respected and cared [35]. This philosophy rejects the anthropocentric view that places man outside nature. Thus, environmental damage is seen as a consequence of the failure of value systems that are not aligned with these principles, rather than as the result of random natural phenomena.

Overall, the discussion of the four main themes concludes that *Ruwatan Bumi* cannot be understood solely as an Indigenous heritage, but as an ethnopedagogical arena in which the knowledge, values, and cultural identity of the *Banceuy* Indigenous people are produced and transmitted across generations. At this point, *Ruwatan Bumi* serves as a living pedagogy that integrates social, moral, spiritual, ecological, and cultural dimensions in one intact Indigenous community cultural practice. These findings not only confirm the idea of Sundanese ethnopedagogy as a local wisdom-based education, but also extend it by showing how ritual is able to become a vibrant, dynamic, and relevant alternative curriculum to global challenges. Thus, *Ruwatan Bumi* can be positioned Sundanese ethnopedagogy model based on the value of local wisdom typical of customs *Banceuy* that offers a critical perspective on the dominance of formal education that often ignores the potential of local culture.

CONCLUSION

This study shows that *Ruwatan Bumi* ceremony in *Banceuy* Village is not just a traditional ritual, but a multidimensional ethno-pedagogical system of Sundanese. The dimension of human relations is shown in the spirit of social collectivity starting from the planning stage until the event is completed, all elements of society are actively involved ranging from Indigenous leaders, women, young people and children are actively involved and mutual assistance to make the event a success. Then the spiritual dimension is seen from Gratitude, the sacrifice of the results of the Earth back to Earth, the veneration of ancestors as a key to protection. This proves that the relationship of the indigenous people of *Banceuy* with the metaphysical dimension has a strong harmony and bond. The ecological dimension can be seen from the efforts to build awareness in the younger generation to always like, utilize and improve the environment, protect forests, rice fields, rivers and land that they visit and take advantage of. Taking care of nature and the environment is like taking care of yourself. Then the last dimension of cultural inheritance, *Ruwatan Bumi* ceremony becomes one of the preservation efforts and cultural inheritance because each stage there are cultural art performances ranging from dance, music, traditional game art and more. With the appearance of art and the involvement of the younger generation, the process of cultural transmission is carried out systematically and grounded.

Theoretically, this study expands the study of Sundanese ethnopedagogy by placing community rituals as an arena for the production and transmission of knowledge. By looking at *Ruwatan Bumi* as *Etno pedagogy*, this study confirms that local traditions not only maintain cultural identity, but also contain moral, ecological, and social educational functions. This also enriches the global discourse on ethnopedagogy, indigenous education, and ecopedagogy with the unique cultural contributions of the Sundanese people.

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