

NOVELS AS SOURCES OF INDIGENOUS KNOWLEDGE

Case: Of Indigenous Environmental Knowledge

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ABSTRACT

There are various sources of indigenous knowledge. Novels can be considered as one source of indigenous knowledge. In this paper, several examples of indigenous knowledge which are extracted from Indonesian novels, will be described. Most of the indigenous knowledge being discussed in this paper represents environmental knowledge with its various scales of abstraction. Example of indigenous knowledge derived from the field of architecture such as how the building interacts with the nature will be further explained. It is hoped, that this paper, will uncover the fertility of novels in terms of indigenous knowledge which can become inspiration in the field of architecture.

Keywords: novels, indigenous knowledge, environmental knowledge.

1. INTRODUCTION

There are various ways to describe the terms indigenous knowledge. For example, indigenous knowledge can be described as means for certain indigenous people to ascertain things that they considered important to be transmitted to future generations. (Tamayo, 2010; Pearce, 2011). Other example, the terms indigenous knowledge also means as the identity of certain people at certain times. Therefore, when we discuss about indigenous knowledge we will rarely miss to talk about its transformation along the temporal continuous.

Here in this paper I will describe indigenous knowledge in terms of the following aspects:

- a. The content of indigenous knowledge.
- b. The context and container of indigenous knowledge.
- c. The transformation of indigenous knowledge.

The source of indigenous knowledge are also varied. Most of the literatures on indigenous knowledge used the culture of indigenous peoples as its sources (Tamayo, 2010). However, other studies on indigenous knowledge used other sources of data that is can be considered as oral or textual in its nature. Most of the oral or textual sources of indigenous knowledge used on various research and studies are mostly classical text of the past. The problem with such sources is that it can seldom describe the contemporary aspect that underline the present culture.

To understand the contemporary aspects of indigenous knowledge we need other sources, instead only from classical oral or textual sources. In this paper I will describe the indigenous knowledge that can be extracted from literatures that are known as novels.

Novels as Sources of Indigenous Knowledge

Novels are a type of literature with the characteristic of realism and objectivity compare to other type of literature, such as poem which has more subjective connotation than novels. Actually novel is a prose rather than poem.

Not like indigenous knowledge of the past which mostly can be extracted from non-prose literature such as *hikayat*, *pantun* or *gurindam*, the sources of contemporary indigenous knowledge are mostly from prose type literature such as novels.

To describe the full aspect of novels described above, in this paper I will use various ranges and types of novels. The types of novels used in this paper follows the periodicity of Indonesian literature described in Yudiono (2007) which spans the decades beginning from first half of the 12th century to the present novels of the

21st century. The following discussion in this paper will describe the result of analysis of my reading, of various Indonesian novels that are published within that period.

Category of Indigenous Knowledge Abstracted From Indonesian Novels.

The reading of Indonesian novels in terms of indigenous knowledge can be categorized as:

- a. Content of indigenous knowledge that can be explained into several headings in terms of topophilia (Tuan, 1974) and memory of space.
- b. Content can also be defined as the knowledge about nature and social segregation.
- c. Context and container of indigenous knowledge that can be differentiated as setting and techniques.
- d. Transformation of indigenous knowledge in terms of both spectrums nature-indoor and private-public.

Topophilic Indigenous Knowledge

The content of indigenous knowledge in novels can be seen as a topophilic sentiment to certain space and place. Topophilia as described by Tuan (1974) as feeling of being attached to a place, or place attachment that exist within the psyche of human being. Topophilia in novels often mentioned as the existence of certain type of *genus loci* which attached peoples to certain place. It is often seen or read in Indonesian novels as a description about place and the spirit who abode the place. For instance in the novel "Dian Tak Kunjung Padam" by Sutan Takdir Alisjahbana (1932) there is a sentence that mentioned how a house is always protected by certain spirit.

Excerpt 1: "Rumah ini senantiasa dijauhi orang. Rupanya yang tegap dan keabu-abuan itu menakutkan, apalagi pada malam yang gelap, kalau rumah itu kelihatan sebagai suatu bayang-bayang yang hitam.

Tapi Yasin dengan ibunya tak pernah gentar menunggui rumah itu. Boleh jadi karena mereka telah biasa, sebab dari kecil mereka tinggal disana; baik Yasin maupun ibunya lahir di rumah yang besar itu. Tetapi menurut kata orang dusun, mereka itu dilindungi oleh arwah nenek-moyangnya, terutama sekali arwah poyang Yasin yang mendirikan rumah itu. Sebab itulah mereka tiada pernah diusik oleh jin, peri dan hantu yang menunggui rumah itu." (Sutan Takdir Alisjahbana, 1932).

"The house is always shunned. Apparently the sturdy and gray wall are scary, especially on a dark night, when the house was visible as a dark shadow. But Yasin mother never daunted in taking care of the house. It may be because they have lived in the house since they were child ; both Yasin and his mother was born in the big house. But according to the stories of the villagers, they were protected by the spirits of their ancestors, particularly the spirits of Poyang Yasin who built the house. That is why they never been harassed by jinns, fairies and ghosts who are guarding the house."

And there are also often being mentioned on how a house had lost its soul (*ruh*) like the one mentioned in Ahmad Tohari's novel, "Bekisar Merah" (The Red Fowl).

Excerpt 2: "Dari tepi Kalirong, Darsa menempuh lorong yang biasa dilalui para penyadap sampai ke rumahnya yang masih gulita. Derit pintu terdengar bagai suara hantu dalam kegelapan. Darsa menyalakan lampu tempel yang seketika memperlihatkan sosok kehampaan dalam rumahnya. Sunyi dan kosong. *Ngawang-uwung*. Rumah kecil itu telah kehilangan rohnya." (Ahmad Tohari, 2011).

"From the banks of Kalirong, Darsa take path usually taken by palm sugar tappers to get to his house which is still dark The creak of the door sounded like the voices of ghosts in the dark. Darsa immediately turn on the lights looks at the void in his home. Silent and empty. Ngawang-Uwung. The small house has lost its spirit."

From such readings of a novel, we can say that a house, or to be more succinct a "home" always has a soul. Such readings can be considered as a certain category of indigenous knowledge.

From the readings of Indonesian novels, indigenous knowledge can also be in the form of memory about place. In such memory, the virtue that exist within the place can also be considered as a type of indigenous knowledge.

For example, in Ahmad Tohari's novel titled "Orang-orang Proyek" (The Peoples in the Construction Project), Tohari writes about a man named Kabul, the main character of the novel. Kabul is troubled by the construction

project and he takes a leave from his activity as the project manager in order to sulk into the protective "smell" of his mother, at his mother home.

Excerpt 3: "Bagi Kabul, *Biyung* adalah lembaga, lebih dari sekedar perempuan yang telah melahirkannya. Memang, personifikasi ke-*biyung*-an terwakili sepenuhnya oleh sosok perempuan kampung yang perkasa itu. Namun nuansa ke-*biyung*-an bisa terasa pada suasana rumah tua yang dulu menjadi tempat Kabul dierami hingga sekolah dasar. Bahkan nuansa ke-*biyung*-an bisa tercium dari bau udara senthong atau bilik dengan balai-balai bambu, tikar pandan, bantal lusuh, tempat dulu dia kelon sambil bermain puting tetek Emak-- sepasang tetek anggun pada dada bidang yang menawarkan daya hidup dan rasa aman bagi anak-anak." (Ahmad Tohari, 2007).

"For Kabul, Biyung is an institution, more than just a women who gave birth to him. Indeed, the personification of all motherness's figures are represented entirely by that mighty village women. However the nuances of all motherness could be felt in the atmosphere of the old house that used to be a place that incubate Kabul untill he went to primary school. Even shades of motherness it could be smellt from the senthong or from the bamboo cubicle, the nuances could also be smelt on the mats, on shabby pillows where he used to play Emak's nipples-- graceful pair of tits on a broad chest that offers vitality and safety to her children."

Memory to a house of the past can also be read in the novel "Burung-burung Manyar" or "Weaver Birds" (Mangunwijaya, 1981) where the main characters after several decades leaving the house where he grew as a child, he remembered about the patch of red bougenville that adorned the door of the garage of his childhood house and seeing the antiques of his long lost neighbors.

Excerpt 4: "Rumah-rumah perwira dengan genteng-gentengnya yang tebal-tebal bulat separuh seperti rumah-rumah Spanyol dan Italia masih sama. Ya, di sini rumah Letnan van Santen yang sangat pirang dan kami juluki Buto Damen, itu rumah Kapiten Du Bois dengan istrinya yang gemuk seperti bedug masjid alun-alun. Dan dua rumah lagi, ya, itulah rumah Liutenant kelak Kapitein Brajabasuki almarhum.

Catnya sudah diperbaharui, tetapi pohon bugenvil di muka garasi itu, kok masih ada saja. Atau sudah diremajakan barangkali? Pagar wora-wari aneh juga masih abadi setia menjadi saksi-saksi sejarah yang tenggelam, bersama pohon-pohon kenari di mukanya. ..." (Mangunwijaya, 1981).

"The officer's houses with its thick and tiled roof very similar to houses in Spain and Italy are still look the same. Yes, here the house of the very blond Lieutenant van Santen and who we used to call Buto Damen, and there is the house of Captain Du Bois where he lives with his fat wife who is fat as the drum of the mosque. And two more houses, yes, that's the future the house of the deceased Captain Brajabasuki."

The paint has been refurbished, but the bougainvillea tree in front of the garage, really there are still there. Or perhaps it had been rejuvenated? The strange Worawari is still faithfully witnesses of history contained inside the walnut trees in front of it."

Other memory of a house can also be read in other novel by Ahmad Tohari, "Bekisar Merah". In that novel, Lasi the main character of came back to her house that she had left a long time ago because the betrayal of her husband to another women. In the house, Lasi who has become a rich women, still revert to the virtue of her humble house ,... and of course reminded her of her former husband.

Excerpt 5: "Lasi tergegap. Dalam kebimbangannya sekilas Lasi melihat rumahnya, melihat setiap jengkal bagian rumah kecil yang sudah tiga tahun dihuninya. Dadanya bergetar ketika di matanya muncul bilik tidur dengan balai-balai bambu beralas tikar pandan yang sudah mengilat. Lasi juga teringat pada setiap potong jalan setapak yang selalu dilewatinya bila ia menjual gula ke rumah Pak Tir. ..." (Ahmad Tohari, 2011).

"Lasi sputtered. In her hesitation, Lasi glance to see her home, looking every inch of the house she had inhabit in three years. Her chest vibrate when in her eyes appeared the vision of the bedroom with its polished bamboo floor mats. Lasi also remembered every piece of the trail that she often passed when she used to sell sugar to the house of Mr. Tir."

Nature in Indigenous Knowledge

Nature in various terms can also be considered as indigenous knowledge. Indonesian novels contain many information about how nature forms the architectural and urban setting. In some novels like Andrea Hirata's novel titled "Cinta Dalam Gelas" (Love in a Glass) mentioned how Malays houses are arranged around a waterways.

Excerpt 6: ".Maka, Bintun bisa disebut sebagai the last frontier kebudayaan Melayu. Lokasinya seperti tak sepenuh hati. Orang-orang yang pertama tinggal di sana pasti mencari-cari saja sekenanya daratan tak berawa untuk menancapkan empat tiang kayu gelam, lalu didindingi bambu dan diatapi daun nipah.

Maka, berdirilah belasan rumah yang mengelilingi tali air--sebutan lokal sumber mata air. ..." (Andrea Hirata, 2011).

"So, Bintun can be called as the last frontier of Malay culture. Its location seems to be decided not wholeheartedly. The people who first lived there certainly had blindly look at swampy land to plant four wooded poles then cover it with bamboo and topped with palm nipah leaves.

So, there stand a dozen of houses surrounding the streams - a local water sources."

If trees can be considered as a component of nature, in several readings of novels, frequently trees are considered as symbol of a house. Great trees symbolized great house. For example in the novel "Tak Ada Nasi Lain" (There Is No Other Rice) by Suparto Brata, the *sawo kecil* tree (*Manilkara kauki*) represent the master of the house. In the novel, the health of the tree follows the health of the master of the house.

Excerpt 7: "Rumah raya Surengkusuman amat berubah dari yang dilihat ketika kecil dahulu. Kebesaran, keagungan, dan kebersihan yang selalu terjaga dulu, kini sudah tidak terlihat lagi. Sekarang kotor, tanda-tanda tak terpelihara nyata sekali, dan suram. Pohon-pohon sawo kecil yang dulu berdaun rimbun dan indah, pohon yang menjadi lambang kebesaran rumah pangeran, kini kelihatan tua, banyak dahan cabang yang patah, pucuknya meranggas dan daunnya rontok. Tidak lagi memamerkan kejayaan rumah tempat pohon itu tumbuh. Daun pintu, kusen, dan tiang kayu yang berjajar di pendapa dahulu bercat terang, sekarang lekang dan berwarna pudar. Lantainya tidak berkilau lagi." (Suparto Brata, 2013).

"The grand house of Surengkusuman had changed so much since he had first seen first time when he was smallboy. The grandeur that can be seen and cleanliness that are always being maintained are now no longer visible. Now it is dirty, unkempt.. Sapodilla trees that once are verdant and beautiful, the tree that had become a symbol of the greatness of the master of the house, now look old. Many of its branches are broken, and wither. The trees no longer exhibit the past glory of the house. Its doors, frames and the brightly painted wooden poles which in the past had lined the pendapa now cracked and discolored. The floor also had lost its sparkle."

Similar reading can be read from the novel "Canting" by Arswendo Atmowiloto.

Excerpt 8: "Ia telah berada di halaman yang bersih, tanpa sepucuk daun kering atau basah menghiasi tanah yang sebagian ditutup pasir dan sebagian kecil lainnya ditutupi batu. Udara sangat teduh, sementara dedaunan bergerak acuh, seakan turut mengucapkan "mangga". Ah, ini hanya perasaannya. Sejak ia masih kecil dulu, daun sawo kecil itu juga melambai seperti itu." (Arswendo Atmowiloto, 1986).

"He had been in the clean yard without any dry or wet leaves on it, the surface of the garden that was partially covered by sand and pebbles. The air is very shady while the foliage move with indifference, as if it is saying "please come in". Ah, its only a feeling. Since he was a child the leaves of the sapodilla trees are always like that."

Natural space which surround the house can also be read in novels like in the novel "Ketika Flamboyan Berbunga" (When Flamboyan Blooms, 1996) by Maria A. Sardjono, and the novel "Dari Ave Maria Ke Jalan Lain Ke Roma" (From Ave Maria to Other Road To Rome, 1948) by Idroes and also in the novel "Cerita dari Boven Digul" (Stories From Boven Digul, 2001) by Pramoedya Ananta Tour describe the setting of a contemporary houses of the novel was written.

The existence of nature that surround a settlement and contemporary house evoked us the important of nature which can only be seen in certain time and space, but may not be seen anymore today. Therefore such existence of nature can be considered as a type of indigenous knowledge of that certain time and space.

Context and Container of Indigenous Knowledge

In novels, indigenous knowledge also being described in the form of context or container of the knowledge. Such indigenous knowledge usually forms a certain cultural or natural setting or techniques. In reading novels we can usually find description of setting or technology that can be termed as indigenous knowledge. For example, in a novel we can read the description of how people with their indigenous technology adapt themselves to climate or weather.

Excerpt 9: "Sekali peristiwa hari amat cerah, langit pun hijau laksana tabir wilis tampaknya. Panas terik amat sangat, hingga orang tidak ada yang tahan tinggal di dalam rumah. Baik laki-laki, baik pun perempuan banyak keluar dari rumah akan mendinginkan badan. Orang yang tinggal dekat-dekat muara Muara itu banyak datang ke tepi laut, berlindung sambil bermain di bawah pohon-pohon. Sungguh senang dan sejuk berlindung di bawah pohon kayu waktu hari panas. Apalagi jika diembus angin timur yang datang dari laut dengan lunak lembut." (Tulis Sutan Sati, 1929).

"On clear day, the sky was green like a thin veil. The heat is intense, no one could stay it in the house. Men, and women are out of the house will cool themselves. People living near the estuary come to the beaches, while playing under the trees. When it is hot, it's nice and cool under the tree. Especially when the gentle soft breeze coming from the east sea."

On the excerpt above taken from the novel by Tulis Sutan Sati, titled "Sengsara Membawa Nikmat" (Hardship Brings Joy, 1924), we see how people adapt to hot and humid climate. From that novel we see how their life's habit were tuned up to the environment.

Other indigenous knowledge that can be read from novels are in the form of spatial arrangement of traditional settlement. For example, as we can read from Excerpt 6 and Excerpt 10, we can read the indigenous arrangement of Malay settlement of Belitong that is related to waterways.

Excerpt 10: "Tak jauh dari pantai mengalir anak-anak sungai berair payau dan di sanalah para penduduk lokal tinggal di dalam rumah panggung tinggi-tinggi dengan formasi berkeliling. Mereka juga orang-orang melayu, orang Melayu yang menjadi nelayan. Berarti rumah-rumah ini tepatnya terkurung oleh hutan lalu di tengahnya mengalir anak-anak sungai dan posisinya cenderung menjorok ke pinggir laut. Sebuah komposisi lanskap hasil karya anak Tuhan. Keindahan seperti digambarkan dalam buku-buku komik Hans Christian Anderson. (Andrea Hirata, 2005).

"Not far from the beach flowed tributaries brackish water where the locals live up high in piles houses with the round formation. They are also the Malays, who became fishermen. That means these houses rather surrounded by the forest and in the middle of the settlement creeks flows and its position tend juts toward the sea. A beautiful landscape similar to what we can read from comic books by Hans Christian Anderson."

How the Malay of Belitong arranges their houses around waterways can be considered as a indigenous knowledge.

Techniques as Indigenous Knowledge

From novels we can also read the existences of indigenous techniques as part of indigenous knowledge. There are indigenous knowledge on how construction material were extracted from nature, and how those materials are maintained. For example on Excerpt 11 from Andreas Hirata's novel "Laskar Pelangi", we can read the virtues of local traditional material such as roof made of sago palm leaves, and wall made of the bark of Meranti tree.

Excerpt 11: "Gubuk itu beratap daun sagu dan berdinding lelak dari kulit pohon meranti. Apapun yang dilakukan orang dalam di dalam gubuk itu dapat dilihat dari luar karena dinding kulit kayu yang telah berusia puluhan tahun mereka pecah seperti lumpur musim kemarau..." (Andrea Hirata, 2005).

"The roof of the hut is made of sago leaves and the wall is made of lelak or the bark of meranti tree. Whatever a person inside the hut is doing, it can be seen from outside because the walls of bark which decades-old split burst like mud in dry season ..."

Similar indigenous techniques can also be read from the novel "Ronggeng Dukuh Paruk" (The Dancer from Dukuh Paruk, 2003) by Ahmad Tohari. In the novels, we can see the indigenous knowledge for selecting bamboo for making traditional flute.

From other novel by Andrea Hirata titled "Padang Bulan" (Moon Field, 2011) we can read the indigenous knowledge on how the natural material is maintained. On that novel we can read on how the wooden floor of the house of Malay Belitong were treated with brake fluid as to prevent it from being eaten by termite and produce a beautiful luster and long lasting floor.

Excerpt 12: "Aku terpana melihat lantai papan mahoni yang mengilap. Pasti telah digosok setiap hari dengan pasir yang dicampur minyak rem. Tiga meja kecil pualam dan bangku-bangku untuk pelanggan menunggu, ditata dalam konfigurasi yang menarik di sudut-sudut toko." (Andrea Hirata, 2011).

"I was stunned to see the polished mahogany floor boards. It must have been scrubbed daily with sand mixed with brake fluid. Three small marble tables and benches for waiting customers are arranged in interesting configuration in the corners of the store."

On the same novel by Andrea Hirata, "Laskar Pelangi" (The Rainbow Warrior, 2005), we can also see that the piles house of Malay Belitong is actually a result of how they deal with the frequent flooding that often hit their settlement.

Excerpt 13: "Beranda itu sendiri merupakan bagian dari gubuk panggung dengan tiang-tiang tinggi untuk berjaga-jaga jika laut pasang hingga meluap jauh ke pesisir. Adapun gubuk ini merupakan bagian dari permukiman komunitas orang melayu Belitong yang hidup di sepanjang pesisir, mengikuti kebiasaan leluhur mereka para punggawa dan kerabat kerajaan. Oleh karena itu, dalam lingkungan Lintang banyak bersemayam keluarga-keluarga L.A. dan N.A." (Andrea Hirata, 2005).

"The veranda itself is a part of huts on stilts which stand on high poles so when it is of tide the water can overflow freely away to the sea. The hut is part of the settlement of Malay people in Belitong who live along the coast, following the custom of their ancestors the punggawa and the royal family. Therefore, an environment of families of Lintang reside LA and NA."

A system of architectural measurement can also be found in novels. For example from Andrea Hirata's novel "Padang Bulan", the unit of Malay house of Belitong is enumerated by its roof ridges (*wuwungan*).

Excerpt 14: "Oh, rupanya detektif swasta itu. Ia memang terkenal sebagai pelatih merpati. Detektif M. Nur yang eksentrik. Rumahnya hanya berjarak tujuh wuwungan dari rumah Mapangi, tapi ia harus menyampaikan berita simpati atas penderitaannya melalui burung merpati..." (Andrea Hirata, 2011).

"Oh, apparently it's the private investigator. He is known as pigeon trainers. Detective M. Nur is eccentric. His home is just a seven wuwungan of Mapangi house, but he had to deliver the news of his sympathy to my misery using a dove ..."

Whether material knowledge, architectural measurement systems, or the wisdom that constituted by the piles house, all can be read on novels and be considered as indigenous knowledge. Thus novels can be considered as rich sources of indigenous knowledge.

Transformation of Indigenous Knowledge

The nature of knowledge demands that it must be able to be transformed and should have the ability to solve present and future needs of the world. In other words, indigenous knowledge, like any other knowledge should be open for changes along the time.

The merit contained in indigenous knowledge also changes according to climate and social context. For example if we read novels published in mid of 20th century such as Idrus' short story titled "Dari Ave Maria Ke Jalan Lain Ke Roma" (From Ave Maria to Other Path to Rome, 1948) we can read that the living space of contemporary family is located on the garden.

Excerpt 15: "Di halaman muka rumah Suksoro. Di sekeliling pohon kecil beberapa kursi kebun dengan mejanya. Di atas meja dua buah mangkuk berisi kopi. Perempuan tua sedang bercakap-cakap. Waktu sore." (Idrus, 1948).

"On the front yard of Suksoro home, around a small tree, there are some lawn chairs and a table. On the table there are two cups of coffee. An old woman was talking. The time is afternoon."

However, several decades later, due to social and climate changes, the living of Indonesian turn inward to more controlled private indoor space. For example, in Threes Emir's novel, "Romans Orang Metropolitan", (Metropolitant Romance, 2012) published at the first decades of the 21st century, mentioned about the preference of people about their minimal living space is confined to minimal house and apartment unit rather than large and more complete house preferred by people in the 50's. This different housing preference indicates that there is merit changes and transformation from time to time. In other words, we can read in novels that indigenous knowledge are not static but change according to changes in social and physical context.

In novels published in 1990's, we begin to see changes in how people entertain their guests. For example, as early as 1996, from novels such as "Ketika Flamboyan Berbunga" (When Flamboyang Blooms, 1996) by Maria A. Sardjono, the recreational space of urban people move from private space to public spaces like hotels and theme parks.

Excerpt 16: ""Aku sendiri tak tahu. Pokoknya mas Gatot ingin mengajakku pergi. Mungkin nonton film karena kebetulan ada film bagus di Kartika Chandra. Pokoknya cari hiburan. Bilang begitu kepada ibu."" (Maria A. Sardjono, 1996).

"" I myself do not know. Anyway mas Gatot wants to take me out. Maybe to watch a movie, there is a great movie playing in Kartika Chandra. We are just looking for some entertainment. Please tell that to mother. ""

In Threes Emir's novel titled "Romans Orang Metropolitan", 2012, home is no longer a place to entertain friends or guests.

Excerpt 17: "Pulang kuliah, Wati tidak langsung pulang ke rumah, melainkan ikut ke apartemen Nano yang dekat dengan kampus. Orang tua Nano yang tinggal di Jambi membeli satu unit apartemen dua kamar. Kamar yang satu ditempati Nano, sedang kamar satu lagi untuk ibu atau ayahnya jika kebetulan mereka ke Jakarta." (Threes Emir, 2012).

"After a lecture, Wati did not go straight home, but she goes to Nano's apartment near the campus. Nano's parents are living in Jambi, they bought one unit two-bedroom apartment, in Jakarta. One of the rooms is occupied by Nano, and the other room is for his mother or father when they are in Jakarta."

Excerpt 18: "Untuk menenangkan diri, Bu Dosen mengajak Vita sahabat karibnya, bertemu di Bakerzin Cilandak Town Square. Sambil menikmati sop buntut goreng, Bu Dosen mencurahkan masalahnya pada Vita, sesama dosen yang sudah menjadi teman baik sejak mereka berdua duduk di SMP Tarakanita." (Threes Emir, 2012).

"For recreation, Mrs. Dosen invites her best friend Vita, they met at Bakerzin in Cilandak Town Square. While enjoying their fried oxtail soup, Mrs. Dosen shedding her problems to her fellow professor who has been a good friend since they were in Tarakanita junior highschool."

Finally we can say the transformation of culture, social and behavioral that can be read in novels are consisted of transformation of merit, and can also be considered as changes of indigenous knowledge.

2. CONCLUSIONS

My classification of various indigenous knowledge can not be considered as exhausted. After reading various novels I am certain that novels is vast resources of indigenous knowledge. It could be said that novels can be considered as rich sources of indigenous knowledge. Finally, I can only hope that architect and the field of architecture begin to take novels as a serious sources of knowledge to generate good design.

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