

questions posed to myself when attempting to include Postcolonial writing in EFL curriculum. While Postcolonial literatures have no doubt found a niche in English Studies over the past two decades, not much has been said about the ways in which Postcolonial writing is taught, since the wealth of research in Postcolonial literature so far rest mostly at the level of theory and criticism. Added to this lacuna is the rarity of textbooks or teaching manual on Postcolonial literature. Curriculum development is thus a logical point of departure after the teacher has had sufficient understanding of the nature of Postcolonial literature. The teaching of any subject matter is ~~based~~ based on a thorough analysis of the nature of the very subject. This paper therefore attempts to do just that. But before I do so, there are at least two perceived challenges in the teaching of Postcolonial literature that have to be addressed: ~~First is~~ the necessity to define precisely the specific model of Postcoloniality to suit varied colonial experiences from time to time, and second, the ~~in~~scapable interface of teaching ~~the~~ literature of this kind with globalization and technology.

As I mentioned ~~elsewhere~~, no theoretical concept arising from one culture can be transposed unproblematically to different cultures without considering the limits of its applicability. We need to examine first the intertwinement of history, theory and politics to grasp ~~distinct~~ distinct cultures and ~~power~~ relations between the colonizers and the colonized, bearing in mind that the postcolonial ~~and~~ postcolonised oppositionality need not correspond to the binary of settler ~~and~~ native (Dewi, 2007). To illustrate, Postcolonialism according to the thesis of Ashcroft and others (1989: 2) begins at the point of colonization, whereas postcolonial Indonesia can be interpreted more precisely as the end of colonization¹. While Singapore and Malaysia, to name but two, has literary tradition of writing in English (the language of the Colonizer), the same is not true with Postcolonial practice in Indonesia. This is to say that if the theory of Ashcroft and others is to use at all, the teaching of Postcolonial literature in Indonesia, for example, is to

¹ This model is further complicated by ~~Q G R Q H V L D ¶ V I H D V L E O H F R O R Q L] L Q J D L P V L Q~~ country. The annexation of East Timor to the Republic of Indonesia in 1975, for example, is a case in point, until Indonesia finally agreed in 1999 to let the East Timorese voted between ~~independence~~ independence and local autonomy; and by 2002 this youngest province declared its independence as Timor Leste.

D Q G F R Q F H S W V R I O L W H U D U L Q H V V ' \$ V K F U R I W H W D O

Secondly, globalization and technologization of contemporary culture have profound implications and consequences to the English Studies. The speed with which computer technology contributes to university teaching is undoubtedly promising. It empowers students to learn to suit the time and place of their own choosing. Present ICT can give us access to multitude of information in ways that we might otherwise have missed had we depended ourselves only on library or teacher as resources. Thanks to such advancements that we are now bestowed by endless list of films and TV adaptation of the Canon and the Classto, say nothing of the wide-ranging multimedia interfaces. Who would bother going through the pages of the dusty 1973 Penguin edition of Arthur
O L O O T H E U Q r v c i b l e

sophomore years. Under this selection mode, the students may need some assistance to make them see how counterdiscursive practice operated in the new writing and how they depart from the older ones.

2. The Know-How

By the turn of the century, various approaches and methods in language teaching fell out of favour, given their paternalistic nature, i.e. Good teaching means correct use of methods and approaches and teachers as well students hardly play roles in the process (Richards and Rodgers 2003). The same is true for literary studies as well. To avoid fixation to approaches and methods that thwarts for example by dramatization and narrativization of the text under study. It requires WHDFKHUV DQG VWXGHQWV SDUWLFLSDWLRQ DFWLYH WHDFKHUV LQJHQXLW\ DQG FUHDWLYLW\ WR PDNH WKH LV WKH PRVW RIWHQ XVHG WHFKQLTXH QDUUDWLQJ WH will boost not only understanding and enjoyment, but also better judgment. The students, for example can relate the story of the tombbeater above to the plight and misery of the ostracized they often encounter in their everyday experience. If one is famLOLDU ZLWK 37KHDWUH RI WKH 2SSUHVHVG \$XJXVWR also be applied to enliven postcolonial fiction.

3. The Know-Why

When teaching fiction to her students, Elaine Showalter has the habit of asking them WKLV 3:K\ LRQWKHOSLQV XV WKLV VWRU\" 0DN the narrator is the most self-reflective aspect of teaching fiction that entails critical thinking. Critical reading is a high reflective skill that requires us to become a detached observer and, at the same time, engaged reader. Readers thus have to stand back and distance themselves from the text under analysis. Here, one of the aims of the analysis is to make us aware of its cultural delineations and its ideological aspects. Teaching postcolonial literature is therefore meant to get not only a deeper understanding and a fuller appreciation of the works, but also to see how ideology operates through art. Unlike Arnoldian formula of the so-called Great Books—the best that has been thought and said in the world—RU (JUD 3RXQG\ GHILQLWLRQ RI OLWHUD

news, the works of postcolonial writers, it can be argued, need to be located historically, culturally and politically under different conditions and different times. Cultural diversity is both contained and contested is central in postcolonial reading.

Next to critical thinking is evaluation. In teaching postcolonial literature, we need to encourage the students to situate the texts discussed in regional, cultural and historical contexts as well as their aesthetic qualities. It should enable students to go beyond like or dislike of the works. The students should be able to talk about what the text is, how it works through all elements thereof and what implications good and bad effects it produces over time as it unfolds.

The final aspect of the knowwhy is reflection. Literature should allow us to grasp ideas, feel and imagine a slice of life as described or sampled in a piece of work and how to relate this to our own lives. Given the resistant characteristic of postcolonial writing, the old dictum that literature is a mirror of society needs to be further proquathe (a)4(-5(e)4(d

Dharma University is a Jesuit run university whereby the students are the epicentre of the teaching-learning activity. At the heart of the Jesuit education is a communal care for students in pursuit of wisdom, psychological maturity and spiritual depth, social solidarity and global awareness. The goal is to make individuals truly autonomous, self fulfilled and emancipated which indeed tall

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