

REVEALING THE RE-TRANSFORMATION OF *9 SUMMERS* *10 AUTUMNS*

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ABSTRACT

9 Summers 10 Autumns (2011) is an autobiographical novel about a young man from a small city of Batu who later succeeds in pursuing his dream by working in the United States. The novel was written based on Iwan Setyawan's life story and it was made into a movie by the same title in 2013. Two years later, the movie was adapted into an augmented motion picture hinted illustrative book which combines novel, comic, app, and movie together. This phenomenon of re-transformation of a literary work is said to be the first of its kind in Indonesia and has somewhat contributed to the rising trend of movies adapted into books or comics in Indonesia, such as *Assalamualaikum Beijing* (2015) and *Ada Apa dengan Cinta? (What's Up with Love?)* (2016). This study examines Iwan Setyawan's strategy for achieving legitimacy in the arena of Indonesian literature through his motivational rags-to-riches ideals which are depicted in the book. The discussion is carried out by applying Pierre Bourdieu's field of cultural production theory, as well as the sociology of literature approach, in order to highlight the phenomenon of transformation from novel into movie and eventually into an augmented motion picture hinted illustrative book. Later, this study discovered that the phenomenon has changed the image of Indonesian art and literary world. It proves that such prestigious legitimacy can now be achieved through commercial strategies, making it seem dynamic, but at the same time questionable in its most authentic sense.

KEYWORDS

9 Summers 10 Autumns; the motivational 'rags-to-riches' theme; the field of cultural production; sociology of literature; transformation.

Introduction

After the end of the New Order era in 1998, Indonesian literary tradition has had such fast-paced development. It is mostly because of the basic change in the leadership system in Indonesia, which provides press and media freedom (Mahayana 2012, 292). The previous banned books in the repressive Soeharto era, such as the Pulau Buru tetralogy: *Bumi Manusia (This Earth of Mankind)*, *Anak Semua Bangsa (Child of All Nations)*, *Jejak Langkah (Footsteps)*, and *Rumah Kaca (House of Glass)*, *Gadis Pantai (The Girl from the Coast)* by

Pramoedya Ananta Toer, were allowed to be printed and spread. Meanwhile, a burst of literary works with issues formerly forbidden to be discussed namely *Saman*, *Larung*, *Si Parasit Lajang* by Ayu Utami, *Kubah*, *Ronggeng Dukuh Paruk*, *Lintang Kemukus Dini Hari* by Ahmad Tohari and so forth emerged prolifically (K.S. 2010, 282-284). More names specialised in writing short stories are Putu Wijaya, Afrizal Malna, Seno Gumira Ajidarma, Budi Darma, Kuntowijoyo (Mahayana 2012, 293-294), and there are also more contemporary writers, namely Nukila Amal, Fira Basuki, Herlinatiens, Okka Rusmini, Okky Madasari, Abidah El Kalieqy, Dewi 'Dee' Lestari, Ahmad Fuadi, Andrea Hirata, and so on (Mujiyanto 2010, 119). The dynamic condition of the arena of the Indonesian literature from 2010 to 2016 was colored by the birth of popular works with myriad new genres, like Metropop, K-Lit (Korean Literature), J-Lit (Japanese Literature), motivational novels, Islamic novels, travel writing novels, and comedy novels (Harsitowati 2017, 87). More importantly, since there have been many new authors with a completely new string of works, the legitimization of the 'old' literary agents is heavily contested. Although there are legitimate writing communities, such as Dewan Kesenian Jakarta (Jakarta Arts Council), Utan Kayu, Horison magazine, and HISKI, in recent years, this symbolic contestation between the 'legitimate' and the 'pop' wave of authors has been going on tightly, and the line which separates the two parties has grown thinner, proven by each of their legitimization strategies.

Iwan Setyawan was born on 2 December 1974 in Batu, Malang, to a minibus or *bemo* driver father and a homemaker mother with three sisters. He pursued his undergraduate studies at FMIPA (*Fakultas Matematika dan Ilmu Pengetahuan Alam* or Faculty of Mathematics and Natural Sciences) in IPB (*Institut Pertanian Bogor* or Bogor Agricultural University), majoring in Statistics. After graduating as valedictorian in 1997, Setyawan spent his next three years working as a data analyst at Nielsen and Dana-reksa Research Institute. Later, Setyawan pursued a career in New York for ten years as the Director of Internal Client Management at Nielsen Consumer Research until 2010. Setyawan's first novel, *9 Summers 10 Autums*, is an autobiographical narrative which was inspired by his own life in Batu, Bogor, and New York. The novel, first published in 2011, is considered unusual since it weaves a 'shadow' character that creates a two-way dialogue between the two sides of the protagonist, adult Iwan and child Iwan. It was later translated into English by Maggie Tiojakin in the same year. The film adaptation was released on 25 April 2013 and directed by Iffa Isfanyah, starring Ihsan Tahore and Alex Komang. It won the Best Overall Film in the 7th Balinale International Film Festival 2013, and it was played internationally in the Cambodia International Film Festival 2013, the 15th Cinemanila International Film Festival 2013, and Casa Asia Film Week 2014 in Barcelona, Spain. The film also won national awards, such as the Best Supporting Actor, the Best Supporting Actress, and the Best Artistic Stylist in the 2013 Festival Film Bandung (Bandung Film Festival), as well as winning the 2013 Piala Maya (Maya Awards) for the Best Adapted Scenario and the Best Supporting Actor (Setyawan 2015, 86-87). In August 2015, the film was adapted into an augmented motion picture hinted illustrative book with the same title, the very first ever to be printed in Indonesia.

There have been several studies which have taken the novel and the film as their focused objects. Iwan's anxiety trait in the novel is undermined using Sigmund Freud's psychoanalysis in the way he tends to feel agitated when he is challenged by other boys at school (Sholihah 2012). His family's low social class strata and poverty also become important subjects of the literature sociological and structuralism approach, which is shown in their daily struggles to make ends meet (Setyaningsih 2013). The previous research proves that the novel is indeed highly recommended for children's reading material for learning in classrooms. Another study that discusses the novel's morality values is Firda Ulya's (2013) as she discusses the protagonists' individual moral, social, and religious values as qualified teaching materials for junior high school students. Going further, the character of Iwan is also scrutinised within the code switching study, in which he is portrayed as having two personalities, his elder and younger selves (Nastiti 2014). The novel

also contains some Islamic values that can be explored deeper through content analysis overview (Istiqomah 2012). The last, the first paperback edition's illustrated cover of *9 Summers 10 Autumns* is analysed within semiotics, with its slogan that says 'From Apple City to the Big Apple' in revealing the connection between the two terms of the figurative words selected (Chudori 2012).

With its newest adaptation from film into an augmented motion picture hinted illustrative book in the middle of 2015, the topic has not been a much cultivated-focused academic discussion up until recently. Still, there have been some conferences as well as debates upon the matter of how Indonesia now performs a very constant tendency to adapt novels into films and vice versa with the movies, such as *The Rainbow Troops* (2008), *The Land of Five Towers* (2012), *5 cm* (2012), *Habibie Ainun* (2012), *Tenggelamnya Kapal van der Wijck* (2013), *99 Cahaya di Langit Eropa* (2013), *Supernova* (2014), *Nada untuk Asa* (2015), *A Copy of My Mind* (2015), *What's Up with Love 2?* (2016), *My Stupid Boss* (2016), and more. Instead of bringing more books to classes and encouraging students to become prolific readers, Indonesian art industry is more interested in transforming them into on-screen pictures. What is more, book publishers also see the opportunity to level up their targeted market by offering to re-package the movies into readable novels, comics, or illustrated books. The purpose of this reproduction is to ensure that audience who have not had the time to watch for the movies still have the chance to read them in a briefer version. For novels that are transformed from films, there are *A Copy of My Mind* (2016) and *What's Up with Love?* (2016). Meanwhile for comic adaptation, for the time being there is only *Assalamualaikum Beijing* (2015) which has been transformed from the film version. The newest and also the first in Indonesia is *9 Summers 10 Autumns* (2015), which has been shaped into an augmented motion picture hinted illustrative book. Indeed, it is a kind of book that allows the readers to watch the animated video from the printed pictures by scanning them through downloaded Amphi-B application from Google Play. As the book is considered as one of the best books for youngsters, it is then adapted twice in two versions simultaneously. In short, this means that the publisher of the book supports the cooperation between books and technology as a new way in attracting more business.

In his article, Karnanta (2014) suggests that there is a strong tendency that is carried out by new-comer writers in which they try to achieve legitimacy in the world of Indonesian literature through popularity and economical means. He points out the sudden rising emergence of Andrea Hirata, who claimed that he had never written any piece of literary work before but had succeeded in making his book a national bestseller and quickly turned into a movie of the same name, and even got his book translated for international levels. The same thing also happened to Denny J.A., a politician-turned-literary-writer whose name managed to enter the book of *33 Most Influential Literary Writers of Indonesia*. While achieving the given title of 'the literary giant' means that a writer has a much more higher status than ordinary poets and authors, somehow it sparks many others in performing strategies to compete in achieving that status. Bourdieu in his essay *The Field of Cultural Production* states that,

The literary or artistic field is a field of forces, but it is also a field of struggles tending to transform or conserve this field of forces. The network of objective relations between positions subtends and orients the strategies which the occupants of the different positions implement in their struggles to defend or improve their positions (i.e. their position-takings), strategies which depend for their force and form on the position each agent occupies in the power relations [rapports de force]. (Bourdieu, The Field of Cultural Production: Essays on Art and Literature 1993, 30)

As it can be seen before, the statement speaks for the ever-growing number of literary figures who plunge their works in commercialism and numerous forms of reproduction in order to obtain the highest legitimate status, which undoubtedly has a certain degree of literary prestige. What is interesting, the fact

that only specific institutions could grant the title to very few writers who have surpassed the standards of literary creation, and it results in the dissatisfaction among the people that they finally take it to heart to create strategies and negotiations in order to settle their status as acknowledged literary writers. Somehow the phenomenon has changed the face of Nusantara's world of art into something more dynamic and fluid, in which the barrier between the ordinary writers and the literary figures is no longer intact. Therefore, the study tries to answer one following issue, which is Iwan Setyawan's ways in obtaining legitimacy in the world of Indonesian literature through using his motivational rags-to-riches principles which are encapsulated in all of his three versions of *9 Summers 10 Autumns*.

Pierre Bourdieu's Literary Field of Cultural Production

In expressing his standpoint in the science of the literary field, Bourdieu (1993, 30) claims that it is indeed a scrutinized arena in which statuses or positions are consecrated, referring to popular or people's novels, through the flowing order of power relations driven by capital agents who must struggle to keep pace with the battleground of 'literary prestige' achievement contest. Moreover, he continues to explain about the concept of *habitus* that calls for "both a system of schemes of production of practices and a system of perception and appreciation of practices" (Bourdieu, *Social Space and Symbolic Power* 1989, 19), meaning that our habits—in this sense our seemingly individual tastes and choices of things (books, music, clothes, food, and more)—do not purely originate from our conscious independent mind as we often perceive them to be, but rather as the result of social construction, interaction and upbringing based on social class hierarchies in which the inside and outside happenings are controlled and governed by ruling agents (Crossley 2008). In the most basic definition, there is nothing neutral about our likes and dislikes, our preferences and favouritism toward certain aspects, all of which are the results of unconscious programming all along (Swartz 2002, Volume 22, Supplement). We may insist that those are our own ideals as well as principles; still, they are the projected images of what we have been familiar with, and it just makes sense that we rarely go out of our usual pathways. As the *habitus* is at work, we may begin to view things that are 'suited' or 'unsuited' to our ideals and then declare whether we want to take them or not. Here, the 'I should take this' and 'I should not take that' game concept or logic is called *doxa*, which stands for the 'unwritten rules' that are attached to that particular area (Maton 2008, 57).

Once we perceive the core of Bourdieu's ideals, Karnanta (2013) correlates the fact that Indonesian literary world is full of critiques, critical studies, awards, and appreciation toward their books just like in Western countries. However, he points out that none of these aspects are free from political means, although they do not always come out that transparent. In this sense, the literary works which have been selected as 'the winners' will later be published nationally and be read by wider audience. Later, these awarded works will inspire many to write in similar storylines or language styles, which somehow creates the trend in a certain kind of literary genre in the book market. Likewise, the culture or the literary trend is based on the hands of the ruling symbolic capital, claiming that one certain product is certainly the better one than the rest (Moore 2008). This is why more and more writers are keen on lifting their status to this place, in which everyone can argue or support his quality as a literary figure, but nobody could ever deny or take away his established legitimacy and monopoly. In connection to this, it is true that not all writers are successful in performing their schemes to achieve specified legitimacy; however, their strategies in doing so have also set a new face in both Indonesian art and literary world.

The Sociology of Literature

According to Nyoman Kutha Ratna (2003, 2), sociology of literature unravels what is actually happening in the world of literature recently (*das sein*) and does not cater for what should have happened (*das sollen*). She discusses that the reality that evolves in the world is hardly neutral or objective; indeed it has been interpreted by some agents and therefore all of it is socially constructed. However, the study cannot be separated from the society's values and recent conditions, in which literature is perceived as the tools of reflection that mirror their lives. Ratna (2003, 8) names the new trend in Indonesian literature as symptoms that are taking place and governed by capital literary agents who have precise authority, autonomy, and monopoly in maintaining the book market in the society. Somehow it limits the writers since they are somehow instructed to pen works which are based on demand of the society itself, with the works that must be imperative, meaning that it must benefit both the society and the writers in a mutual way. Literature indeed correlates the needs of society to position themselves in the narrative, which is why sociology of literature aims to dwell deeper into the cultural and literal values.

Robert Escarpit (2005, 16) expresses that the most important elements in the facts of literary are books, lecture or the study and reading of books, and literature. He further explains that it has already been an old tradition that mass promotion on certain literary productions happens frequently to uplift the book-selling, with the predictable following notion that people who work within that industry will mostly prioritize financial benefits rather than the books' qualities (Escarpit 2005). It is indeed more important than ever since it has been common knowledge that creating literary works does not guarantee a stable paycheck for the writer's life, and therefore any writer requires a sponsor or *mécénat* in order to promote his work and pay for his allowances. Somehow, this kind of system is identical between a lord and his servant or help in which the lord protects and gives him a regular income while the servant does everything his lord tells him to. The *mécénat* stands for the publisher or the literary awarding organization that has the authority in driving the trend of literary genres and styles. They have slowly become the prominent 'facilitators' to these writers in which they are the sole decision takers of the circle of literary boom, which is called as the patronage system (Faruk 1994, 57). This kind of phenomenon happens from time to time because the writer must give special attention to who is 'the lord', which is either the audience or the publisher. Often in this sense, the writers are obliged to 'obey' the publisher and the literary community to produce certain kinds of works which reflect their ideologies. For the publisher, it mostly involves popular novels that are easily understood by general audience, as the books consist of collectively-accepted values that do not challenge any major ideologies or principles.

Method of the Study

Since the study is conducted through qualitative research, it will consist of descriptive analysis that includes the discussion of concepts and assumptions as well as formulating arguments (Denzin 2005). It operates in the field of social criticism, on the specification of Pierre Bourdieu's Literary Field of Cultural Production and Sociology of Literature. For collecting empirical data, the writer does a close-reading technique on the novel, movie, and augmented motion picture hinted illustrative book of *9 Summers 10 Autumns*, and the interview of Iwan Setyawan will also be included as supporting data. For data analysis, the researcher applies the literary field of cultural production as well as the sociology of literature approach. Later, it will be correlated with the arguments from journals and literary criticism books in which the study derives a final conclusion.

From Novel to Film and Film to Illustrative Book

Published in 2011, *9 Summers 10 Autumns* have generally met with positive reviews regarding its didactic values and moral lessons. It became more popular when it was made into a movie, which was said to be based on a true story. Its major theme of narrating the life of a bullied, poor young man who slowly manages to achieve massive success struck quite a powerful chord with the generation of Indonesian young readers, since Iwan's story is indeed common with the life stories of millions of children who come from low-income families. Below are the pictures, the screen shot of the movie and the picture from the augmented motion picture hinted illustrative book, bearing the same event of Iwan's graduation from IPB:



Picture 1. Iwan's graduation from Bogor Agricultural University in the movie.



Picture 2. Iwan's graduation from Bogor Agricultural University in the Illustrative book.

In one of his interviews, author Iwan Setyawan said that the novel was written for his nieces and nephews as an inspiration so that they would follow into his footsteps and manage to achieve the same level of success, as he was appointed as the director of Internal Client Management at Nielsen Consumer Research in New York (KapanLagi.com 2012). Regarding the news that his novel had been adapted into a movie, he denied having exploited his impoverished background for profit or fame by declaring that it was purely written for millions of people who do not possess the courage to pursue their dream. Gramedia Pustaka Utama, the giant book publisher in Indonesia, named it bestseller in 2012 and announced the plan of adapting the book into a movie. Here, Gramedia acted as the *Mécénat* that has its certain social structure within specific areas (Escarpit 2005), which is as the sponsor of the writer as well as the manager of the book market. They provide financial sources for writers and promote their work through strategies in order to create an acknowledged existence between the book and the society, leading to a firm cultural symbolic standpoint.

As a matter of fact, the publisher continued to be the sole proprietor in the business by offering the author to encapsulate the movie in an augmented motion picture hinted illustrative book which was released at the Indonesia International Book Fair 2015 on September 5, 2015, in Jakarta Convention Center. The second stage of this reproduction or a repetition phenomenon was perceived as an act of cultural symbolic for Iwan Setyawan, as he joined Andrea Hirata, Ahmad Fuadi, and other contemporary writers whose works have shown to be highly favored and praised to possess didactic and inspirational values for character building, at the same time offering the similar theme of motivational coming-of-age narrative. Somehow the transformation has taken place into a whole new level, which was rarely performed before as most novels in Indonesia which have been adapted into films usually end up having sequels rather than another continued transformation of the movie version. According to Bourdieu (1993), this has somehow become a 'system'

that entraps new writers all along, in which the publishers are the strongest power-holder that controls the comings and goings of a book industry:

It is significant that breaks with the most orthodox works of the past, i.e. with the belief they impose on the newcomers, often take the form of parody (intentional, this time), which presupposes and confirms emancipation. In this case, the newcomers 'get beyond' ['dépassent'] the dominant mode of thought and expression not by explicitly denouncing it but by repeating and reproducing it in a sociologically non-congruent context, which has the effect of rendering it incongruous or even absurd, simply by making it perceptible as the arbitrary convention it is. (Bourdieu, The Field of Cultural Production: Essays on Art and Literature 1993, 31)

This kind of trajectory has also happened several times to Andrea Hirata, the writer of *Rainbow Troops*, whose schemes and strategies, by creating numerous reproduction and repetition, in Indonesian literary constellation have given him certain achievements, most importantly popular legitimacy and power in Indonesian literature (Karnanta, *Novel Sang Pemimpi: Trajektori Andrea Hirata dalam Sastra Indonesia* 2013). Although *9 Summers 10 Autumns* did not obtain the same level of achievements, it did uplift the writer's status as a literary figure whose work is deemed famous and inspiring. The steps and events are categorized in Table 1 below:

Mécénat	Cultural Symbolic Power
Gramedia Pustaka Utama became the publisher for the novel in 2011.	Any book which has been selected and published by Gramedia Pustaka Utama is considered a first-rated book
Gramedia Pustaka Utama published the novel in further editions and named it bestseller.	Since it was a popular and bestseller book, then the cinema production wanted to turn it into a movie in 201
Since the audience response had been very positive, Gramedia Pustaka Utama offered to reproduce it into the augmented motion picture hinted illustrative book in 2015.	Iwan Setyawan has joined Andrea Hirata, Ahmad Fuadi and some others as literary figures of didactic books for self-building character through performing similar literary promotional strategies, being one of the most prominent writers in Indonesia

Table 1. the Connection between the *Mécénat* and the Cultural Symbol Power in *9 Summers 10 Autumns*.

Indeed, Gramedia Pustaka Utama has toyed with the notion that books that do not challenge the ideologies of the majorities are indeed worth supporting. Later on, since the publisher has gained the sole status as the most well-known, profitable, and the biggest books facilitator in Indonesia, it is easy to form a public image that books that become their choice of publication are unquestionably worthwhile. This has become the main force in their strategy to make the books stand out in the literary market through myriad repetitions of the same work as a symbol of cultural power. In the context of arbitrariness, the wide and repeated distribution of the specified properties of literary has proven that it guarantees success and fame in the literary field. Instead of wearing off the audience's attention, it would somehow explicitly mark the standard of positions and determinations in an instant. By *9 Summers 10 Autumns*' popularity and its repeated success of transformations, the society soon believe that to achieve the status as a literary figure, one has to produce a work that suits the publishers' best interest and therefore circles of adaptations, trajectories,

and transformations would soon entail. Bourdieu (1993) mentions these as a sign of a problematic society in which the capital implicitly occupies the reception of control of the public as well as constantly situates the position-taking manifestations, a 'compulsory' routine that seems to work really well and unquestionable within the nation.

The Motivational 'rags-to-riches': The New Narrative Trend in Indonesian Books

It is interesting to see how easy it is for publishers to set the trend of specific book genres based on the recent situations and conditions of the public. When Andrea Hirata's *Rainbow Troops* or *Laskar Pelangi* was released in 2007, it instantly became a hit and a national sensation that resulted in film adaptations, merchandises, musical theatre inspired by the work, literary achievements, and of course other following sequels (which formed the tetralogy of the book). As it is called to form a parody, simultaneous reproductions actually only show the lack of imagination and creativity in which many agents try to embellish the repeated works by transformations in different product casings and surfaces, just to bring in more financial benefits. Still, one cannot help but wonder how persistent these publishers are in the way they preserve to carry out the same mainstream idea again and again. Instead of encouraging audience and new writers to produce various works that contest their predecessors, they end up promoting certain genres over and over as a publication standard to those who aspire to become authors, and therefore shaping the mind-set of the society. Power makes one superior, and one will be able to manifest the perceptions of the crowd as well as their intentions. Although the emergence of novels and films such as *9 Summers 10 Autumns* is considered a breath of fresh air by Indonesian audience, it actually does not offer any new critical ideology or social challenge. It is just because of the variations and slight changes in the way they present these works which gain them larger attention that finally win them a place inside the field of forces. Still, the conceiving of the phenomenon would only bring identical ideals with a total disregard to improvements or even deformations. Works of art and literature should embrace the possibilities of new conventions and vast amount of debatable accounts. Here, in Table 2. it is shown how social construction is affected by habitus and how it works the other way around:

Social Construction	Habitus
A book that does not challenge major ideologies (full of didactic and religious values) of the country is a must-read book for all.	Many new writers try to enter their works to the publisher, and therefore creating a new trend of pop genres.
Since writers such as Andrea Hirata, Ahmad Fuadi, and Iwan Setyawan are considered the top writers that are close at heart to society, they are considered as 'giant' literary figures.	Many people realize that anyone, literally anyone who can produce a best-seller work is considered a literary giant.
The book market is full of more identical pop works rather than canon.	The barrier between pop and canon literary works has vanished.
More and more writers are born and competing to achieve literary legitimacy.	The world of Indonesian Literature and art has become a circle of endless reproduction.

Table 2. How the Social Construction is Affected by Habitus.

What is more crucial in these endless identical reconstructions is that they give the absurd idea that the boundary between canon or classical literary works and contemporary mass-produced ones have entirely

vanished, since the authors who belong to the latter category have started to be placed side by side with canon writers in book awards. It is proven through the listing of two of these 'pop' authors, Dewi 'Dee' Lestari and Andrea Hirata, who were included in the top ten list of 70 Indonesian authors who were invited to give public readings in the Frankfurt Book Fair 2015. Both authors were ranked sixth and seventh consecutively, higher than canon authors such as Pramoedya Ananta Toer, Mochtar Lubis, and W.S. Rendra (Griebeler 2015). The news came as a surprise for many literary figures and scholarly critics as many of them had not seen it coming. This of course comes to the conclusion that people believe that now *every* work of literature can be positioned as a canon or classic one since the definition of the 'original' or 'canon' always changes from time to time according to the ruling capital agents. Somehow corresponding to such limited options offered by power occupants, there seems to be a very thin line between contemporary work infestations and the demand of quick sellable products that could be consummated within short periods of time. Gone have the days when people turned to literature as food for thought and ideas to learn and interpret which they derive from a quite measurable period of time. Now, the majority have turned to the idea that reading 'easy, inspirable' literature as a lifestyle in the cosmopolitan era. The essence of philosophy and the knowledge acquirement of reading has passed by, replaced with a restless circle of identical, mass-produced, and embellished works which fundamentally refuse to pursue independent values and developments except overgrowing financial gain. Repetitive reconstructions and reproductions have become the main tools for the publishers to obtain cultural symbolic power and profits without the audience realizing. These have undoubtedly driven writers to produce more and more works just to obtain the status of legitimacy in the arena of Indonesian literature.

Just like the world-famous American Dream ethos that draw world's interest in accomplishing success, the motivational 'rags-to-riches' narrative theme in Indonesian contemporary literature is most often associated with material achievements (both financially and intellectually), supporting manifestations of family and friends, self-determination, as well as contributions to the surrounding community. Based on the facts, this principle is indeed heavily absorbed in Iwan Setyawan's *9 Summers 10 Autumns* with the way he presents the story where he started his stairway to success as a child of an impoverished family from Batu, Malang. Just like myriad Indonesian lower-class families, Iwan's story resonates deeply with so many children in Indonesia, who have lived in poverty, and therefore they have slim chances in pursuing higher education. It is no wonder that there have been more literary works published with such a similar pathway and blueprint which would definitely blur the boundaries among the definitions of canon and pop literary works, as well as motivational business planning books in the future.

Since then, the rags-to-riches tale is confirmed as the core of narrative that automatically bestows instant achievements and answers prayers where everything is financially profitable. Indeed, through his work, Iwan Setyawan has chosen to reinforce pragmatic and financial success-oriented principles rather than trying to criticize political misconducts or challenge mainstream representations in the Indonesian society. Moreover, this principle is strengthened by Gramedia Pustaka Utama's strategy to reproduce and repeat its form through the transformations from novel to film, and then film into augmented motion picture hinted illustrative book by the same name. These have all correlated one another in establishing the unquestionable existence between capital agents and writers' products toward the major society. The problematic side would perhaps be gone unnoticed until everything that is produced from Indonesian literature is all proven to be identical mainstream, financially mutual products which later bring cultural symbolic power and legitimacy to the ruling agents, and thus the 'rags-to-riches' theme is hard at work to incorporate itself in all levels of the Indonesian society.

Conclusion

Iwan Setyawan's *9 Summers 10 Autumns* repeated reproductions have served as an appropriate example of what is actually happening in Indonesia's world of literature and art, in which it is thickly surrounded by mainstream repetitions that are only produced for financial benefits, cultural symbolic power, and legitimacy for both the publisher and the writer. Most importantly, almost all of the genres and the themes of these contemporary literary works are identical in which they are all about rags-to-riches, from-zero-to-hero kind of tales which exhilarate economic desire and success. Also, the lost barrier between classical literary works and the contemporary mass-produced have somehow driven the Indonesian culture into only concerning with what is eligible as a money-machine rather than philosophical or thought-challenging thinking books. Again, quantities are deemed more crucial than qualities. Still, these kinds of works are much appreciated by the government and capital agents since they are considered to bring positive impacts and lessons to the characters of the society.

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