

Teacher Lesson Guide**Submitted by: Barbara Wahlberg Grade: 10****Content: Literary Criticism/Short Story****Title: The Cabuliwallah****Essential Focusing Question:** How can we analyze and interpret literature through the lens of various critical schools of thought (or critical theories)?**Reading CC Standards:****RL.9/10.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.**RI.9/10.2** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.**RL.9/10.3** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**RI.9/10.3** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**Writing CC Standards:****W.9/10.1** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an

organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths

and limitations of both in manner that anticipates the audience's knowledge level and concerns.

c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the

relationships between claim(s) and reason, between reasons and evidence, and between claim(s) and counterclaims.

d. Establish and maintain a formal style and objective tone while attending to the norms of conventions of the discipline in which they are writing.

e. Provide a concluding statement or section that follows from and supports the argument presented.

Other CC Standards

SL.9/10.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

L.9/10.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9/10.2 Demonstrate command of the conventions of standard capitalization, punctuation, and spelling when writing.

L.9/10.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, *Turabian’s Manual for Writers*) appropriate for the discipline and writing types.

Focusing Essential Question: (This becomes the thesis of the essay.)

Using the critical lens of Marxist literary theory, how do the characters in “The Cabuliwallah” display the elements inherent in Marxist philosophy?

<p>Building Content Knowledge: What writing strategies do I need to teach? What types of strategies will be used to build reading skills?</p>	<p>Strategy suggestion/reminder list</p>
<ul style="list-style-type: none"> • Close reading-using 3 reading texts • Strategies: summarizing, paraphrasing, think-pair share, conversation • Understanding of critical theories • Group work and jigsaw discussion 	<ul style="list-style-type: none"> • vocabulary • guided reading • text mapping • paraphrasing • summarizing • visualizing/ • imaging • dramatizing • oral processing / guided conversation / think-pair-share • experience • debating / Socratic seminar • taking notes (graphic organizers, T-charts, 2 column notes, etc.)
<p>Building Writing Knowledge: What writing strategies do I need to teach? What types of strategies will be used to build writing skills?</p>	

<ul style="list-style-type: none"> • Review structure of an essay using the student benchmarks and previous review of building an essay, using thesis, topic sentences • Review how to incorporate evidence, including citing and paraphrasing • Review topic sentences • Review how to construct a viable conclusion • Peer edit • Teacher edit/conferencing 	<ul style="list-style-type: none"> • Purpose: writing to a thesis • Organization-Thesis building, body paragraph building, conclusion building • Summarizing • Details and Elaboration techniques • Voice techniques • Conventions - editing
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Organizational Structures: How will students know how to organize their ideas and construct the piece of writing?

<ul style="list-style-type: none"> • Students will be able to use a graphic organizer to brainstorm ideas • Students will be provided with a model for writing 	<ul style="list-style-type: none"> • teacher-written models • teacher-and-student written models • various types of templates or frames (or use of graphic organizer to brainstorm information)
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Writing/Revising: How will students draft / revise so that their final writing is clearly focused, organized, and developed to show understanding of the central ideas?

<ul style="list-style-type: none"> • Students will brainstorm and organize their ideas using graphic organizer if they so please • Student will write a full piece of writing independently • Students will share their pieces with a partner for proofreading/revision using a guiding peer-edit sheet to aid students in their comments • Students will be able to write a second draft which will be critiqued by teacher • Student-teacher conference for papers, discussion • Students will write a third revision based on teacher comments • This is a guided lesson that will help students better understand the literary research paper project in 11th grade 	<ul style="list-style-type: none"> • group write, fully or in parts - write section at a time • write full piece independently • • revise /share full group • • revise /share partners • • proofreading in partners • • proofread w/tubaloos
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Assessment: How are students doing, and how do I know? What will I use to assess?

- Students will write a second revision that will be read and assessed by teacher, as well as critiqued for needed revision/guided instruction. Teacher will use the second revision as an assessment
- The third revision will be assessed for improvement, as well as considered as an artifact for portfolio, assessed/scored according to district rubric.

LESSON PLAN (Steps may be combined if there is enough time.)

Building content knowledge

Step 1

- Introduce a short story the class will read together: "Hearts and Hands" by O. Henry. The story will probably take 5 to eight minutes to read.
- The story will be read out loud-breaks to make sure they understand the reading with probing questions, which will include an understanding of setting, conflict, point of view, and theme (close reading techniques).
- At the conclusion of reading the story, ask probing questions to make sure all of all students understood the content of the story.
- Handout with four types of Literary Criticism (attached). The handout defines the type of criticism and asks questions that help the students identify how to apply the criticism to a text.
- Student journals-students will respond to the questions on the handout by recording their mutual responses in their journals so they may access this information within the course of this lesson, which will include the jigsaw method.

Step 2

- Handout defining the four critical lenses (literary criticism) of analyzing meaning in literary texts. Review this as a class as teacher explains how this can be applied to the story (very brief). This will help to model the learning activity they are about to do.
- Break students up into four groups. Each group will be assigned a criticism that they will discuss and apply to the story by answering the questions provided on the handout.
- As individual members of the group, they will record their responses in their journals.
- Monitor their discussion by going around the room and helping them/ guiding them in their learning where, and if, it is necessary.
- Inquire how their discussions are going and ask them to respond to each other—maybe pointing out what some of these literary criticisms have in common(?).

Step 3	<ul style="list-style-type: none"> • Students in each group will count off from one to four. Jigsaw: All ones will be moved to one group, all twos will be moved to another group, all threes will be moved to a third group and all fours will be moved to a fourth group. • Students in the same group will be instructed to sit together to work as a pair to report out on their particular critical stance. • Within these new groups, each pair of students will teach those in the group the textual meaning of the story from the critical lens of their particular criticism. As each pair “reports out” on their literary criticism, it will facilitate their further understanding of how they can apply these techniques and strategies to literature.
Step 4	<ul style="list-style-type: none"> • Review how many of the students have a new understanding of what the study of literature entails? • Can they apply this to literary texts they have already read and they can use next year in American Literature, such as <u>Of Mice and Men</u>? How about <u>Romeo and Juliet</u> (something you can use in 12th grade)? • Ask students what are some of the other books they read last year? How can we apply these critical lenses to those works? • Just a warning—communicate to the class that this will be part of the test they will have on short stories. Instead of asking them about all those literary devices, they need to think about how to look at literature through a critical lens. Students will be given a story to read, and they will choose one of these literary criticisms by which to analyze and interpret the text.
Step 5	<ul style="list-style-type: none"> • Once students are familiar with this method of close reading, analysis and interpretation, they can move on to read a story on their own and write a response using critical essays.
Building Writing Knowledge	
Step 6	Once student have completed reading “The Cabuliwallah” by Rabindranath Tagore, they will be called upon to write a “mini–research paper” using both primary text and secondary literary criticism to support their claims about the story.
Step 7	<p>We will review as a class the following:</p> <ul style="list-style-type: none"> • building a thesis statement, which will be based upon what critical theory they choose to explore, • building an introductory paragraph with their thesis, • building supporting body paragraphs (which will include topic sentences), • how to cite both primary and secondary sources, • use of punctuation regarding citations; • building a concluding paragraph.
Step 8	Students will learn how to pull primary source evidence from their reading to support some of their claims based one questions for the critical stance they choose to explore.
Step 9	Students will learn how to pull secondary source evidence from their reading of two critical essays on Tagore that help to support their stance.
Step 10	Students will learn how to build their own critical essay based on their argument, incorporating the supporting evidence to build on their analysis.

Step 11	Students will write a first draft that they will peer-edit using a check-list to make sure they have adequately written their essay. This check-list will be submitted with their second draft.
Step 12	Students will revise their first draft and hand in to the teacher with their first draft and check-list/peer-edit sheet.
Step 13	Teacher will edit/provide comments for revision and return to students after a one-on-one writing conference.
Step 12	Students will revise their essays based on the student-teacher conference and editorial comments and hand in for a final grade.

ADDENDUM #1

Critical Approaches to O. Henry's Short Story "Hearts and Hands"

As you think about how to approach doing critical analysis and interpretation (which will be part of your curriculum in 11th grade when you are called upon to write your research paper), you should consider the following critical approaches to O. Henry's short story. You will essentially be doing this for the novel you choose to research. This is a brainstorming lesson, which should help you to learn about critical analysis and interpretation.

Historical Criticism: Historical critics are interested in what was happening at the time a tale was written. They would ask: how do the historical facts of early 20th century America effect our understanding of the story? An historical critic might see in the attitude of the characters the expectations of social class. What does the story say about people? What are some of the historical elements of the story regarding setting, tone and mood?

Marxist Criticism: Marxist critics are interested in power relationships between the classes and in the uses and abuses of capital (money). They would ask: How is power distributed and exercised in the story? Who has the power in the story? What counts as capital in the story, or how does money play an important role in how people are perceived? Are there any parallels to other stories where money can lead to the destruction of one's life?

Psychological Criticism: Psychological critics apply the insights of ancient and modern psychology to literary characters. They would ask: What traditional aspect of human personality (heart, mind and soul) are most prominent in each of the characters? What modern psychological concepts, such as the unconscious (hidden desires and meanings), defense mechanisms (denial, displacement, projection, etc.), *eros* and *thanatos* (love and death) and aspects of the mind (id, ego, and superego) can help us understand what goes on in the story? How do you account for the situation and behavior of the characters on the train? What motivates each man to do what they do? What relationships are important in the story? How does O. Henry's presentation of character compare with the reality of the situation?

Feminist Criticism: Feminist critics are interested in gender issues, including power relationships between men and women, sexual stereotyping, etc. They would ask: How are the events in the story related to gender? To what extent is the young woman on the train in control of her own life, and to what extent is she controlled by the men discussed in the story, including Mr. Easton? How does O. Henry present Miss Fairchild (consider her name as well) in contrast to the other characters? Does she have any strengths that the men don't have? How does O. Henry's approach to what Mr. Easton and the marshal have done take on a gender issue,

ADDENDUM #2

Critical Approaches to the Short Story “The Cabuliwallah”

As you think about how to approach doing critical analysis and interpretation (which will be part of your curriculum in 11th grade when you are called upon to write your research paper), you should consider the following critical approaches to Tagore’s short story. You will essentially be doing this for the novel you choose to research. This is a brainstorming lesson which should help you to learn about critical analysis and interpretation.

Historical Criticism: Historical critics are interested in what was happening at the time a tale was written. They would ask: how do the historical facts of the late 19th or early 20th century in India affect our understanding of the story? An historical critic might see in the attitude of the characters the expectations of social class. What does the story say about people? What are some of the historical elements of the story regarding setting, tone and mood?

Marxist Criticism: Marxist critics are interested in power relationships between the classes and in the uses and abuses of capital (money). They would ask: How is power distributed and exercised in the story? Who has the power in the story? What counts as capital in the story, or how does money play an important role in how people are perceived? How does class play a pivotal role in the story? Are there any parallels to other stories where money or social class can lead to the destruction of one’s life?

Psychological Criticism: Psychological critics apply the insights of ancient and modern psychology to literary characters. They would ask: What traditional aspect of human personality (heart, mind and soul) are most prominent in each of the characters? What modern psychological concepts, such as the unconscious (hidden desires and meanings), defense mechanisms (denial, displacement, projection, etc.), *eros* and *thanatos* (love and death) and aspects of the mind (id, ego, and superego) can help us understand what goes on in the story? How do you account for the situation and behavior of the characters? What motivates each man to do what he does? What relationships are important in the story? How does Tagore’s presentation of character compare with the reality of the situation?

Feminist Criticism: Feminist critics are interested in gender issues, including power relationships between men and women, sexual stereotyping, etc. They would ask: How are the events in the story related to gender? To what extent is the Mini in control of her own life, and to what extent is she controlled by her father or society? How does Tagore present Mini in contrast to the other characters, and how might that change from the beginning to the end of the story? How do the issues of gender change from the beginning of the story, when Mini is a little girl, to the end, when Mini is grown-up? Consider Mini’s mother, as well, or even the characters that the narrator is writing about in his novel?

ADDENDUM #3**REALISM IN “THE CABULIWALLAH” by Sourabh Singh**

First of all let us handle the case of realism in the language of Rabindranath Tagore as portrayed in Cabuliwallah. The language used in the story is very simple and realistic, Tagore prevent himself from using any complex words or language and hence the story becomes easy to comprehend. This is where the beauty of Tagore’s writing lies; there are many authors who adorn their stories with deep meaning sentences and words which would only be in the vocabulary of a linguist. One of my favourite authors is Chetan Bhagat simply because of the fact that he writes in a simple and descriptive manner, although it would be wrong to compare a literary legend like Rabindranath Tagore to Chetan Bhagat . As the story progresses Tagore keeps introducing us to new characters at regular intervals without putting any kind of strain on the reader’s minds, I have read many stories (short stories at that) where we are introduced to a barrage of characters at one go and it becomes difficult to decipher who is whom at some points of the story.

Now we arrive at the realism in terms of the story of Cabuliwallah. There are many instances in the story where we are shown the practical side of the characters. Mini is like any typical little girl who is curious to know about the things around her. She keeps badgering Bhola and her father with her questions who either struggle to answer her questions, give her a non-satisfactory reply or simple avoid answering her queries. Mini’s father is a writer who can be said to be carefree and considers himself to have a modern outlook. In this regard he says that he doesn’t want her daughter to know about things like marriage at such a young age even though all the girls of her age know about it. He often goes into spells of dreaming at the sight of a foreigner. He doesn’t like to be disturbed while he is writing so he wants to send the Cabuliwallah away as soon as possible when he comes at his home for the first time. Mini’s mother is practical and a realist, she advises Mini to stay away from the Cabuliwallah as she is doubtful of his character. She keeps telling Mini’s father to keep her away from the Cabuliwallah. The main character of the story rahman the Cabuliwallah is a simple Cabuli fruit seller who befriends Mini as he misses his own little daughter who is of the same age as Mini.

Let us start again and analyze it thoroughly. Writer behaves in a traditional way in the whole story like not addressing her wife by her name. When Mini asked “ Father! What relation is mother to you?” his face turned into grave face which usually happens when a child raise such question which need some maturity to understand like “*what relation is mother to you?*” or “*From where child comes?*” and parents reply some funny things to satisfy one’s curiosity. During childhood a person is told some unreal stories to restrict him to do particular action, like I was told that “*there is a*

ghost near water tank “ because my parents did not want me to go there in their absence. Similarly, Mini’s mother is timid and she does not want her daughter to interact with Cabuliwallah and she must have told her that cabuliwalah carries a bag and inside that bag there are two or three children like her. i don’t know what does it mean but I figured that when tagore realizes the strong bond between two that too in their second meeting he is addressing Cabuliwallah as “great Cabuliwallah”.

“So precarious was the position of my hero and my heroine, that my first impulse was to stop and buy something, since Mini had called the man to the house. I made some small purchases, and we began to talk about Abdur Rahman, the Russians, the English, and the Frontier Policy.”

I think that this usually happens when we try to avoid some situation but unfortunately that situation arises before us then we try to fake ourselves that we were not running from it. Same thing is happening here when Mini is calling Cabuliwallah loudly, tagore is afraid that he will come in and he will not be able to complete his novel. But when he entered the door he made small purchases and began to talk about abdur rahman, the Russians, the English and the Frontier Policy.

I think that the writer want to show the strong bond of friendship between mini and Cabuliwallah that is revealed when Cabuliwallah is caught by policemen but he is more concerned about mini’s question and when he realizes that she is not amused by his answer he tries to pacify her. But It seems to be dramatic that Cabuliwallah is released from the jail a day before mini’s marriage and comes to meet mini on her wedding. In the end mini’s father realizes that all fathers are same and I am reminded how much a single hundred Rupee note was worth at that time.

ADDENDUM #4**MALE PROTAGONISTS OF RABINDRANATH TAGORE'S SHORT STORIES**

by K.V. Dominic

Rabindranath Tagore, the only Indian to get Nobel Prize for Literature, is mainly acclaimed by the world as a great bilingual (Bengali and English) poet. But his short stories, written originally in Bengali and later translated into English are world renowned and as competent as any other short story writer's works in the world. Tagore has been compared to such masters of the short story, as Tolstoy, Edgar Allan Poe, Anton Chekhov and Guy de Maupassant. Asit Bandhyopadhyay makes a comparative assessment of Tagore:

Tolstoy is didactic. Maupassant is erotic. Rabindranath combines the good qualities of both without their excesses. He delved deep into the psychology of man and riddle of existence in his short stories which are universal in their appeal . . . Rabindranath's success as a master short story writer was actually ensured by his essentially lyrical temperament since . . . there is close affinity between a short story and a lyric. (61-62)

Tagore wrote nearly one hundred short stories during his abundant literary career. It was during the 1890s that he wrote fifty-nine stories. Some fifty or more stories are readily available in English in collections like *Glimpses of Bengal life* (1913), *Hungry Stones* (1916), *Mashi* (1918), *Broken Ties* (1925), *The Parrot's Training* (1944) and *The Runaway* (1959). Some stories were translated from Bengali into English by the poet himself and the others by several qualified translators.

Tagore deviated from the traditional way of storytelling and devised for himself a new structure. The short story of Tagore begins abruptly, develops around a trivial and ordinary incident or situation and ends with a twist when the readers' curiosity about the story is almost acute. He presents life as vignettes and not in its totality or completeness. Thus Tagore's stories are deliberately fashioned works of art and not straightforward tales of one event or more. Tagore's stories were original creations having no influence from any Western writers. Realism, mixed with Romanticism, insight into human minds, absence of excessive passion and absence of exaggerated situations, make his stories singular.

Indian women's rare quality of courage, piety, obedience, love and devotion are the themes of many of Tagore's stories. The treatment of women and their position in society was of serious concern to Rabindranath Tagore. Women in Tagore's days were highly

exploited by the feudal society. The outdated, cruel, feudal customs enhanced the miseries and tortures of women. Through his stories Tagore pointed out those injustices. “Simultaneously, he reveals the spiritual richness of Bengali women. The depiction of the cruel exploitation of the helpless women made the critical pathos of the stories of Tagore more intense” (Basu 58). Tagore was never influenced by patriarchal views. That is why he depicted his heroines as more powerful and brighter than the spineless men. Tagore not only reveals the spirituality of his heroines but also shows their keen practical sense and determination. Tagore’s stories confirm the fact that he believed in the progress of women and in their emancipation from feudal bondage. He also believed that, given equal rights and opportunities, they might occupy their rightful place in society side by side with men.

Next to women, the characters in Tagore’s stories that linger longest in the minds of the readers are those of children and the adolescent. Tagore was interested in children and their education; he was against the prevailing system of education and upbringing which destroyed their personality and made them slaves of text-books, with the school as their prison-house. Tagore’s heart overflowed with pity for children. His deep and pure love to children gives his stories an impetuous energy. His children are very handsome and angelic and they win the hearts of all persons who meet them. They are active and fully involved in their child-like activities. The conflict of their innocence with the evil or cunningness of this world brings out the pathos of these stories. These children are very often drawn to Nature, led by Nature and are spending most of the time in the lap of Nature. The way they respond to Nature reminds one of the children in Blake’s and Wordsworth’s poems. As they are weak the reader finds them crushed by the cruel grown-ups.

Tagore’s male characters are a mixed lot. They are the typical representatives of the bourgeois society. One finds in his stories the lonely and the worldly, men of property and of business, the pleasure seeker and the pseudo-intellectual, the bookworm and the journalist, the adventurous and the cowardly. These characters are revealed sometimes through themselves, sometimes through the writer’s description. A good many of these stories are narrated in the first person and the narrator has no hesitation in revealing his own weaknesses and also his strength for the benefit of the readers. Some men characters are apparently helpless and the reader may be irritated by their passive nature and behavior. The youth of the closing years of the nineteenth century had not yet been emancipated from the age-long repression of social bonds. That social structure is almost demolished today and the liberty of the individual is an accomplished fact now. Hence many of these characters may not be recognizable; they may appear to be the fossilized remains of a dead world. But that is if we forget their essential humanity, their eternal human passions and analyze them as illustrations for a study of social history.

Tagore portrayed many of his men characters ironically. The irony may not be noticeable in physical incongruity but in the play of the mind which may or may not evoke a smile. There are very few of Tagore's men who are not drawn with irony. The Bengali intelligentsia of Tagore's time was spineless men. Characterizing the passivity of intellectuals Tagore writes:

There is not a soul, who would undergo a strong inner struggle or live a really healthy life. Every one merrily eats and drinks, goes to the office, smokes, sleeps and chatters rubbish. By starting to talk about emotions they become like children. With all earnestness one would like to meet at least one full blooded, strong and daring personality, but only ghosts are moving all around, who have severed all relations with the world. (Basu 72)

Tagore reproved the intelligentsia who stood away from the life of the people. He never idealized the patriarchal structure of the village, but showed the ignorance and backwardness of the village population in a realistic manner. Tagore showed in his stories that the seeds of the destruction of capitalist society lay within the society itself. The futile pursuit after wealth made men unhappy. The reader gets a general feeling of dissatisfaction from Tagore's stories. Tagore showed in certain stories how in the capitalist society man's way of life changed to the extent that he slowly lost all human qualities.

Six short stories with men as the central characters are going to be critically analysed in this paper. The stories are "Cabuliwallah," "Little Master's Return," "Ramkanai's Folly," "The Renunciation," "A Single Night" and "The Divide."

"Cabuliwallah," published in 1892, is one of the best short stories of Tagore. It narrated the story of Rahman, the Cabuliwallah, who was a fruit seller in the streets of Calcutta. He frequented the house of the narrator who lived with his wife and the five-year old talkative daughter, Mini. Mini found a good listener in the Cabuliwallah. They cracked jokes and laughed merrily when they met every day.

One morning the narrator and Mini saw the Cabuliwallah being led away between two policemen. Cabuliwallah got arrested for stabbing his neighbor who had owed him some money but refused to pay. This happened a few days before his due time to go to his native land.

Years passed. It was the day of Mini's marriage. Rahman (Cabuliwallah), who was

released from jail, appeared before the house. The narrator could not welcome him since he had been a criminal. He felt that Rahman's appearance there on that auspicious day might bring them bad luck. The narrator asked Rahman to come another day. Rahman was not granted his request to see Mini for a moment. He then showed the narrator a small and dirty piece of paper, which bore the mark of an inky little hand laid flat on the paper. Year after year when he came to Calcutta to sell his goods in the streets, he had carried, next to his heart, this touch of the hand of his own little daughter. The Cabuliwallah seemed amazed at the sight of Mini because she was a grown up girl then. He could not renew their old friendship. Tagore narrates:

When she had gone, Rahman shook his head sorrowfully and sat down on the floor. The idea had suddenly come to him that his daughter must have grown up too, while he had been away so long. He would have to make friends again with her also. He would certainly not find her, as she was when he left her. And besides, what might not have happened to her in these eight years? (Dodd 17)

The marriage pipes sounded but Rahman sat on seeing before him the great mountain of Afghanistan. The narrator gave a hundred rupee note to him and told him to go back to his country and visit his daughter, and let that happiness of his meeting bring good fortune to Mini. The narrator had to cut short some of the entertainment because of this charity. But the marriage feast was all the brighter to him because of the thought that in a distant land, a long-lost father would meet again his only child.

The myth-making power of Tagore is evidently seen in this story. Here the character is seized by inward vision and presented with total understanding and love. Iyengar comments on the story:

The child sees the Cabuliwallah with the eyes of trust and affection, and so the 'beast' becomes 'Beauty' and the stranger becomes the Friend. In due course, the child Mini—'who is incapable of wasting a minute in silence'—becomes a bashful girl, and with a few deft touches Tagore suggests the miracle of the bud's unfoldment as the full-blown flower. (*Rabindranath Tagore* 72)

Through Mini Tagore opens before the readers the innocent world of children. She is very beautiful, energetic and talkative. Tagore contrasts the innocence and playfulness of Mini with the seriousness of her father. She even baffles her father by asking him "Father, what relation is mother to you?" Mini could make her noble, educated, high-ranking father think that the illiterate, criminal Cabuliwallah is also a father like him. Through Mini, Cabuliwallah could see his own daughter.

In this story the narrator is little more than a spectator: he is a father who tries to appreciate another father's affection for a child reminding him of his own daughter. Mini's unfriendly behavior to the Cabuliwallah when he paid his final visit from the jail might have grieved his heart and that made him think about the possible strange behavior he would get from his own daughter. It is this pathos that gives sweetness to this story.