



**DEFINING AND CATEGORIZING ASIAN LITERATURE BASED ON
THREE ASIAN NOVELS**

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ABSTRACT

While talking about Asian literature, some confusing points need to be discussed. There are some styles of Asian writing found in the literature market; Asian literature that arrives with the English-translation model, one that has been already written in English by the Asian authors, and one written by a Western author. Asian literature covers works of writing produced by Asians in a variety of countries in Asia. The development of this literature is supported by the use of the English language in form of translation, and the emergence of English authors who write about Asian culture. For the growth of Asian Literature's styles, this paper attempts to analyze three different styles of Asian novels; English-language novel, English-translation novel, and Western-author novel to define and classify it. The investigation of the theme; Asian resistance toward colonialism and Asian critique toward Western culture will be conducted under the scope of Orientalism. The discussion of the nature of language and culture in Asian writing will justify the definition and classification of Asian literature as well. Subsequently, this paper detects Asian Literature as a work that must be written by Asian authors, thus it can strongly declare the real root of Asian culture, tradition, value, belief, and feeling. It should be classified as works by native Asian authors and English-translation works as well.

Keywords: Asian Literature, Orientalism, Translation

I. Introduction

Asian literature refers to literary works coming from Asia countries. Since this literature covers Asia, the works are considered to be accepted and read by all Asians. To be read by all Asians and other people around the world, Asian literature needs to be translated into other languages. Much Asian writing has been translated into the English version. So far, the English version is both written by Asian authors themselves and also the Western authors who try to contribute to depicting Asians through their perspective. English-language writing can still be considered Asian literature since the authors are Asian. In common, they still reflect the Asian characters. Here, language does not appear as the problem but just as the media to help the circulation of vernacular works.

In other cases, many Westerners also write about Asians. This writing becomes problematic while it comes to its categorization as Asian literature. It can raise the issue of Orientalism in which the Western writes about Asia based on their west perspective. A quotation from Rudyard Kipling from *The Ballad of East and West*, "Oh, East is East, and West is West, and never the twain shall meet.", underlines how exactly the contrastive perspective between those two. Clarke (as cited in Jouhki, 2006) notes the age-old as the ambivalence of the West towards the

East. It is about the rich cultures, superior civilizations, and ancient wisdom of the Orient which have inspired the western. Spiritual mystic and exotic sensuality are two common things that display both positive and negative of the Orient. Encountering the East is also significant for the self-image of the West to conceptualize the cultural, racial, and moral superiority. It reflects the image of the Western as the superior in modern culture and the Eastern as the traditional native, far away from being modern.

Toward the hesitancy of defining and categorizing Asian literature, this paper will discuss these three styles of Asian novel; the novel is written in English by Asian author (Anita Desai's *Fasting, Feasting*), English translation novel (Pramoedya Ananta Toer's **Buru Quartet**), and a novel about Asian written by a Western author (Pearl Buck's *East Wind, West Wind*). Though these three novels depict Asian life, the issues of translation and Orientalism are still echoed. Thus the discussion of the theme, characterization, and ideology can provide the comprehensive definition and classification of Asian literature itself.

II. Review of Related Literature

2.1 Western Superiority in Asia

Western superior values have been known since the 18th century. They have served the development of technology,

trade, military, and even colonial tyranny (Goldstone, 2013). West is the symbol of modernity. Goldstone interprets the west as the dynamic one that can distract the existence of the east. There are philosophers from Asia, but the recognition is static due to the problem of technology. As the leader in the Industrial Revolution, the Western can spread their culture, knowledge, values, and ideas globally.

The power of the West triggers the emergence of the 'plague of the West'. This term explains the Western's way of dominating others and replace other's cultures with their culture. The gap between Western and Eastern is explicitly noticed from the Orientalism concept proposed by Said. It is about the Western perspective toward the Asian as a strange, servile, exotic, dark, mysterious, erotic, and dangerous tribe (Hübinette, 2003). Because of this 'wild' identity, Western put the necessity to conquer them. Colonialization and exploitation are evidence of a dark period between the west and east region.

This Orientalism is also found in Western writing. The way they narrate the story of Asian shows the alienation of Asian from Western sensibility. This represents Western action in keeping the story as an instrument of Western imperialism (Shabanirad & Marandi, 2015). It is explained by Said (as cited in

Shabanirad & Marandi, 2015) that Western writing of Asians is based on imaginative representation. Western discourse serves the legitimation of Western power and imperialism. This statement arrives at a point that Western writing about Asian cannot be classified as the Asian literature that should highlight Asian struggle, belief, value, and feeling.

2.2 The Nature of Language and Culture in Asian writing

One explicit domination of Western power is through the spread of the English language. As a dominant language, English has occupied many regions, including Asia. The term Singlish (Singaporean- English), Manglish (Malaysian- English), and Konglish (Korean- English) show the emergence of English as the main language used in some Asia regions. The remarkable reason for applying Standard English in Malaysia, for example, is to minimize the variety of ethnicities and dialects. English is markedly proper to unite the various language in class (Young, 2008). Being in line with this case, Fishman (as cited in Kirkpatrick, 2002) mentioned English no longer as an imperialist tool, yet a multinational tool. It explains the engagement of English in the modern world economy.

It is so remarkable, for instance, that the European Union and the Council of

Europe once held the European Year of Languages in 2001 to flourish foreign language learning (Kirkpatrick, 2002). This promotion encourages the application of English in the teaching-learning process. What is so crucial in this case is that the insertion of British culture through language is possible to do. The learner must master the culture as well so they can build good communication with the native (Genç & Bada, 2005). It gives an argument that the English language and culture have regulated the life of Asians.

When it comes to writing, much Asian writing has been translated into English. Along with it, the Asian diaspora writers have already written their work in English. So far, English domination holds a necessary part in introducing Asian culture throughout the world. English as an international language should be interpreted differently.

The use of the English language is not limited to Western users. Luckily, this language is utilized in cross-cultural and country. It can be the medium language for Asian people to talk to their Asian fellows. This global-stage conversation, however, brings a multicultural purpose. There will be a specific way and characteristic from each country when they apply English as the communication tool. As it is explained by Honna (2005) that there must be room left for a non-native speaker to employ other languages in their exceptional way

since the native speaker will not use the language in a complete area. It is impossible to bring and apply American or British culture while someone communicates with other non-native speakers. Naturally, they will still reflect their own culture and manner. The only difference is the choice of language, that is English, to facilitate the communication process.

In the case of writing, it is described by Alptekin (as cited in Floris, 2005) that a native writer will think and formulate their work through culture-specific schemas. There will be the transmission of cultures, values, views, beliefs, and feelings of their English-speaking community. Along with this description, it can be understood that no matter how the Asian writing is written, whether in English or other languages, it still reflects the cultural content in it. The point is in the authors, that they must be a native one.

III. Research Method

The descriptive research method was applied in this research to explain the phenomenon of three styles of Asian literature and to describe its characteristics. This method was chosen because it concerned with the question of ‘what’ instead of asking why or how something happened (Nassaji, 2015). It relates to the research questions which

were formulated to answer the definition and classification of Asian literature.

To support the analysis of three styles of the Asian novel, the writer used a sociological approach. According to Saukko (2003), the function of the sociological approach is to clarify the empowering and disempowering aspects of discourses both from personal as well as social points of view. The application of the sociological theory was appropriate because it focused on the discussion of societal factors; Orientalism and the concept of the nature of language and culture.

The data collection method was textual or content analysis. This method is identified as a technique in investigating the experiences and perspectives of a group or individual (Paradis et al., 2016). Here, the writer used research articles and referenced books to collect the data, description, and explanation related to the topic.

The data were analyzed using qualitative data analysis. Bailey (as cited in Harding & Whitehead, 2013) mentioned that the data needs interpretation and judgment. Thus, the writer read and interpreted data from related journals and books to analyze the inferiority of Asian and Western colonialism represented in Toer, Desai, and Buck's novel. Data analysis is conducted in three steps. In the beginning, the writer analyzed the novel

and found related problems concerning Asian culture and values. Secondly, the problem was interpreted, and the research questions were arranged. Finally, it directed the writer to identify the concepts used for analyzing the data, which were Orientalism and the nature of language and culture.

IV. Findings

The simple definition of Asian literature is literary works consisting of struggle, culture, tradition, and value written by Asian. Categorizing the necessity for the author as Asian is because Asians know the detail about Asian values themselves. Asian value is described as a rejection of Western history: of an experience of industrialization that led to social evil, moral weakness, and rampant individualism (Harper, 1997). The influence from the west is very strong in many Asian countries since it had been the colonized countries. It cannot be denied that the Western mindset and culture has constructed some values for Asian. The depiction of Asian as the exotic and spiritual continents builds the mythical value for Asian.

Through their writing, Asian authors criticize the insertion of Western values into their country and also resist the old tradition which may destruct certain groups. As it is found in Desai and Toer's novel, the issue of nationalism and

resistance toward gender inequality and conservative family system are highlighted. The authors from Asia try to conquer Western's perspective toward their country by representing the story of resistance from Asian people. This voice and critique should be echoed to get people's attention and concern. Thus, some writing is produced in the English language through the process of translation.

To define and classify the Asian literature, the writer presents the discussion of three models of Asian novel to review the characteristics of each as follow:

4.1 Keeping Family and Environmental Value in Anita Desai's English Novel *Fasting, Feasting* (2000)

Anita Desai is an Indian novelist who writes most of her works in the English language. Her works usually relate to the psychoanalysis condition encountered by the characters. Even though the use of the English language is seen as westernization, Desai explains her reason that it is not her who chooses the language, but the language does (Cubille, 2012).

Desai's statement is supported by an argument from Honna (as cited in Patil, 2006) which states that the English language that comes to a new place internationalizes, acculturates, adapts, and

diversifies itself. The new users then absorb and transform this language into their life. The English language is used as a medium to deliver local messages and traditions. As in Desai's writing, it has its roots in Asia, especially India, not in England or America. She wants the readers to see the life of Indians from a different perspective by comparing the life of Indian characters who live in their land and one who lives abroad.

Through translation, the novel can be read by people internationally, and they can recognize the life of Asian family culture. This novel might also be noticed by other Indians who live abroad or those whose parents have an interracial marriage with Indian. It can be a 'reminder' for their ancestor culture, and it can strengthen Asian values from the representation of Indian life, social condition, all traditions that exist in society. It is also to enliven people's awareness to think wisely to the tradition through the original perspective and experience of the native writer.

Desai's novel portrays Indian life and social structure within the family scope. Desai denounces the flaws of Indian society by painting small scenes of everyday life, showing the reader how society works and how it can put pressure on people sometimes to the point of destroying individuals. This social pressure can be divided into two points;

family pressure and subverted home as explained below:

4.1.1 Family pressure

Family pressure is reflected in the whole story. Desai tries to describe the existence of a conservative family in India. The parent keeps control of their children and has an old perspective about gender. Here, Desai attempts to criticize the modern family who is still trapped in traditional culture and belief. It is to announce that no matter how this life gets its advanced period, it should be the people who must create a change for themselves.

In this novel, the issue of gender inequality is noticeable. Uma, a daughter, is depicted as a woman who cannot continue her school, and she has to marry someone chosen by her parent. The way the parent treats Uma is so unfair. They do not want Uma to live her own life. It gives a sense to the reader that Uma is treated as a house assistant. It begins from the first opening of the novel where the father tells Uma to do everything at the same time. He rules like a boss, as can be seen from the following sentences:

The parents sit, rhythmically swinging, back and forth. They could be asleep, dozing – their eyes are hooded - but sometimes they speak.

'We are having fritters for tea today. Will that be enough? Or do you want sweets as well?'

'Yes, yes, yes - there must be sweets - must be sweets, too. Tell cook. Tell cook at once.'

'Uma! Uma!'

'Uma must tell cook-'

E, Uma!'

Uma comes to the door where she stands fretting. 'Why are you shouting?'

'Go and tell cook-'

'But you told me to do up the parcel so it's ready when Justice Dutt's son comes to take it.

I'm tying it up now.'

'Yes, yes, yes, make up the parcel - must be ready, must be ready when justice Dutt's son

comes. What are we sending Arun? What are we sending him?'

...

'Yes, Papa, yes. In case Arun is cold in America. Let me go and finish packing it now or it won't be ready when justice Dutt's son comes for it. Then we'll have to send it by post.'

'Post? Post? No, no, no. Very costly, too costly. No point in that if justice Dutt's son is going to America. Get the parcel ready for him to take. Get it ready, Uma.'

'First go and tell cook, Uma. Tell cook fritters will not be enough. Papa wants sweets.'

'Sweets also?'

'Yes, must be sweets. Then come back and take dictation. Takedown a letter for Arun.

Justice Dutt's son can take it with him. When is he leaving for America?'

'Now you want me to write a letter? When I am busy packing a parcel for Arun?'

'Oh, oh, oh, parcel for Arun. Yes, yes, make up the parcel. Must be ready. Ready for Justice Dutt's son.'

(Desai, 2000, part 1)

Uma is treated differently from her brother. When she is at home, she has to do everything to keep her brother. The brother, Arun, has privilege. Even the Mama makes Uma cancel her study just to take care of baby Arun:

'But we are not sending you to Mother Agnes - or to school - again,' Mama said.

Uma's face, looking up from the stack of nappies she was trying to fold, seemed to irritate

Mama. She twitched her toes and snapped 'We are not sending you back to school, Uma. You are staying at home to help with Arun.' (Desai, 2000, part 1)

This situation is depicted as a critique of society. As it is mentioned by Tupe (2014) that there is no earning to expect from females, just their devotion to take care of children and do work for the family. In line with Said's Orientalism, this inferior woman reflects the negative stereotypes or images of native women (Shabanirad & Mahandi, 2015). This issue is worth mentioning by Desai to free the woman from being an inferior group.

As a daughter, Uma's life is controlled by her parents. She loses love from her family and her self-freedom as well. She cannot have privacy or intimacy for her own life. They ban her from constructing her own identity. This leads to the idea of the destruction of the children, which deeply symbolizes the pressure of the family. The arranged marriage appears as a critique of what Abraham (as cited in Thadathil & Sriram, 2019) said that marriage is a basis of successful culture. *THERE was a time, a season, when every girl in the big, far-flung family seemed suddenly ready for marriage* (Desai, 2000, part 6). The parent denies

Uma's right to get a better life and education, as depicted below:

'What is the use of going back to school if you keep failing, Uma?' She asked in a reasonable tone. 'You will be happier at home. You won't need to do any lessons. You are a big girl now. We are trying to arrange a marriage for you. Not now,' she added, seeing the panic on Uma's face. 'But soon. Till then, you can help me look after Arun. And learn to run the house.' She reached out her hand to catch Uma's. 'I need your help, beti,' she coaxed, her voice sweet with pleading.

Uma wrenched her hand free. (Desai, 2000, part 2)

In another case, Arun, the younger male child, is treated differently by the parent. He has a good education and studies abroad. In America, he lives with his new family, Patton's family. Therefore, there is also a cultural gap in Arun's life since he does not belong to the western community.

Along with this novel, Desai describes the comparison between Asian and Western culture. The parent seems to be affected by their mindset that western country (America) is still the best place for everything, especially for education. Being categorized as a developed country, America must have brilliant imagery as the top country to study. Many great world-inventor and scientists have graduated from the finest university in America. This achievement must trigger

people's perspectives about studying in a Western country.

After all, with her deep understanding of belief, tradition, value, and feeling like an Indian, Desai succeed to voice gender inequality and critique toward the conservative family system. Her detailed description in presenting the culture, life, and tradition of Indian family successfully present the genuine condition of Indian society in the modern world.

Besides that, the problems of marriage are also presented in Indian culture. Uma's cousin, Anamika, is the perfect daughter who studies at Oxford University. Therefore, her good education status does not guarantee her freedom to speak. She cannot even decide her own married life. She is completely devoured by her family and by the marriage culture. She cannot help herself to walk out from the conservative mindset of her surroundings.

In sum, the topic of marriage is still a problematic issue. Through this novel, Desai delivers both of her idea and critique as an Indian woman toward marriage value.

4.1.2 Subverted home

Uma's imprisoned situation shows the less value of the family's role. Home should be a place for sharing with family. The traditional value can limit people's freedom in some aspects. Like Uma, her status as an unmarried woman has put her

into trouble. There is still a strong tradition and culture that subverts women in India, thus Desai wants to elaborate it through this novel.

Making a comparison to Arun's life in the US, even freedom has set some people to feel like a prisoner. Arun feels that he does not belong to his new surroundings. There is a gap in their culture. Desai inserts Indian tradition as a vegetarian through Arun's character. Arun keeps himself to be vegetarian, and it is Mrs. Patton who finally tries to follow Arun's tradition as a vegetarian.

In another case, Melanie, Patton's daughter, is depicted as a free woman. She is not raised in a conservative family. Meanwhile, Desai depicts the impact of family value declining in the Western country. There is a lack of love for Melanie and Rod. It implies that not all Western values are effective and will give a good effect on life. Even though India may have a strong tradition and it bonds the people, western people also experience a problem with their freedom. Freedom does not guarantee a better life.

After all, Desai can depict the issue of Asian society and government more comprehensively than the outsider. She knows and can depict the desire of her country and the people to be free from conservative culture. She provokes a crucial issue experienced by Indian women and families. So, by raising the

theme, it indirectly affects Indian's awareness toward their culture and individualistic value of western as well.

4.2 Awakening and Defending National Identity from Western Construction in Pramoedya Ananta Toer's Buru Quartet

The general theme in Toer's Buru Quartet: *This Earth of Mankind* (*Bumi Manusia*), *Child of All Nations* (*Anak Seluruh Bangsa*), *Footsteps* (*Jejak Langkah*), and *House of Glass* (*Rumah Kaca*) is about nationalism. Resistance toward western colonialism is presented clearly in the novel. Minke's character reveals the miserable condition of Indonesians who are manipulated by western education. The issue of Eurocentrism still threatens eastern's mind.

The theme of multiculturalism and pluralism are presented in the novel. Toer does not deny the two issues because it is a part of human life. As Indonesia has become a colonized country, there must be cultural assimilation. However, it is not only about the colonial culture, but also the Indonesian culture itself with multi-layered social class. The concept of superior and inferior has existed in society. Therefore, Toer wants to elaborate that the differentiation should not make people humiliate each other. It is the critique of the unfairness in which the western is still considered as the powerful and influential

one. Thus, Minke's voice toward the oppression reflects the resistance toward the unfairness.

Moreover, the repression, colonialism, and also unfairness in society challenge the spirit of nationalism. The betrayal from the colonial appears as the pressure that burns Minke's anger to resist them. *House of Glass* (1988) becomes the last part of the tetralogy to show Minke's national's pride and his struggle to get his people out of the colonialization.

Rejection and resistance toward imperialism have determined the struggle of Indonesian to bring Asian values back. As it is mentioned in all book chapters, the Western grows its negative tenet in Indonesia. In *This Earth of Mankind* (1980) for instance, Nyai Ontosoroh reflects the arbitrariness of Western toward Indonesian women. Herman Mellena, the wealthy Dutch, uses his money to 'buy' Nyai Ontosoroh and marries her illegally. This depiction implies the subversion of Indonesian woman value by western people. The power of social, education, and economy have caused the hegemony toward Indonesian. Pramoedya's novel strongly exposes a message of being an 'authentic Indonesian' instead of being a 'constructed Indonesian', as performed by Minke.

To deliver the message of Indonesian nationalism and resistance toward colonialization, Toer's books have

been translated into the English language and published in many countries around the world. Therefore, these translated books are questioned for their essence in presenting Asian culture, particularly Indonesia. In Toer's case, the translation of his *Buru Quartet* comes after the success of his previous translated novel, *The Fugitive*, in 1989. This novel becomes phenomenal and it is reckoned in world literature. In an article consists of an interview with Will Schwalbe, American editor of Toer's works, in 1999, Schwalbe mentions one of the frustrations of literary publishing in the United States is the difficulty of getting people to read books by foreign writers in translation. *The Fugitive* gets a full-cover spread in the Los Angeles Times Book Review, with a wonderful line drawing of Pramoedya and a caption that read "Indonesia's Solzhenitsyn." The Review concludes that if Pramoedya does not win the Nobel Prize, there is no justice in the world. There is a paradox that the claimed book has even been sold in greater numbers. Pramoedya's novel touches the American reader for his resistance toward imperialism and because he is grappling with large issues, such as the meaning of art and politics, and the responsibility of artists in those realms.

From the description above, it can be concluded that the English language is merely a medium used in literature in

presenting Asian literature because of its international recognition. The translation should be seen as a tool that assists the works to be known all over the world. The most important thing about the novel is the message brought by the author. As an Indonesian, Toer has experienced a political situation which makes him jailed for years, both by Dutch colonialist and the Indonesian regime. Through writing, he declares nationalism and resists colonialization.

4.3 Depictions of Chinese from Western's Author Pearl Buck's *East Wind, West Wind* (1930)

Pearl Buck is a British writer who concerns about the Chinese. Her works are written during the growth of American imperialism. Like the American who writes about Asian, she gets many critiques for her authority in describing Chinese. She is criticized as an outsider who does not have knowledge and understanding of the insider's culture. Said (as cited in Mart et al., 2010) mentions that most European scholars have still been affected by their European ideas and assumptions about Asian issues. Colonialism also affects Western attitudes toward Asians. Most Asians are still considered subversive ones.

Buck has spent her life in Chinese and becomes an expert in Chinese culture and tradition. However, Buck's humanization of the Chinese will still be

seen as a part of Orientalism. Many Chinese scholars have questioned the authenticity of her depictions of Chinese. As it is described by Esplin (2005) about a critique toward Buck's novel proposed by Kiang Kang-Hu, a professor at McGill University. The professor argues Buck's less knowledge of explaining a Chinese culture in her novel. It evokes a problem when Burk's argument shows her weakness in knowing the whole country and culture. She just illustrates what she has noticed during her life in China. This argument becomes a strong element to eliminate Buck and her works as Asian literature. So, the depictions of Chinese may not be in a complete and perfect one if it is written by the insiders.

From her novel, *East Wind, West Wind*, the influence of Western value still adheres to the story. There is a gap between west and east in her novel. The novel tells the story of a Chinese woman, Kwei-lan, who lives in an arranged marriage. The arranged marriage shows the ancient system of Chinese tradition that limits people's freedom. Her husband is Chinese who has received a Western education. It is described in the story that the husband begs Kwei-lan to unbind her feet. Binding feet is one of the traditional cultures for the woman in China to show the quality of attractiveness. Here, Buck implies the interpolation of western culture to Chinese tradition. It depicts the

transition life of the Chinese in knowing and acknowledging western culture.

Besides that, Buck also describes another culture found in China, which is about interracial marriage. Kwei-lan has an older brother living in the United States for a few years. He has married an American woman. His parent has selected a Chinese woman for him when he goes back to China someday. Kwei-lan's brother and his wife, Mary, decide to return to China to see if they can convince his family to accept her. Unluckily, the family rejects her and asks their son to give her money and send her back to America. In his family, Kwei-lan's brother is considered to resist their tradition and does not obey his parent. The turning point comes when Kwei-lan's mother dies. The family gives order to Kwei-lan's brother to divorce Mary, regardless he cannot get the inheritance. He refuses it because Mary is pregnant. He decides to bring his wife away and move to an apartment near his sister's house. In the end, it can be implied that Buck depicts the born of the baby as the unity of their parent's love, and symbolizes the unity of two cultures.

After all, this story delivers a message of cultural awareness. However, Buck presents the Chinese character as an enemy to his tradition through Kwei-Lan's brother's decision in choosing and marrying a Western woman. This decision reflects western power in attracting other

people, especially Asians. It is also reflected in Kwei-lan's husband character which shows the influence of the Western mindset for freedom. Kwei-lan's brother has experienced the American culture during his life there, and this may transform his perspective and mindset about his own culture. Both of the men (Kwei-lan's brother and husband) have learned and experienced the superiority of Western culture and values, and it triggers them to apply this new culture to their life and their surrounding. Thus, it can be figured out that Buck represents Asian value under the scope of Western value. She highlights the dominant power of western culture which changes eastern mindset and tradition.

V. Conclusions

Though these three novels depict Asian life and culture, not all of the three can be defined as Asian literature. Some different points differ between the Asian author and the Western one. In Toer's writing, he clearly shows the rejection of imperialism without making any excuses toward Western values. In Desai's novel, she also performs the struggle toward imperialism in the family scope. Both of these Asian writers show an immediate denial of colonialism. They declare a spirit of nationalism.

On the contrary, the Western author, like Buck, only depicts the surface of the culture. This author represents less

struggle and effort to defend Asian values. Thus, this kind of writing cannot be categorized as one of Asian literature. In the end, Asian literature in English can be defined and categorized as the writing produced by Asians' blood writers both in the native language and English language. It must present the real root of Asian culture, tradition, value, and aspiration. The use of the English Language and translation are not significant point in categorizing the Asian literature because the language becomes the media of communication. Asian voice can be acknowledged by other people all around the world through English as the global language.

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