

LITERATURE TEACHING FOR AFFECTIVE AND PSYCHOMOTOR SKILL DEVELOPMENT IN THE LEARNER—AN ALTERNATIVE PARADIGM

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Abstract

Traditionally, the teaching of a literary text (e.g. a novel) in a classroom involves interpretation, analysis, evaluation and critical commentary on the text concerned to inculcate moral, cultural and universal values in the learner. In our present times, such value-based literature pedagogy is often inadequate and irrelevant to the needs of the 21st-century learner. Conversely, knowledgeable and well informed though they are, such learners often are inept in handling emotions and right attitudes to confront life's vicissitudes. In this paper, we attempt to evolve an alternative pedagogy of literature teaching. In that, we analyse the trajectory of a plot and 'change of fortune' in a novel from the perspective of emotional disbalance, attitudinal idiosyncrasy and the behavioural anomaly of the protagonist. Applying Bloom's Taxonomy, this study proposes a shift from a cognitive domain-based pedagogy to one which attempts to develop affective and psychomotor skills in the learners to achieve holistic development of their personality. As an instance, we present Dr Aziz's character from *A Passage to India* (1924) to explain this alternative pedagogy.

Keywords: soft skills, emotion, attitude, behaviour, affective and psychomotor development, pedagogy.

Introduction

Pedagogy in literature has roots in ancient pedagogy of classical language instruction (Latin and Greek languages) based on a top-down approach where the teacher makes all the decisions. At the same time, a student's role was to follow what the teacher said and 'get them right'. Learning was once limited to imitating the rules and reproducing them correctly. In this approach which was also called 'magisterial rightness', what the teacher said was 'right' and 'prescriptive', while the students' opinion hardly mattered. In the 21st century, where content-based traditional study materials are already available on the internet, the conventional literature teacher's role in the classroom has changed, in that s/he is not someone whose job is to transfer content (like Physics or Mathematics). Instead, today s/he is required to train the learners and develop their skills.

As literature reflects life and society, the pedagogy in literature ought to be existential in that it should study literature with the vicissitudes of human experience and existence in perspective. A teaching plan should therefore also reflect these existential prerequisites: the need for building a holistic personality, how to deal with the learner's doubts and fears about success, the need for affiliation with others, the unavoidability of dealing with families, the need for friends and companions, the uncertainty of luck, the commonality of the physical senses, the frailty of the flesh, the certainty of loss and grief, the inevitability of death. Such pedagogy can only foster the student's integral growth—intellectual, personal, social and emotional.

According to Ellie Chambers and Marshall Gregory, the teaching of English literature today is "a related instrumental pedagogic discourse of measurable 'learning outcomes' and skills' transferable' to the workplace, underpinned by a so-called learner-centred ideology." (*Teaching and Learning English Literature*, p. 1) Holistic teaching of literature has to aim to develop skills such as clear thinking, analysis, free writing, listening, speaking, reasoning, imagining,

creativity, expression, perception, sensitivity, observation, empathy, introspection, awareness, consciousness, etc. to enable learners to live their daily lives.

In a traditional Indian classroom, the teaching of a novel principally adopts the following major steps: **introduction** to the text and its author; discussion of the **plot summary**; description of important **characters** as well as a character's role in the text and relationship the character has to other characters; analysis of important **themes**; explanation of the **literary techniques** and movements demonstrated in the text; and finally, information on the literary and historical **background** that inform the work, the important **style** elements of the novel, such as **setting**, **point of view**, and **narration**. In **critical overview**, we discuss the critical reputation; and in **criticism**, we discuss critical evaluations of the text and excerpts from previously published criticism.

In traditional literature pedagogy, teaching is all about learning-and-knowing (of information, facts, data). However, we must admit that such a learning-and-knowing method cannot guarantee the development of the learners' **behaviour**, **emotions**, and **attitude**. Learning is a process and not merely a collection of factual information, data. Learning, which aims to acquire knowledge alone, is partial learning and hence insufficient. So, despite having acquired knowledge through formal education, a learner is often seen to struggle with behaviour, emotional and attitudinal issues. Moreover, if learning is said to be a 'change in behaviour', then, to what extent can we affirm that this traditional method of this pedagogy has successfully attained this goal? Consequently, it shall be justifiable to state here that learners need to be specifically trained in these domains of emotion, attitude and behaviour so that they, in the process of their learning and development, successfully progress through the **affective** and **psychomotor** domains of Bloom's Taxonomy.

In this alternative approach, we view a literary text as an interplay and conflict of errant emotions, behaviours and attitudes, manifested through typical behaviour patterns, causing the plot to progress in a certain way. By analysing these under-formed or ill-formed emotions and their reactions within a plot, for instance, the learner may be trained to visualise and reflect on themselves similar issues and practice to overcome them through the skills and techniques they acquire in the classroom. Consequently, when they acquire soft skills (life skills or human skills), they emerge as psychologically mature human beings.

In this study, we present an example of Dr Aziz's character in E.M.Forster's novel *A Passage to India*. We try to show how the incongruities of emotion, attitude and behaviour present in Dr Aziz's character cause him to undergo all the troubles and sufferings he had in the story. Finally, he overcomes them and grows into a matured human being.

Soft Skills as Life/Human Skills

Soft skills (also called life skills or human skills), distinguished from hard skills or technical skills, refer to skills such as emotional intelligence, behaviour (e.g. body language, eye contact, space distancing, etc.), attitude, self-esteem, self-confidence, motivation, effective communication skills, Etc. According to Durowoju and Onuka, "Soft skills are personal characteristics or qualities an individual possess, which enable him to relate well with people in any organisation: be it family, workplace, religious setting, or the society at large." (*Journal of Emerging Trends in Educational Research and Policy Studies*, Oct. 2014)

Soft skills are an indispensable requirement for a 21st-century learner-centric classroom, and literature is an embodiment of these skills is not any hidden fact. Thus, literature pedagogy is well-suited to impart these skills.

According to Benjamin Bloom (*Taxonomy of Educational Objectives*, Bloom, et al. 1956), there are three stages through which a learner passes in the process of his learning and

development: **cognitive**, **affective** and **psychomotor**. The traditional teaching of literature bases itself on this **cognitive** aspect of disseminating knowledge involved in the analytic study of the context, plot, characters, situations, narratives Etc. of a literary text. On the other hand, developing affective and psychomotor skills in the learner is about **non-cognitive** learning.

Soft skills are many. In this paper, we choose three soft skills: **emotions**, **attitude** and **behaviour**, to analyse the character of Dr Aziz. We discuss each of these skills briefly below.

Emotion

There are six basic emotions: **joy**, **love**, **surprise**, **sadness**, **fear** and **anger**. ("A Complete List of Human Emotions and Their Real Meanings." Buzzle.com, 1 March 2017.) We call them "basic" (or "primary") because they have been there in us ever since our primate ancestors lived. Moreover, they are also shared universally by humanity. There are subtypes of these basic or primary emotions grouped under secondary and tertiary levels. There exist multiple views on what are called basic emotions. Opinions also vary with how many different types that these emotions could exist. There have been attempts to organise and systematically list each of these emotions in the **Periodic Table of Emotions**.

In the Indian aesthetics of Rasa theory (Bharat Muni), there are eight primary *rasa-s* (emotions): *sringaram*, *hasyam*, *raudram*, *karunyam*, *bibhatsam*, *bhayanakam*, *veeram* and *adbhutam*. After the addition of *shantam* to this list, it became the ninth *rasa*. Further, two more *rasa-s* *vatsalya* and *bhakti* were also added in the context of literature, making it a total of eleven. We understand these primary *rasa-s* in the context of three *bhava-s* or state-of-mind which create *rasa-s*: *sthayi* (eight kinds), *sanchari* (33 kinds) and *satvik* (eight kinds). (Buchta, David. "Rasa Theory." Academia.edu.)

Attitude

Eagly and Chaiken (1993) define attitude as a psychological tendency expressed by evaluating a particular entity with some degree of favour or disfavour. According to Katz and Stotland (1959), attitudes encompass cognitive, affective and behavioural components. People form attitudes based on their cognitive, affective and behavioural responses to an entity (Eagly&Chaiken 1993, 1998; Zanna&Rempel 1988).

Attitudes can be either **positive** or **negative**. People with a positive attitude are always caring, confident, patient and humble. They have a pleasing personality that inspires others. On the other hand, people with a negative attitude have difficulty keeping friendships, are full of bitterness towards almost everything, have a purposeless life, and suffers from ill health and a high-stress level. They blame the whole world – parents, teachers, authority, government, stars, fate, luck, etc., for their failures. They often stick to their pasts, have fixed thoughts, have dreams but do not know how to realise them, strive hard, but often fail to fulfil their wishes, and so on.

Behaviour

As people tend to betray a moderate degree of consistency in their behaviour (even though it may be a 'consistent inconsistency'), authors and novelists portray individuals who behave in ways that are in keeping with their characters. We immediately recognise any behaviour as false, which is not in sync with the person's character the novelist draws.

Behaviour analysis is a discipline that has three primary branches (Roane, H S, A M Betz. "Behavior Analysis". *Encyclopedia of Human Behavior*. Vol.1. Pp.267-273):

- (a) **behaviourism**, which focuses on the world view or the philosophy of behaviour analysis
- (b) **the experimental analysis of behaviour** (EAB), which focuses on identifying and analysing the basic principles and processes that explain behaviour and

(c) **applied behaviour analysis** (ABA), which focuses on solving problems of social importance using the principles and procedures of behaviour analysis.

Human personality is a function of both - heredity as well as the environment that one inhabits.

An example of a character: Dr Aziz from *A Passage to India* (1924)

The novel *A Passage to India* is a story in three parts viz. Mosques, Caves and Temples set in the city of Chandrapore in colonial India, where Dr Aziz, a Muslim physician, is the central character. Cyril Fielding, an Englishman and Principal of a Government College, befriends him, and gradually events unfold, leading to an incident at the Marabar Caves. Following this, the police arrests Aziz on a charge of rape against the English lady Adela Quested, the fiancée of the City Magistrate Ronny Heaslop. Finally, he is acquitted when the Lady withdraws her charge. However, the story continues till such time when Dr Aziz writes a letter to Adela Quested in which he admits his mistakes, praises her honesty and promises to remember the sacrifices she made for him.

The extracts from the text below show how Aziz's emotional immaturity, attitudinal discrepancies, and behavioural failings contribute primarily to his tragedy. The dramatic situations in which Foster often places Aziz may be read as deliberate attempts on the author's part to point out such incongruities in the protagonist's character. With his failings, the author consciously makes Dr Aziz endure his challenges in his effort to transform into an intellectually, emotionally and behaviorally mature human being.

Example 1: In Chapter II, when Dr Aziz arrives at Hamidulla's house for dinner, the author informs us about him:

'He was all animation.'¹

That is how Forster first introduces us to Dr Aziz. Later,

'Aziz...began quoting poetry, Persian, Urdu, a little Arabic. His memory was good, and for so young a man he had read largely; the themes he preferred were the decay of Islam and the brevity of Love.'²

This remark from the author helps us know Aziz better and makes sense as we read the novel.

Once they finish discussing the matter they were having dinner, a *chuprassi*³ arrives with a note from Old Callendar, who has sent for Dr Aziz. Aziz sees the note and is animated. He yells, "I daresay not, I daresay nothing. He has found out our dinner hour, that's all, and chooses to interrupt us every time, in order to show his power."⁴ When he begins to leave, his friend asks him to clean his teeth first because they are red with the pan. But he rants, "Civil Surgeon must put up with it."⁵

He grabs the bicycle and rushes forward. As he reaches Major Callendar's bungalow, 'depression suddenly seizes him. He now felt caught in 'English meshes'.⁶ 'When he turned (sic) into Major Callendar's compound',⁷ he stops his carriage just outside the flood of the light and, immediately getting down from it, starts proceeding towards the bungalow on foot. He was feeling too sensitive to be snubbed. He recalls an incident when an Indian gentleman was 'turned back by the servants'⁸ from one of the bungalows and was 'told to approach more suitably'.⁹ When he reaches the entrance, a servant informs him that the Civil Surgeon has already left the place and that he has not left any note for him either. That leaves Aziz in despair. He says, "Damn Aziz".⁹ He starts thinking that perhaps it is because he has forgotten to tip the servant that the latter is withholding some message. 'He was convinced that there was a message.'¹⁰ Meanwhile, two ladies were seen coming out of the bungalow. Aziz lifts his hat as a gesture. They ignore him while they hasten, looking towards where the carriage was parked. Seeing the carriage empty, they looked towards Aziz, trying to inquire if the carriage belonged to him. However, Aziz stays quiet, giving away just a blank look. Perhaps, his inhibitions had overwhelmed the thoughts that

rendered him speechless. On getting no response from him, the ladies happily jump into it and leave. Once the carriage starts receding out of the flood of the light, Aziz calls out courteously, "You are most welcome, ladies."¹¹ However, they do not take any notice of it, and he feels completely ignored: 'So it had come, the usual thing—his bow ignored, his carriage taken away—the inevitable snub.'¹²

However, he tries to comfort his inhibitions, thinking that both the ladies were fat and would weigh the carriage down since 'beautiful women would have pained him'¹³. Then, he turns towards the servant and bribes him in a bid to prise out the truth he was supposedly withholding. But the poor servant repeats the same statement he had already said. Having not got to hear what he had thought Aziz feels he should write a letter about his arrival for the Civil Surgeon. He asks the servant for a piece of paper and ink, and begins to write, "Dear Sir,—At your express command I have hastened as a subordinate should—"¹⁴, and then stops and tears it away. He then asks the servant to tell the Civil Surgeon about his visit and leaves. Strange feeling of disappointment overpowers him as he walks out of the bungalow. He feels completely defeated. He wishes 'to escape from the net and be back among manners and gestures that he knew'¹⁵.

The lines from the text cited above speak volumes about the emotion, attitude, and behaviour of Dr Aziz. According to the author, Aziz is 'all in animation'. True, the way he reacts when he sees the note from Callendar shows his animation. Perhaps, there could be a genuine reason for this if we remember how Aziz was enjoying sucking the hookah at Hamidulla's: 'He lay in a trance, sensuous but healthy...'¹⁶ Since, Major Callender's note arrives when 'he lay in a trance', there is no reason to disbelieve the peace of an emotional man like him has been disturbed. However, his 'animation' also begins to fade off once he hits the road. He stops on the way and 'clean(s) his teeth'¹⁷, which he had earlier opposed when his friend had suggested. That is the level of his eccentricity—either 'all in animation' or dampened.

Let us recount the incidents at the Major's bungalow and see what it implies for Aziz.

First, his judgement about the servant that he was withholding some message turned out to be incorrect.

Then, without considering if the two stranger ladies coming out of the bungalow had noticed him, he lifted his hat and greeted them.

Next, he did not respond when one of the ladies looking at him enquired about the carriage he had hired.

Finally, he muttered an unsolicited courteous call at the two ladies who had left on the carriage he had hired and got ignored.

Thus, no matter whatever action Aziz takes in any situation turns out to be a gross failure. Whatever he does, he remains unsuccessful at that. So, he is frustrated, and he wishes 'to escape from the net and be back among manners and gestures that he knew'¹⁸.

Example 2: Aziz feels insecure and starts fidgeting when he is in a formal situation. Once, Mr. Turton organises a Bridge Party at the Club. Aziz also receives an invitation to attend the party, but instead of attending, he desperately tries to run away from it.

'...until the last minute, he did not know that he had changed it'¹⁹ (his decision about attending the Party); 'indeed, he didn't change it, it changed itself.'²⁰

To evade himself of the thought of an uncanny feeling of not having attended the party, he goes away to the Post Office writing a telegram to his children. Confucius had once said, "No matter where you go, there you are." How can one ever run away from thoughts that are one's own? On returning from the Post Office, he takes out a photograph of his dead wife from the drawer, looks at it and starts crying, "How unhappy I am!" He told himself, "Never, never shall I get over this. Most certainly, my career is a failure, and my sons will be badly brought up."²¹ He sinks further and further into the darkness of his emotions and turns into a child full of self-pity.

Suddenly, he discovers some notes he had written on a particular surgery he had once performed. He looks at it and imagines that someday a rich person would require this note, and he would earn a large sum. Once the thought dawns on him, he puts the photograph back in the drawer and locks it up. His spirits lift, and his sadness disappear back into the darkness!

Example 3: One evening, when Aziz was playing alone at the Polo ground, he meets Dr. Panna Lal, who hurls abuses at him for not turning up at the Bridge Party. Aziz gets infuriated and starts venting his annoyance out at the ground until when he felt that he too was not less than any other man. However, on his return home, suddenly, strange fear begins to overwhelm him. His heart beats faster and faster, and he imagines, 'at his home a chit was awaiting him, bearing the Government stamp. It lay on his table like a high explosive, which at a touch might blow his flimsy bungalow to bits. He was going to be cashiered because he had not turned up at the party.'²² After he arrives home, he finds that there is indeed a note lying on the table.

'When he opened the note, it proved to be quite different; an invitation from Mr Fielding, the Principal of Government College, asking him to come to tea the day after to-morrow. His spirits revived with violence.'²³ Immediately, 'snatching up his pen, he wrote an affectionate reply.'²⁴

Example 4: Aziz meets Adela Quested at Fielding's bungalow for the first time. He feels her 'angular body and the freckles on her face were terrible defects in his eyes, and he wondered how God could have been so unkind to any female form. His attitude towards her remained entirely straightforward in consequence.'²⁵ Adela's look does not correspond to his perception of what an English lady should be like (or any woman for that matter). Hence he does not feel anxious, nor does the need to be formal with her. Soon he feels at ease with them (having already met with Mrs Moore at the Mosque earlier) and gets friendly, thinking that they were devoid of the

specific mannerisms he had otherwise known of the ruling class. Hence, "He treated them like men."²⁶

What Aziz thinks of Adela speaks volume about his negative attitude. As his thoughts are negative, so does the language he uses for her, "What a shame you leave India so soon!...."²⁷ At one point, he even tells his friend Fielding that she does have virtually no breasts! Aziz evaluates everyone else on his terms. He is full of bitterness and has fixed thoughts.

Meanwhile, Adela asks Aziz, "I want you to explain a disappointment we had this morning; it must be some point of Indian etiquette."²⁸ He answers, "There honestly is none!"²⁹ However, Mrs. Moore is not convinced, and she insists, "I am afraid we must have made some blunder and given offense."³⁰ But Aziz reiterates, "That is even more impossible. But may I know the facts?"³¹ Being a people-pleaser, his only goal is to impress others. While he does not know why the two ladies were disappointed, he insists that they cannot have done anything wrong. That is his attitude. He can go to any extent in his attempt to please someone he likes without thinking about what he says or does. Consequently, he also forgets when he leaps over the fine line (which we see him doing again and again in the text) of modesty and engages himself in venting out his sentiment insensitively to Mrs Moore: "Slack Hindus—they have no idea of society; I know them very well because of a doctor at the hospital. Such a slack, unpunctual fellow! It is as well you did not go to their house, for it would give you a wrong idea of India. Nothing sanitary. I think for my own part they grew ashamed of their house, and that is why they did not send."³² Commenting on him, Forster says, "...his outlook was limited and his method inaccurate...."³³

Example 5: Adela Quersted, Mrs Moore and Aziz are at Fielding's bungalow talking about Marabar caves. Ronny, the City Magistrate, arrives there looking for his mother and fiancée. There is no difference in Aziz's treatment towards the City Magistrate. He speaks as if the

Magistrate was one of his friends, just like the two ladies were. His spirits, which had got wings today, show no sign of descending. He behaves impulsively. In his frenzied mood, he turns oblivious of his speech and actions. He asks the City Magistrate, "Come along up and join us, MrHeaslop; sit down till your mother turns up."³⁴ Though the latter tries to avoid his remarks, he is provoked. He immediately orders a servant and asks him to fetch Fielding. However, Aziz seemed in no mood to give up the spirits he has assumed on this occasion. He goes on to pick up on Ronny's words and jeer at him!

For a person like Ronny, whose attitude does not let him believe in any other form of relationship with the natives other than those of the formal way, Aziz's remarks are intimidating to him. He felt humiliated and was offended. However, Fielding could see all those that were going on there. Once he arrives, Ronny reaches out to him and calls Aziz a bounder. However, Fielding tries to pacify him, saying, "His nerves are on edge, that's all."³⁵

As they all start to leave Fielding's bungalow, Aziz shakes Adela's hands and pumps it up and down and makes a bizarre remark, "What a shame you leave India so soon! Oh, do reconsider your decision, do stay."³⁶ Adela is agitated.

Example 6: The expedition to the Marabar Caves comes to an end, and everybody returns to Chandrapore. When the train arrives at the station, the police rush in and arrest Dr Aziz. They charge him with raping Adela Quested. They lock him up behind bars. Once arrested, every British official, including his Indian friends step up to convict him. They do everything they can so that he may be proved guilty. However, there is no evidence available that would prove their allegation. So, they try to cook up pieces of evidence against him. Only Mrs. Moore and Fielding were the exceptions, who genuinely believe that Aziz is innocent. However, Mrs. Moore is sent back to England by her son Ronny, the City Magistrate, fearing she would tell the court the truth. Fielding, who leave no stone unturned to save Aziz, fails to do anything concrete. Though people

have their idiosyncrasies—English or Indians alike, as Forster shows us, most of those who had known Aziz are up against him. It is only for them, who is Aziz's like-minded, do speak in his favour.

Meanwhile, Adela recovers from the nervous crisis she had after returning from the expedition and tells Ronny that Aziz is innocent.

Ronny, he's innocent; I made an awful mistake."³⁷

Ronny's mother, Mrs Moore, is convinced when she says, "Of course he is innocent."³⁸ But, everyone ignores their call. That raises a question in the readers' minds: why? It is left for a sincere reader to discern the facts hidden within the text. An avid reader would discover how Aziz repeatedly failed in his behaviour, showed attitudinal discrepancies and spoke impulsively. Aziz was good with only those people who were agreeable to him and entertained his fascinations. Who else can we expect to bear his eccentricity so patiently? Perhaps, Fielding alone, and none other.

When Adela makes her confession in the court,

"I'm afraid I have made a mistake. Dr Aziz never followed me into the cave "³⁹, withdrawing all her charges against him, Aziz is acquitted. Aziz's bitterness against her knows no bound. Nothing would pacify him, not even Fielding. He fails to realise that had she not withdrew her charges, perhaps there was nothing under the sky that could save him. It is frustrating even to the reader to believe Aziz's attitude he assumes against Adela after being acquitted. Indeed, hardly anyone would not do so against someone who has made him suffer so much for a crime he had not committed. Still, Aziz's attitude towards her stands disapproved of once we recount the kind of sacrifices the poor girl has made to stay in the path of honesty:

She stands up against her ruling class at the court (quite the opposite of what Prof. Godbole thinks), incurs the enmity of her near and dear ones, ceases to be Ronny's fiancée, her

would-be husband (if we leave aside her argument about marriage without love for a moment), and is also penalised with a hefty sum by the court. Indeed, the price she paid for honesty has not proved for her a boon in any way. Nevertheless, she dares to face all those odds herself and returns to England alone and lonely.

On several occasions, Fielding tries to counsel Aziz against his attitude reminding the sacrifices the poor girl has made for honesty. However, he stands unchanging. Unable to do anything, Fielding resorts to necromancy to make him agree to forgo the compensation money he was to get from Adela.

Regardless of having endured agonising suffering, Aziz hardly shows any significant change in his attitude at first. That is always true about our attitude. Attitude seldom changes at our will because it is rooted in our belief system. However, once we learn to control it (including our emotions), there is no reason why we should not change ourselves and become a better person than who we are. Moreover, learning to control our attitude (including emotions) implies that we also learn to control our behaviour.

Thus, it is only gradually that we observe that Aziz begins to show signs of change. When Mr Das requests Aziz to write a poem for a magazine which should not contain too many Persian phrases or be about 'bulbul' either - his favourite themes, he fails to write anything barring 'the decay of Islam or brevity of love'⁴⁰. Hence, he vows 'to see more of Indians who were not Mohammedans, and never to look backwards'.⁴¹ 'Half closing his eyes, he attempted to love India.'⁴² He says, "My great mistake has been taking our rulers as a joke."⁴³

Conclusion

The extracts chosen from the text and their analysis have shown us the emotional, attitudinal, and behavioural incongruities of Dr Aziz.

When high on his spirits, he starts to fly, while when dampened, he is devastated and clueless. His understanding of people turns out to be shallow since his attitude is conservative and self-centred. He judges them according to his perception. His actions are whimsical. A significant aspect of his attitude is that he likes to live in the past. According to him, the Mughal kings were the best. Not surprisingly, Emperor Babur is his favourite.

Aziz's life - both personal and professional, was full of pain. His suffering overrides his happiness. He had even spent a brief stint in jail once, without any hope of getting released. Still, he seems to have not learnt to forgo his ego and adamant attitude. However, gradually he begins to show signs of change. Towards the end of the story, he evolves into a matured and psychologically grown-up person. He no longer holds the attitudes he had once held, nor does he behave oddly. Finally, Aziz's letter he writes to Adela, his arch-enemy,

"Through you I am happy here with my children instead of in a prison, of that I make no doubt. My children shall be taught to speak of you with the greatest affection and respect."⁴⁴,

convinces us that he has been transformed, has been humbled and is full of gratitude.

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