

Investigating the Teaching of English Literature through Narrative Inquiry

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Abstract

This paper seeks to argue for the significant contribution a narrative inquiry can offer for research in education. This work arises from the author's PhD research that she is currently conducting at Deakin University, Australia. As data analysis is still in progress, this paper should not be regarded as a conclusion of her findings. The author's intention is to explain how the literary praxis or the teaching of English literature practiced by the academics at the universities in Padang West Sumatra Indonesia can be investigated through narrative inquiry. Narrative inquiry is a study of how humans make meaning of experience by endlessly telling and retelling stories about themselves that both refigure the past and create purpose in the future (Connelly & Clandinin.1998). The focus of scrutiny is on stories told by both the research participants taken from three rounds of individual interviews and the author's autobiographical narrative. All of these teachers' stories inform the constraints that operate on them; these teachers teach English literature where English is a foreign language and also where reading is not yet embraced as a daily habit or a joyous task. The autobiography and interviews reflect the choices that the teachers make and thus, show their standpoint. Narrative inquiry significantly offers an opportunity for educators to articulate the realities that they experience in contradiction to the standards prescribed by, for example, the curriculum, as well as develop a reflective practice of their own. It also offers insights of and reflections on teachers' identity and their professional development.

KEYWORDS: Narrative inquiry, autobiographical narrative, stories, reflective practice, interview, literary praxis, constraints, standpoint

I.INTRODUCTION

My primary interest is in English literature. Being a student of English literature when undertaking my bachelor and master's degrees and subsequently a teacher of English literature, I have become more and more aware of the conflicts and dilemmas that both teachers and students in Indonesia face when it comes to dealing with the teaching and learning of English literary texts. One of the most popular problems often encountered by lecturers in an EFL context, for example, is getting their students 'to actually read' the literary texts assigned to them. Unquestionably, reading is a core activity within a literature course. Skipping it means skipping the main device to access this course. Many scholars have argued why this problem occurs. Some believe that in a classroom context where the students are not enforced towards valuing and enjoying reading activity since their early childhood, reading will stay 'an alien'. Some others emphasize on thorough consideration for text selection regarding the students' culture background and lack of English proficiency. No matter how hard teachers have tried to 'sell' the content of the stories they bring to their classroom, their students will likely remain reluctant readers.

I was then introduced to narrative inquiry in the first place by my supervisor who then advised me to recollect the memory of my childhood education by writing a narrative of my own- revisiting my past to understand my present. This kind of reflexive practice is important for me to understand the roots of my dilemmatic situation better. Having finished some autobiographical narratives I was recommended to read, I had a big question in my head, "Is it legitimate to bring story telling into research? Is there such a significant space for my own life

story to be put in my research project? Is it okay if I tell or narrate my stories by addressing myself as 'I' instead of 'the researcher'? I often heard people say that using the first person in an academic writing will only humanize our work and therefore, lessen its scientific sense. I had been too familiar with the authority of 'the passive voice' in approving whether one's writing can be considered scientific or not. I was taught that in a scientific writing, it is the research that needs to be exposed, not the existence of the researcher. I was in a conflict. Bringing my life story with regards to my profession as an English literature teacher in my respective national setting into my research, sounds like making an attempt 'to explain myself to myself'. I felt as though I was writing 'against the grains' or that my research would sound subjective or that it would be regarded as a work of fiction.

However, finally, I learned that nothing is wrong about explaining 'myself to myself'. I believe that only by first constructing my self-narrative, I will then be able to make sense of my world and the things that happen to me and around me. It is indeed an important reflective practice to make. In other words, my self-narrative will help me explain and interpret events both to myself and later to other people. Doecke et.al (2004:103) explain that there have been so many accounts of English teachers' work made by other people like politician and business representatives who for instance, insensitively criticize the decline in the literacy standards or classroom observation as merely the teachers' fault. Similarly, in the context of education in Indonesia, teachers' pedagogy is also often blamed as the key problem behind the decline in the students' performance, as reflected by the outcome of the *Ujian Akhir Nasional* (National Final Exam). Doecke et.al (2004) argue that 'the authors of such accounts typically adopt the pose of omniscient narrators'; who reach their judgements about a teacher's pedagogy only from the transcripts of classroom exchanges (pp.103-104). To conclude, classroom transcripts, and numbers and graphs that constitute the results of a piece of research, do not, in fact, magically invent themselves; they are evidence of real human interaction. Therefore, it is high time that teachers are given a space and a place to have their stories told through their own voices.

I then revisited Edward Said's *Orientalism* (1978) and *Out of Place: A Memoir* (1999) in order to get the sense of the importance of 'personal investment' in research. Said claims that his book *Out of Place: A Memoir* was written in order to record a subjective account of his "essentially lost and forgotten world" (p:ix). He claims that nothing that goes on in our day to day life has ever been isolated and free of any outside influence. Eventually, I also learned that the notion of 'self' has been widely taken into consideration as well as legitimated by many scholars to conduct various kinds of research. Sikes and Gale (2006) highlight the significance of narratives in educational research in light of the fact that "Human beings are storying creatures that make sense of the world and the things that happen to them by constructing narratives to explain and interpret events both to themselves and to other people" (p.1). In addition, Sikes (in Bathmaker & Harnet.2010:13), argues that "the use of 'I' explicitly recognizes that such knowledge is contextual, situational and specific, and that it will differ systematically according to the social location...of the particular knowledge-producer". In a similar tone, Denscombe (2010:86) explains:

We can only make sense of the world in a way that we have learnt to do using conceptual tools which are based on our own experiences. We have no way of standing outside these to reach some objective and neutral vantage point from which to view things 'as they really are...'

In conclusion, there is no way we can write about ourselves without involving other people because there is very little that we do in life in total isolation.

I then began to gain confidence about putting in aspects of my personal life too, into my research- from my early encounters with the English language in my childhood up to the moment where I'm now standing and heading up to. Cavarero (2000:36) claims that "Biographies or autobiographies result from an existence that belongs to the world, in the relational and contextual form of self-exposure to others". I cannot help but reflect on the personal dimension of my own life experiences that have led me to my present career as an

English literature teacher in Indonesia. My self-narrative helps show my 'location'; my standpoint with regards to my teaching of the English literature as a postcolonial subject. It describes how my way of being in the world hinders and advances my research and why this research has been pushing me to live my life differently, personally, as a teacher educator and as a researcher and generally as an ordinary human being.

The process of sailing back the path of my earlier life brought me to a much greater understanding of the richness of life stories that I perhaps have, too. And much more importantly, I also gained the recognition of my own existence as a self, an individual living in my own particular context of life. I never realized before how influential my parents, family, friends, teachers, colleagues and all that have surrounded my life in shaping my life choices were. My personal life dimension, past and present, cannot be separated from the historical, political, social, and cultural contexts that have affected the teaching of English literature in higher education in Indonesia in general and my own teaching practices in particular.

My self-narrative has indeed awakened my awareness of the multi selves attached to me as not just an Indonesian but also a Muslim, a woman and a mother. In fact, I teach both a foreign language and a foreign culture to the students whose daily lives are shaped and coloured significantly by the Islamic and the Minangkabau local values as reflected in the saying 'adat basandi syarak, syarak basandi Kitabullah' (tradition based on Islam, Islam based on the book of Allah, The Qur'an). Coming to my classrooms, I place my students at an intersection; negotiating their beliefs and values with what people often call as 'the western culture'. This may seem to be a paradoxical outcome of my English education as well, but it is nonetheless true. I have been repeatedly confronted by big questions: "What has it really meant for me particularly, and people in Indonesia, to get engaged with the teaching and learning of the English language in general, and English literature in particular? Why did I choose to major, not once but twice, in the English literature program as a university student, and then decide to be a teacher of English as my professional career? Has my way of valuing both the studying and the teaching of English literature changed over the passing years? This has finally led me to move into more focused study of the theoretical and pedagogical bases for the teaching of English literature; specifically, my research study, entitled "Literary Praxis in English: A Postcolonial Standpoint", follows a qualitative approach shaped by the questions: How is the teaching of English literature practiced at universities in Padang West Sumatra? To what extent is the practice framed by a postcolonial standpoint? To what extent might a postcolonial standpoint open up the possibilities for alternative practices? A review of the relevant literature pertaining to these questions will provide a context for the study.

II. LITERATURE REVIEW

Conceptualized within a theoretical framework of post-colonial theory, my research was conducted mostly on the basis of Said's *Orientalism* (1978), Gramsci's concept of hegemony, Bakhtin's view on "a zone of dialogical contact" (1981:45), Aschroff's call for alternative reading practices and Anderson's *Imagined Communities* (1983).

The shifting nature of the concept 'literature' over the ages suggests that it is not something natural, but an ideological construction that should be interrogated. Eagleton, (1983:16) discovers that literature is not merely about imaginative fictional works, or exclusively a body of 'polite writings', but 'a social construct' whose value-judgements by which it is constituted are historically variable according to which certain social group exercises and maintains power over others. This means that the meaning of literature, as a body of text, is then subject to change. In line with Eagleton, Culler (1997:20) believes that one of the reasons why defining literature often problematic is because works of literature have come in 'all shapes and sizes' from time to time, from one decade to another. Thus, what is treated as literature in the future by the society today, may not be regarded the same by the society in the past or vice versa. Literature is not, in short, a neutral word, but is invested with values. Thus, we can see that literature has emerged as a contested concept.

The partial or contested nature of literature also becomes evident in Indonesia for example during the Dutch colonial era. At this time, only the works published by *Balai Poestaka*, a native publishing company that was pioneered and monopolized by the Dutch imperialists, that could be considered as literature. Before getting published, the works had to go through some very tight censorship by the Dutch administration. The native's freedom to speak and express opinions was still very much limited. Only the works that met the 'taste' and 'values' of the Dutch imperialists were considered as appropriate literature and therefore, could be distributed to the public.

Nowadays, many facets of life show us that European colonialism is, in fact, still in existence, shaping many aspects of life throughout the countries in the world. One piece of evidence for this can be revealed through examining the retention of English literary education in formerly colonised countries even after the achievement of political independence from a European power was gained. The British canon, that has so long been at the heart of many English literary education departments in the world, for example, reflects an obvious fantasy of European racial superiority and, at the same time, confirms the inferiority of the colonies.' Said (1994) calls this phenomenon 'cultural imperialism'; in Tiffin's words, it becomes 'Europe has recolonised the academy' (1994:43).

Said (1994) is convinced that both literature and culture are not innocent. He believes that society and literature can only be understood and studied together. That is why Said (in Walia 2001: 65) argues that all literary texts have inherent 'beginnings' which means that the author, for Said, is never 'dead'; he/she is always present with some concrete intention, although social pressures do have a hold on him/her. In accordance with this idea, Said (1983:32) states that texts exist in 'circumstances, time, place and thus are 'in the world, and hence worldly'. In other words, worldliness lies in the connection between the text and the political reality in which it is produced. Gramsci (in Walia 2001:32) states that the imposition of language, and, through it, the writing of literature and history, plays a significant role in setting up systems and institutions that perpetuate and consolidate the ideology of the dominant class. British literature and history, for instance, as well as the English language have the function of disseminating ideas that help in contributing to the hegemonic domination of one class by another. Hegemony works well because it is attached to what Gramsci (1971:157) calls 'the commonest totems' or:

the belief about everything that exists, that is 'natural' that it should exist, that it could not do otherwise than exist, and that however badly one's attempts at reform may go they will not stop life going on, since the traditional forces will continue to operate and precisely will keep life going on.

The belief that the implementation of the Western canon as the only way of running an appropriate English literature course that meets the standard of the world's literary education, shows that 'the hegemony of western ideology is, indeed still operating within the sphere of education in Indonesia. The word 'ideology' itself, according to Giddens (1997:583), means 'shared ideas or beliefs' that work as a means to justify the interests of dominant groups, and indeed, has a relationship to power.

Gramsci (in Boggs:1976:39) explains that hegemony works well as 'an organizing principle that is disseminated by the process of socialisation into every area of daily life and mainly exercised through civil society. This prevailing consciousness is internalised by the civil society or mass population through, for example, the educational and religious institutions and eventually becomes part of what is generally called 'consent' or 'common sense'. Once common sense is established, the West is then able to create myths of power and dominance. Any groups who present an alternative view are therefore marginalized. And it is the criticism of this common sense that both Gramsci and Said call for. Thus, Gramsci strongly demands that awareness is aimed at breaking ideological hegemony by building up a 'counter hegemony' to that of the ruling class. Gramsci believes that intellectuals must, indeed, be involved in creating this counter hegemony, react strongly against any authoritarian practice,

and be aware of the strategies of the repressive myths of hegemony. For Gramsci, mass consciousness is essential and the role of the intellectual is crucial. Both Gramsci and Said object to the concept of universal ideas, since they believe that all events and ideas are historicised and contextualised in time and place (Walia:2001:36).

The arguments developed by Gramsci and Said about ideological hegemony above are congruent with the approach taken by Anderson to the development of nationalism in colonial settings. To show that a link exists between literature and the emergence of nationalism, Anderson, in his landmark book *Imagined Communities* (1983:6), illustrates how the novel is narrated and its impact on building particular awareness in its readers about the world they live in called 'nation'. Anderson defines nation as 'an imagined political community-and imagined as both inherently limited and sovereign'. He claims that 'all communities larger than primordial villages of face-to-face contact (and perhaps even these) are imagined'. As Anderson puts it, a nation "is imagined because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each, lives the image of their communion" (1983:6). With regards to how novel can affect the rise of nationalism, additionally, Anderson in Culler (2007:46) states: "what made it possible for rapidly growing numbers of people to think about themselves, and to relate to others, in profoundly new ways was the novel". What matters for Anderson is not the claim about the novel as an analogue to the nation, or whether it represents a nation in particular, but the representation of its social space. Thus, Anderson in Culler (2007:71) believes that the novel helps reflect a condition of possibility for imagining something like a nation, for imagining a community that could be opposed to another, as friend to foe, and thus a condition of possibility of a community organized around a political distinction between friend and enemy. Culler notes "If a national community is to come into being, there must be possibility for large numbers of people to come to feel part of it, and in offering the insider's view to those who might have been deemed outsiders, the novel creates that possibility" (2007:71).

Anderson compares the narratives of a nation to that of a person's (1983:204). In a way that is congruent with Said and Gramsci's objection to the concept of universal ideas, Anderson believes that the frame and setting of narratives are both historically and socially set up. Yet, there is also a central difference between the two. The autobiography of a person has a beginning and an end that are marked by identifiable birth and death. Nations, however, have no such fixed identifiable date of births and 'their deaths, if they ever happen, are never natural'. To conclude, the existence of a nation is often thought to be 'a natural thing' - as with 'common sense' - but in fact, it is an ideological construction.

According to Barry (2002:192), the idea of a single 'universal' standard is only to confirm attitudes that are ignorant and show a lack of respect towards other people's cultural, social, regional and national differences in experience and outlook. Barry believes that 'whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted. The result is white's image as the superior or the Centre, and all others as the negation; the inferior, the marginalized or the periphery'. (Barry: 2002, Said:1978).

Since the western canon has long been at the centre of curriculum of English literary education in many postcolonial countries or formerly colonized countries in the world including Indonesia, and that it is likely still going to occupy a place in the curriculum, it is important that an action be taken first in dealing with how to approach and get engaged with the 'existing' canon. Though selecting and replacing texts can be done, Ashcroft, et al. (1989) emphasize on finding out some alternatives to deal with the canon. Thus, he sees that a set of reading practices should be conducted:

The subversion of a canon is not simply a matter of replacing one set of texts with another. This would be radically to simplify what it is implicitly in the idea of canonicity itself. A canon is not a body of text per se, but rather a set of reading practices...So the subversion of a canon involves the bringing -to-consciousness and articulation of these practices and institutions, and will result not only in the

replacement of some texts by others, or redeployment of some hierarchy of value within them, but equally crucially by the reconstruction of the so-called canonical texts through alternative reading practices (p.186).

My research should open up contradictions and complexities that might be identified as typifying the situation of people in postcolonial societies that are now subject to further globalising pressures in the form of corporate capitalism and the globalisation of English.

Teaching English literature in Indonesia is very challenging, particularly in the context of the universities in West Sumatra. It will be interesting to find out how, with their multiple selves as Muslims, Minangkabau and English teachers, the teachers in universities in West Sumatra have come to a particular understanding and awareness about their own teaching of English literature. Thus, their awareness and the place they choose to locate or relocate themselves within the context of English literary education in Indonesia reveal their political standpoint.

Narrative Inquiry

Narrative inquiry is a means by which we systematically gather, analyse, and represent people's stories as told by them. The stories can be gathered in a variety of creative ways (e.g. narrative interviews, conversations, journals, memoirs, autobiographies, biographies, diaries, metaphors, poems, photographs, drawings etc.). According to Clandinin & Connelly (2000), narrative inquiry is "collaboration between researcher and participants whose purpose is to gain insights of personal and human dimensions of experience over periods of time, and takes account of the relationship between individual experience and cultural context".

In narrative research, it is important to note that something is a 'part of a whole, and that something is a 'cause of something else' (Polikihorne, 1988:6). Using narratives as research data does not mean making claims to present reality; rather, it acknowledges the subjectivity that goes into any account, interpretation or re-presentation of the narrative. The narrative represents how the data is socially located, shaped and influenced by both the informants' stories and their interpretations of these stories.

Narrative research has been applied in various disciplines such as anthropology, nursing, medicine, law, social work, psychotherapy and teaching. Like common methodologies applied by social science researchers, narrative inquiry asks questions about and looks for deeper understanding of particular aspects of life experience. It pays attention on the centrality of the values, histories, and beliefs that shape teachers' work. Lyons & Laboskey (2002) argue that narrative research in education no longer plays its ancient role as a message carrier to be conveyed and learned, but as a means 'to capture the situatedness, the context, and the complexities of human action in teaching and learning. Narrative was more than a story, a teller, or a text". Furthermore, Lyons & Laboskey confirm that:

Narrative practices are intentional, reflective human actions, socially and contextually situated, in which teachers with their students, other colleagues, or researchers, interrogate their teaching practices to construct the meaning and interpretation of some compelling or puzzling aspects of teaching and learning through the production of narratives that lead to understanding, changed practices and new hypotheses (p.21).

Thus, narrative research consists of obtaining and then reflecting on people's personal lived experience.

Therefore, it is important that narrative researchers have an ethical duty to protect privacy and dignity of those whose lives they study. To assure confidentiality, an informed consent needs to be signed by all participants. Anonymity of the respondent will be one of the most ethical concerns to be considered throughout the research process. Therefore, the respondents will not be referred to with their full names. In addition, respondents' participation in a narrative research must be understood by them as voluntary. Josselson (in Cladinin, D.J.

2007, p.539) argues that building a good research relationship is ‘a must’ if a researcher is to expect his/her research participants to disclose and recount their personal memories and experiences in full, rich, emotional details. The degree of openness and self-disclosure in one particular set of data reflects how well ‘the trust and rapport’ is built between a researcher/interviewer with the participant. Researchers of narratives must be aware of respecting their respondents’ words and valuing their stories as richer than the researchers’ reading of them. Narrative researchers must not appropriate what their respondents have to offer them or drive them by their agenda for this will stop the researchers from ‘listening’ to them. The respondents must not be made to echo what the researchers are aiming at because they too, have their own stories that are equally interesting to share.

III. THE RESEARCH

The term praxis is used in this research, instead of teaching, because it does not only refer to the act of teaching alone, but also to the act of engaging, applying, exercising, realizing or practicing ideas. Thus, Van de Ven & Doekke, (2011, p.220) state that the word ‘praxis’ can be used to describe professional engagement. It reflects an ongoing activity in the classrooms. “Everyday something is happening. Everyday teachers and their students are caught up in meaning-making practices”. Praxis is only said to have occurred when teachers, for example, have the awareness and willingness to understand what is really going on in their classrooms and are prepared to open their teaching for investigation. This means that praxis has an intended purpose. It should be conducted with a determination for the sake of improving, for example, the teaching practices of English literature. A number of people or groups of people are involved in praxis. From their experiences, particular actions can be set up as alternatives to the existing problem. Taylor (2000:6) clarifies:

Praxis is powered by an agenda, a desire to push us to reflect upon our own practices, refine our theoretical leanings, as a step towards acting on and changing our life circumstances... And those involved in praxis can anticipate that such action, reflection and transformation should help people create a just and better world

The term ‘standpoint’ is used deliberately in this research instead of perspective because it helps reveal how I, as a researcher, and my teacher participants, locate or relocate ourselves as postcolonial subjects, within a postcolonial context that is critical towards any discourses of colonialism. Lenz (2004) explains that the term standpoint refers “not to perspective or experience, but an understanding of perspective and experience as part of a larger social setting” (pp.98-120). A standpoint is considered as one’s intellectual achievement, as it reflects political consciousness. Furthermore, Lenz points out that “the term standpoint refers not to a rigid or permanent stabilization of perspective, but rather to a fluid and dynamic negotiation of experience and point of view that can be temporarily stabilized in order to interrogate dominant ideologies”.

Subjects

For the purpose of my research, I need to expand the scope and size of my research from a tiny spot of myself to a dynamic network of academics within the educational context of tertiary education in Padang West Sumatra Indonesia. Besides myself functioning as both a researcher and a research instrument by providing my self-narrative, I involve eight other lecturers from four universities in Padang West Sumatra to join as my research participants.

Research Methods

This research involves five rounds of data collection. First, I used my own self-narrative or autobiographical narrative as the starting point, motor and aspiration to conduct this research. Before the interviews with my teacher participants in Padang took place, I had to obtain *Ethics Approval* from Deakin Research Institute to give me guidelines in order to protect the rights, dignity and safety of my research participants as well as to protect my rights as a researcher to conduct legitimate investigation. Next, after gaining consent from each head

of the English department whose staff I intended to involve in my research, I started interviewing my participants. Each participant was interviewed three times in three different periods of time. One session of interview lasted for approximately 2 hours. The interviews with the participants were recorded and then transcribed. At the larger stages of data collection, some interviews may take place via emails.

Data Interpretation and Analysis

Interviewing research participants was the main task in this study and written texts were the supplement. The interview data was transcribed by the researcher, interpreted and analysed accordingly. Elliot (2005:38) explains that there are some approaches to narrative analysis: First, researchers may be primarily interested in the actual events and experiences that are recounted in a narrative, i.e. they focus on the content of the narrative. To elaborate further, the content of a narrative can be thought of as having two functions: one is to describe past events i.e. to produce a chronological account for the listener or reader, and the second is the evaluative function, making clear the meaning of those events and experiences in the lives of the participants. Second, researchers may be more interested in the structure or forms of the narrative, i.e. the way in which the story is put together. Third, the interest may lie in the performance of the narratives-the interactional and institutional contexts in which narratives are produced, recounted, and consumed.

IV. FINDINGS

Research findings cannot be presented in this paper yet as data analysis is still being processed. However, generally, the interviews with my research participants reveal that all teachers wanted and tried their best to be good English literature teachers in the midst of the complex realities that they have to cope with as English literary educators working within the EFL context of tertiary education in Padang, West Sumatra. Although all teachers are Minangkabauese, were born and raised in West Sumatra, and have shared similar problems during their professional journey as English literature lecturers, interestingly, each responds to these problems differently and has different expectations of their profession. The narrative interviews with my participants gave me access to complex emotions with more ground truth than any other means of communication. The stories that my participants shared with me, reveal the realities that they experience in stark contrast to the standards prescribed, for example, by the curriculum; in addition, their stories provide some insights for me into the teachers' identities and their professional development paths. It is my great pleasure to hear my participants' spontaneous statements that the interviews had awakened their awareness of the richness of the life stories that they had and helped them make connections that they did not end up as English literature teachers by chance. Thus, I would say that their narratives have worked as a reflection of their lives - a reminder of their existence as ordinary human beings living in a particular context, and of their professional identities as educators. And as for me, myself, my autobiographical narrative has contributed significantly in providing me a particular perspective on my own professional practice. The analysis of my participants' stories and my self-narrative will allow me to develop ideas on English literature pedagogy and my personal curriculum that meet the needs of my students.

V. CONCLUSION

Undoubtedly, narrative inquiry in language education research has played a significant role that is as a means to grasp the complexities of teaching and learning. This kind of research has opened up opportunities for me as the researcher, and my teacher respondents to make self-reflection and permit the development of ideas to improve teaching practices, particularly the teaching of English literature in the universities in Padang West Sumatra Indonesia. For educators in general, this study can be taken as an encouragement to the range of experiences that they must have too and need to be shared or exchanged with others in order to get ideas for improving teachers' pedagogy. For decision makers in education, it is hoped that this

research will help provide insights for alternative practices in order to improve education in Indonesia in general, and the English language and literary education in particular.

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