

**DEFINING ASIAN LITERATURE (IN ENGLISH):
A STUDY ON KAZUO ISHIGURO'S *THE REMAINS OF THE DAY*,
HARUKI MURAKAMI'S *NORWEGIAN WOOD* AND
DAVID MITCHELL'S *NUMBER9DREAM***

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Abstract

This paper aims at comparing and contrasting the three literary works to propose what should be included in the consideration of which work should be included in the study of Asian literature. The three texts are selected as to meet the three differences: the first work is written by Asian writer and originally written in English; the second work is written by Asian writer but translated into English; and the third work is written by non-Asian writer but uses Asian setting. The theories applied are the comparative literature, the objective and the expressive theories. The methods applied in the research are the library research as the method for collecting the data, and the descriptive analytical method as the method of analyzing the data. The primary data are taken from Kazuo Ishiguro's *The Remains of the Day* (1989), Haruki Murakami's *Norwegian Wood* (1987) and David Mitchell's *Number9dream* (2001). *The Remains of the Day* tells us the story of a very dedicated English butler named Stevens. *Norwegian Wood* presents us the story of Toru Watanabe and his love relationships with Naoko and Midori with the Japanese setting. David Mitchell's *Number9dream* (2001) presents us the experience of Eiji Miyake's search of his father in Japan. The considerations for a work to be eligible as part of Asian literature should first go with the author, then the story, and with the original language of the novel. Among these three works, Haruki Murakami's *Norwegian Wood* is best representing Asian literature.

Keywords: Asian literature, author, Japanese, story, setting.

INTRODUCTION

When a person hears "Asian literature," what this person has in his/her mind. Whether Asian literature refers to the stories written by Asian people or the stories that tell Asian story with Asian setting or the stories using Asian languages is interesting to find out. The writers are curious to compare the three selected works and to find which one fits to the definition of Asian literature. To find the answer to this question, this paper will try to study three literary works of Kazuo Ishiguro's *The Remains of the Day* (1989), Haruki Murakami's *Norwegian Wood* (1987) and David Mitchell's *Number9dream* (2001). These three works seem to represent Japanese literature which is part of Asian literature. The selection has been made based on the representation of Japan as one of Asian countries.

The first novel, *The Remains of the Day*, was written by Kazuo Ishiguro, a writer of British nationality. *The Remains of the Day* was chosen as the British Man Booker Prize for Fiction in the same year of its publication. A prominent publishing company in London, Faber and Faber, had published this book in May 1989. Using English language *The Remains of the Day* tells a story of

an English butler named Stevens. The fame of the novel has also brought the story into a movie. Starred by Anthony Hopkins and Emma Thompson, this film was a box office success and nominated for eight Academy Awards.

The second book was *Norwegian Wood*. This book was written by Haruki Murakami, a Japanese nationality. This writer has been identified as contemporary Japanese writer. *Norwegian Wood* has been described as “easily accessible, yet profoundly complex” (www.goodreads.com). Published in 1987, the novel was presented in Japanese language. Later on it has been translated into many other languages. For the English-version, there have been two translations. The first was translated by Alfred Birnbaum (1989) and the second was translated by Jay Rubin (2000). The novel tells a very dark and depressing love story of Toru Watanabe. An adaptation of the story in the form of a movie was produced in 2010.

The third book, *Number9dream*, was written by David Mitchell, an English writer. Using English language, the novel narrates the life of Eiji Miyake who looks for his father in Japan. The novel juxtaposes Eiji Miyake’s actual journey toward identity and imaginative journey. The year of publication was 2001 by British publishing company, Sceptre. David Mitchell has been very productive. So far, he has produced nine novels. Two of them, *Number9dream* and *Cloud Atlas* were shortlisted for the Booker Prize.

This paper aims at finding which of the the three works mentioned fits to the term Asian literature. In this case, the writers need to define the term Asian literature first. Gabrielle Lopez in ukiyoto.com defines Asian literature as “the texts from the various regions of the Asian continent.” As the readers are aware this means that Asian literature covers wide areas on the globe. Gabrielle Lopez in ukiyoto.com states that:

Asian literature encompasses the literary works from the various parts of the continent: we have texts from Russia in the North; the trio of Chinese, Japanese, and Korean masterpieces from East Asia; Arabian works from the West; masterpieces from countries like India, Pakistan, and Nepal in the South region; writings from Kazakhstan and its surrounding countries in Central Asia; and stories from countries like the Philippines, Indonesia, and Thailand in the Southeast.

The vast coverage means very rich in diversity. Asian literature is also described as philosophical and contemplative. As Lopez further explains that Asian texts share similar trait of religiosity and spirituality. They are pondering on major matters in life for example like human origins and death, where we come from and where we go, how we come alive and how we die (www.ukiyoto.com). This trait of Asian literature has been one the reasons for the writers to have this discussion. The other reason is that the writers are originally from Asian country as well, Indonesia. As Asian, the writers feel the need to learn more about Asian literature.

Considering its vast area, in this paper, the writers need to limit the study on this English novels of Kazuo Ishiguro's *The Remains of the Day* (1989), Haruki Murakami's *Norwegian Wood* (1987) and David Mitchell's *Number9dream* (2001). Therefore in the following discussion, the writers are using the data of these three novels which covers the study on the the stories of the novel, the authors and the languages. The stories covers the characters, the plot, the setting and other fictional elements. To study the stories, the writers apply the objective theory which best serve the purpose. To study the authors, the writers apply the expressive theory to discuss the origin of the authors, the background, and their views. The discussion of the novel languages seeks the original languages of the novels when they were first published. The last theory to be applied is the theory of comparative literature. As Steven Totosy de Zepetnek explains in his book, comparative literature means "the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature" (13). In this study, the comparative literature theory is applied in terms of the study of these three different literary works.

RESEARCH METHODS

There are two methods applied in this research. The first is the method for collecting the data. The data needed for the study are the information on the authors, the selected lines from the novel and the languages of the novels on their first publication. Therefore, the writers applied the library research as the method for collecting the data. For the second research method, the writer applied the descriptive analytical method as the method of analyzing the data.

The library research method is the method used in collecting the data which are taken from the novels and other references. The main data sources for this research are the works: Kazuo Ishiguro's *The Remains of the Day* (1989), Haruki Murakami's *Norwegian Wood* (1987) and David Mitchell's *Number9dream* (2001) and the lives of the authors. In relation with the works, the writers collects the data concerning the language and the stories. The writers gathered the appropriate lines from the novels to support the discussion. In relation with the authors, the writers collected information for the official websites of the authors and selected appropriate data for the discussion.

In applying the descriptive analytical method in the analysis, the writer used the appropriate data and describe them to find the answer to the research problem which to find which one among these three works best represent Asian literature. The discussions are presented in blocks, by analyzing each work and each author. The first to discuss is Kazuo Ishiguro's *The Remains of the Day* (1989), followed by the discussion of Haruki Murakami's *Norwegian Wood* (1987) and the final analysis is of David Mitchell's *Number9dream* (2001).

RESULTS AND DISCUSSION

To start with, the writers discuss Kazuo Ishiguro's *The Remains of the Day*. This novel has won the British Man Booker Prize for Fiction in the same year of its first publication, in 1989. Published in English language by Faber and Faber in May 1989, *The Remains of the Day* tells a story of an English butler named Stevens. Delivered from a first-person point of view, the similar point of view as Ishiguro's two previous novels, Stevens, narrates his life-story in a form of diary. The story goes for Stevens' professionalism as a butler and his relationship with a former colleague, Miss Kenton. As Japanese descendant, Ishiguro has been surprisingly very detailed and factual in characterizing the butler profession. The cultural background of the story which is very specific to English, makes the story feels like the original English story written by English writer. One of the themes in the novel is the dignity theme. As a butler, Stevens is very total. "A butler of any quality must be seen to inhabit his role, utterly and fully; he cannot be seen casting it aside one moment simply to do it again then/ext as though it were nothing more than a pantomime costume" (Ishiguro, 1989, p.132). Even in his off-duty-days, Stevens still put first his responsibility of being a butler.

Unlike Ishiguro's earlier novels, *The Remains of the Day* uses the non-Japanese setting, which is of English setting. Using year 1956 in its time setting and England as its place setting, Ishiguro claims that he realizes that his sensibility is not rooted in a particular place. The cultural setting presented in the novel is of British culture particularly of butler profession. The 'butler' profession itself was a typical of British royal or noble family. A professional butler would always put forward his master's need rather than his own need. A butler even valued as part of the noble family's property. When the mansion was sold, the butler was in the package. It is interesting that the butler valued as part of the property. The language of the original publication of Kazuo Ishiguro's *The Remains of the Day* was English.

Kazuo Ishiguro, in Hiromi Suzuki's thesis (2008), is described as an author with Asian Japanese name, but of British nationality. Since he was five, he and his family have lived in England. Ishiguro was born in Nagasaki on November 8, 1954. His parents are Shizuo Ishiguro, who was a physical oceanographer and Shizuko, a housewife. Kazuo Ishiguro has two sisters. In 1960 as his father was invited for a research at the National Institute of Oceanography, the family moved to live in Surrey, England. It was not until 30 years later that Ishiguro return to Japan as a participant in the Japan Foundation Short-term Visitor Program. As he stated in an interview, "I grew up with a very strong image in my head of this other country, a very important other country to which I had a strong emotional tie... In England I was all the time building up this picture in my head, an imaginary Japan." (Kenzaburo, 1991, p.110). Based on this imaginary Japan, he wrote his first two novels, *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986) with their Japanese settings.

As a literary writer, Kazuo Ishiguro has produced some novels, short stories, screenplays and even song lyrics. His other novels are *The Unconsoled* (1995), *When We Were Orphans* (2000), *Never Let Me Go* (2005), *The Buried Giant* (2015) and *Klara and The Sun* (2021). He has been honored with some awards, such as: the Winifred Holtby Memorial Prize for his *A Pale View of Hills* in 1982, a Whitbread Prize for *An Artist of the Floating World* in 1986, a Man Booker Prize for *The Remains of the Day* in 1989, Best Young British Novelists in 1983 and 1993, Officer of the Order of the British Empire in 1995, Chevallier de l'Ordre des Arts et des Lettres in 1998, 100 greatest English language novels by Time magazine for his *Never Let Me Go* in 2005, the Times 32nd rank among 50 Greatest British Writers since 1945 in 2008, and the most recent one was the Nobel Prize winner in October 2017.

Despite his British nationality, when he was asked about his identity, Ishiguro explains, "People are not two-thirds one thing and the remainder something else. Temperament, personality, or outlook don't divide quite like that. The bits don't separate clearly. You end up a funny homogenous mixture. This is something that will become more common in the latter part of the century – people with mixed cultural backgrounds, and mixed racial backgrounds. That's the way the world is going." (Graham Swift in www.bombmagazine.org/kazuoisiguro)

Ishiguro has been admitted of his being an international mixture, a Japanese descendant who grew up in British culture. Although his parents have tried to provide as much as possible of the Japanese culture in their house, it is not enough for Ishiguro to develop his Japanese identity. He feels he is not completely a Japanese and a English either. He is more comfortable with the status of mixed backgrounds. He believes his being Japanese or his being English cannot be measured clearly. In an interview with Karen Grigsby Bates in 2008, Ishiguro told his thoughts on his nationality:

I consider myself British I suppose, because, you know, I've grown up and I've been shaped by Britain. I've been educated entirely in Britain. But, on the other hand, when I was growing up, I grew up in this home with Japanese parents, speaking Japanese. (Bates, 2008, p. 200).

Kazuo Ishiguro considers himself as British for his upbringing, however, he cannot neglect his feeling for being an outsider, a Japanese. It is because at home he has been educated using Japanese tradition and culture. The ambivalence between British and Japanese has made Ishiguro in between these two cultures. In a more recent interview after the announcement of the Nobel Prize, Ishiguro stated,

"I've always said throughout my career that although I've grown up in this country (England) and I'm educated in this country, that a large part of my way of looking at the world, my artistic approach, is Japanese, because I was brought up by Japanese parents, speaking in

Japanese. I have always looked at the world through my parents' eyes" (Johnson and Pawlak, 2017, www.reuters.com).

Ishiguro although acknowledges his being British, still he values his being Japanese more. His literary talent has much been shaped by his Japanese way of seeing the world.

Haruki Murakami's *Norwegian Wood* presents us Japanese story of Toru Watanabe and his relationships with Naoko and Midori. Naoko is very different with Midori. Naoko is beautiful but emotionally troubled. Midori is very outgoing and lively. The novel has been very popular among the Japanese youth and contributed to Murakami's fame. It was also adapted into a movie of the same name in 2010. The Japanese version title is *Noruei no Mori*. The title is taken from the Beatles song "Norwegian Wood (or "This Bird has Flown)." As the favorite song of the character Naoko, the word "wood" in the title refers to the sense of "forest" not the "wood" as a particular material. Forest settings and imagery are significant in the novel.

"By the time the number of curves began to decrease to the point where I felt some relief, the bus plunged into a chilling cedar forest. The trees might have been old growth the way they towered over the road, blocking out the sun and covering everything in gloomy shadows. The breeze flowing into the bus's open windows turned suddenly cold, its dampness sharp against the skin. The valley road hugged the river bank, continuing so long through the trees it began to seem as if the whole world had been buried for ever in cedar forest." (Murakami, 1987: p. 110).

In the quotation, the "forest" sense is represented in the scene. The cedar forest has transferred the situation to those of chilling and freezing forest dampness. The spirit of the forest has swallowed the sun and covered them with the gloomy shadow.

The main characters in the novel are Toru Watanabe, Naoko and Midori Kobayashi. Toru Watanabe, who is the narrator and also the protagonist, is claimed to be the representation of Murakami himself. He is a college student in Tokyo who is of average ability and interested in Western, American literature. Eventhough, the story tells mainly of Watanabe's romantic relationships with Naoko and Midori, yet the way Murakami writes the love story is different. Watanabe has a best friend named Kizuki who is later commits suicide. Naoko is a beautiful but emotionally troubled woman who was Kizuki's girlfriend. After Kizuki's death, she becomes involved with Watanabe. Naoko has been very much affected by the older sister's suicide which was done when her sister was at age 17 and also later by Kizuki's suicide. She lacks of emotional stability. The next character, Midori Kobayashi is a classmate of Watanabe who is very outgoing and vivacious. With her sister, Midori takes care of the family bookstore as the mother dies of cancer. She actually has a boyfriend but then develops likeness toward Watanabe.

From his website, www.harukimurakami.com, Haruki Murakami was born in Kyoto on 12 January 1949 during the post WW II baby boom. He grew up in Shukugawa (Nishinomiya), Ashiya and Kobe. He is the only child of a father who was the son of Buddhist priest, while the mother was the daughter of an Osaka merchant. Both parents taught English literature which provides him Western literature. Murakami has Japanese nationality, however, he has been criticized as being Western lover. In many of his works, he uses many Western references, such as songs, names, drinks etc. As a writer, he has been praised as the most compelling Japanese writer who has succeeded in applying the magical realism through his writings. Irmela Hijiya – Kirschner wrote that Murakami Haruki is doubtless among the best known of Japanese authors (2009, p.219). His works have been translated into 189 languages around the world.

Murakami produces the mixture of fantasy and artistic fiction to develop his surrealist themes. *Norwegian Wood* (1987) is the fifth novel after *Hear the Wind Sing* (1979), *Pinball 1973* (1980), *A Wild Sheep Chase* (1982), *Hard-Boiled Wonderland and the End of the World* (1985). After *Norwegian Wood*, Murakami wrote *Dance, Dance, Dance* (1988), *South of the Border, West of the Sun* (1992), *The Wind Up Bird Chronicle* (1994-1996), *Sputnik Sweetheart* (1999), *Kafka on the Shore* (2002), *After Dark* (2004), *1Q84* (2009-2010), *Colorless Tsukuru Tazaki and His Years of Pilgrimage* (2013), and *Killing Commendatore* (2017). Murakami has written not only fictions but also non-fictions such as *Underground* (1995) and *Underground2* (1998). In these two books, he shares the stories concerning major current event, the Aum Shinrikyo cult's poison gas incident of 1995. He has also written travelogues, essays and others (www.harukimurakami.com).

Haruki Murakami has been appreciated and got some awards. Among the awards for his writings are: Gunzo Award (best first novel) for *Hear the Wind Sing* in 1979; Noma Literary Prize (best newcomer) for *A Wild Sheep Chase* in 1982; Tanizaki Prize for *Hard-Boiled Wonderland and the End of the World* in 1985; Yomiuri Prize (best novel) for *The Wind Up Bird Chronicle* in 1995; Kuwabara Takeo Prize for *Underground* in 1999; World Fantasy Award (best novel) for *Kafka on the Shore* in 2006; Frank O'Connor International Short Story Award for *Blind Willow, Sleeping Woman* in 2006; Hans Christian Andersen Literature Award in 2016. Murakami declined the Kiriya Prize for *Blind Willow, Sleeping Woman* in 2007. The prizes he received as a literary writer are: Frans Kafka Prize in 2006; an honorary doctorate of Letters from the University of Liege in 2007, from Princeton University in 2008 an Tufts University in 2014; the Jerusalem Prize in 2009; International Catalunya Prize in 2011; Welt – Literaturpreis in 2014; the TIME 100's most influential people in 2015; and the Danish Hans Christian Andersen Literature Award in 2016(www.harukimurakami.com).

Despite all the fame he has got, Murakami has been criticised in his being Western. Jamie James wrote in his article "East Meet West," on the meaning of being Japanese in this century in which the traditional culture has declined. James wrote:

“... from reading the books of Haruki Murakami, one of the country's most celebrated novelists, you'd never know he was Japanese at all: his characters read Turgenev and Jack London, listen to Rossini and Bob Dylan, eat pate de foiegras and spaghetti, and know how to make a proper salty dog. In Murakami's early books, the references to Western pop culture were sometimes so obscure that they even flew over the heads of many Americans.” (James, 1997, www.nytimes.com)

These two famous literary figures mentioned are from Western literature. Turgenev or Ivan Turgenev is a Russian novelist, poet, and playwright. Born in 1818 and died in 1883, he was most famous by his novel *Fathers and Sons* (1862). Turgenev's work is known for its sophisticated lack of hyperbole, its balance, and its concern for artistic values (www.britanica.com). Meanwhile, Jack London is the pseudonym of famous American novelist and short-story writer John Griffith Chaney (1876-1916). Among his masterpieces are *The Call of the Wild* (1903) and *White Fang* (1906) (www.britannica.com). While for the musician figures: Rossini and Bob Dylan are also idols of Western music. Rossini refers to Gioachino Antonio Rossini (1798-1868), a well-known Italian composer (www.britannica.com). Bob Dylan or Robert Allen Zimmerman is a famous American singer and songwriter. He has been very productive in releasing his albums. Many awards have been the proofs of his talent. One of the most prestigious ones was the Nobel prize in 2016.

Furthermore, James (www.nytimes.com) also stated that Murakami's protagonists are soft, irresolute men, often homebodies with dynamic girlfriends or wives, who go through long, inert periods of ennui -- a blatant renunciation of the frenetic, male-dominated ethos of modern Japan. Perhaps for that reason, his books are huge successes there: a two-volume novel called *Norwegian Wood* has sold more than four million copies, making him Japan's best-selling novelist.

Murakami through his writings has represented what the Japanese has undergone in the modern period. The Japanese youth has been depicted in the character of Toru Watanabe, Kizuki, Naoko, and Midori. The struggles on love and loss infused with the earnestness of the youth evolving ideas on the meanings of life, death, art, freedom and responsibility.

David Mitchell's novel *Number9dream* narrates the 19-year-old Eiji Miyake's search for his father. He has never met his father. Coming from the rural island of Yakushima, Eiji goes to Tokyo to find his father. Using the first person narrator, the story has successfully juxtaposed Eiji Miyake's actual journey toward identity and understanding with his imaginative journey. Another important character is Ai Imajo who is a waitress at the Jupiter cafe. Amazed by her neck, Eiji who is too shy to engage her in an introductory conversation often uses the reference “the waitress with the beautiful neck”. The next character is Yuzu Daimon who is a womanizing final year law student. Born from a rich family, he leads Eiji on a night of debauchery. Eventually the fate makes them

closer than they first realize. The last character to mention is Buntaro Ogiso who is Eiji's landlord. He owns the video rental store on the first floor. In the beginning, Eiji and Buntaro's relationship is a matter of business, but later on, Buntaro cares about Eiji, and saves him from Yakuza.

David Mitchell's novel *Number9dream* takes the Tokyo setting as well. In this novel, Tokyo is portrayed as a futuristic city which is full of wonder and opportunity. Although the city is cluttered with flaws, it also a city where anything is possible. By recalling Mitchell's life background, we then feel his attachment to the city. The original language of the novel is English before translated into other languages.

From literature.britishcouncil.org, David Mitchell, the third writer, is of British nationality. He was born on January 12, 1969 in Southport – Lancashire/Merseyside, England. He grew up in Malvern – Worcestershire, England. He studied at Hanley Castle High School and earned his undergraduate degree in English and American Literature, and also an M.A. in Comparative Literature. David Mitchell lived in Sicily for one year then in Hiroshima for eight years. He taught English for a living. Becoming a successful writer, he returned to England with his Japanese pregnant wife. Now he has two children and lives in Ardfield, Clonakilty in County Cork, Ireland. David Mitchell has been proud of his being global, not really restricted to one particular country.

In literature.britishcouncil.org, there has been a list of David Mitchell's works. The first was *Ghostwritten* (1999) which was narrated by nine people, covers places around the globe, such as Okinawa, Mongolia, to New York City. This novel won the John Llewellyn Rhys Prize, for the best British literature of the year written by an author under 35 years old. This novel was also shortlisted for the Guardian First Book Award. Then in 2001 he published his second novel, *number9dream*. In 2004, the third novel *Cloud Atlas* was released. These two novels were shortlisted for the Man Booker Prize. In 2012 his *Cloud Atlas* was adapted into a film. One part of *number9dream* was made into a short film and made its way to BAFTA nominated list in 2011. This short film starring Martin Freeman was titled *The Voorman Problem*. David Mitchell was among those selected as Granta's Best of Young British Novelist. He was also listed by Time magazine to the 100 Most Influential People in the World. In 2006 his fourth novel, *Black Swan Green*, was published. Four years later, in 2010, Mitchell published his fifth novel, *The Thousand Autumns of Jacob de Zoet*. It took another four years for the next novel, *The Bone Clocks* (2014). In 2015, he published *Slade House*. His most recent novel is *Utopia Avenue* (2020).

As we have learned the nationalities of the three writers, the most eligible for representing Asian writer would be Haruki Murakami who is of Japanese nationality which means of really Asian people. Despite his Western tendency, still he is officially of Japanese nationality and spends most of his time in Japan. While for Kazuo Ishiguro, although he is proud of his being part of Japanese family, he cannot neglect the fact that he grew up and educated in Britain and that he is officially

of British nationality. And for David Mitchell, although he likes Japan very much, is obviously a British person who grew up and live in Britain.

As representation of Asian literature, the second and the third novels can be easily fitted into. The second novel, Murakami's *Norwegian Wood* has given us the Japanese post-modern story with its Japanese names/people and Japanese experiences. While the third novel has also given us a Japanese story with its Japanese names/people and young people's Japanese life experiences.

Selecting which of these three novels can best suited the Asian novel, the decision is made based on the nationality of the author, the Asian story and setting, and the use of Asian language in the original novel. The honor then should be given to Murakami' *Norwegian Wood* for the use of Tokyo setting, the nationality of the writer and the use of Japanese as the language of the novel.

CONCLUSION

After presenting the three literary works of Kazuo Ishiguro's *The Remains of the Day* (1989), Haruki Murakami's *Norwegian Wood* (1987) and David Mitchell's *Number9dream* (2001) in the discussion above, it is time for the writers to sum up the conclusion. In the effort of finding the answer to the question: which one of these three books best fit the term of Asian literature, the writers come to the following result. After studying the three novels, we learn that the first work is written by Asian writer and originally written in English; the second work is written by Asian writer but translated into English; and the third work is written by non-Asian writer but uses Asian setting.

Considering the discussion, the writers propose that the most suitable novel to represent the Asian literature should be given to Haruki Murakami's *Norwegian Wood* for the following criteria: first, it narrates Japanese experiences and involves Japanese characters; second, it depicts the Japanese settings (historical moments and places) and that it uses Japanese language in its first publication; and the third, it was written by Japanese nationality writer. At the end of the discussion, the writers think that these three criteria to select a literary work that can best represent Asian literature have been very much of help. To complete Lopez's general definition of Asian literature, the writers propose the consideration of those three elements: the author, the story, and the original language. Thus, Asian literature is the literary work written by Asian writer who live in Asian countries, share us Asian stories and setting and originally published in Asian language.

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