RIICO
GROW WITH RAJASTHAN

Class 12th | ENGLISH

RIICO
GROW WITH RAJASTHAN | missiongyan
LET'S LEARN TOGETHER

ई-पाठशाला

Memories of Childhood

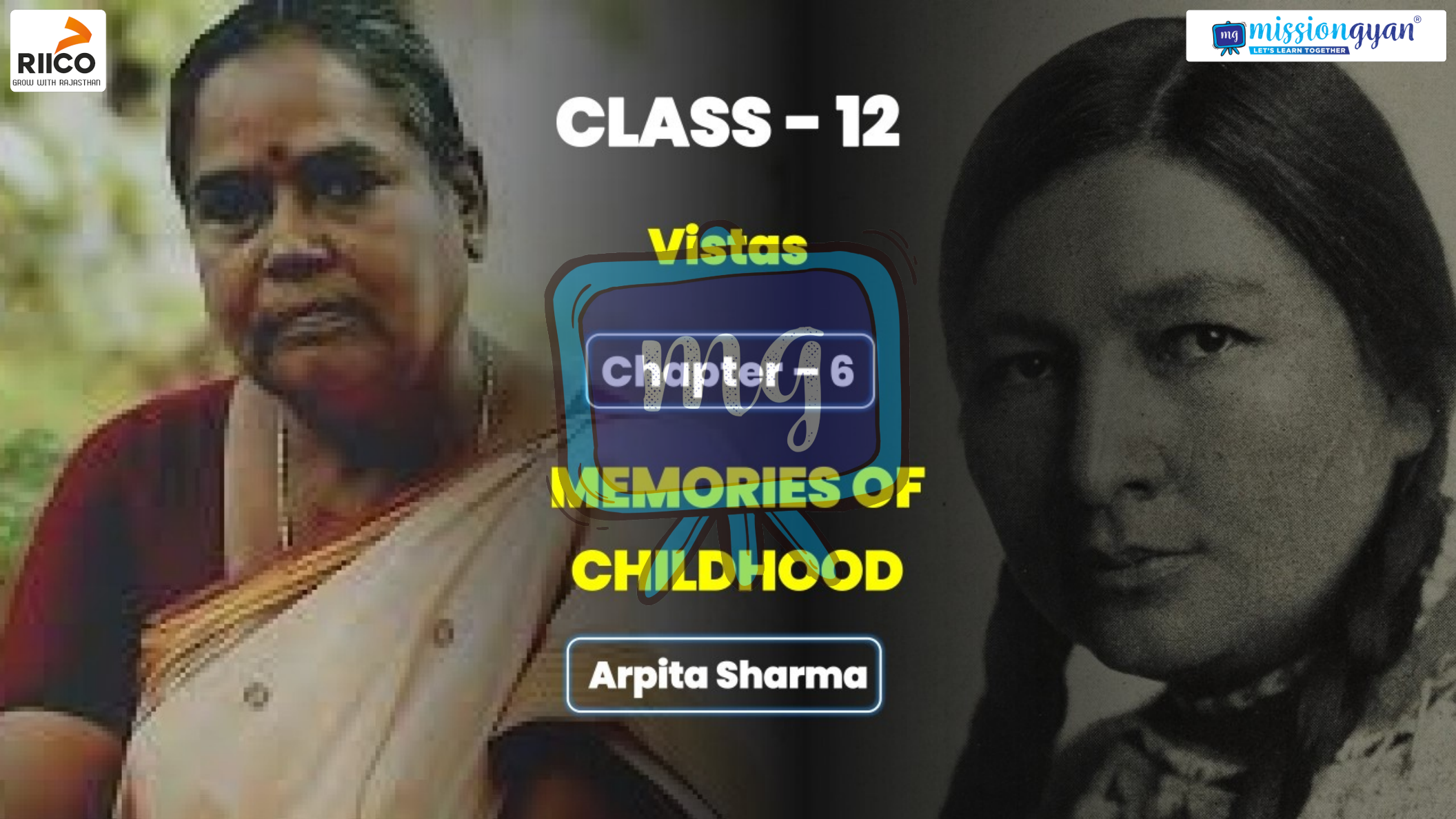
Poetry: 2. Keeping Quiet

ONE SHOT

FULL CHAPTER EXPLAINED IN ONE CLASS

29 SEP 2026 | 2:00 PM




CLASS - 12
Vistas
Chapter – 6
MEMORIES OF CHILDHOOD
Arpita Sharma

MEMORIES OF CHILDHOOD





RIICO
GROW WITH RAJASTHAN

missiongyan®
LET'S LEARN TOGETHER

Memories of Childhood

The Cutting of my Long Hair (Zitkala-Sa)



We too are Human Beings (Bama)

RIICO
GROW WITH RAJASTHAN

missiongyan®
LET'S LEARN TOGETHER

The Cutting of My Long Hair

- (Zitkala-Sa)

Culture - long hair - bravery

Short hair - coward (डरपोक)

Scenes:

- loud bell rings

1. first bell: they pulled out their chairs

2. Second bell: everyone seated

3. Third bell: they picked up knives and forks and started eating.

→ Zitkala-Sa started crying instead

Judewin: Zitkala-Sa's friend and warned her 'these people will cut our long and thick hair'.



MEMORIES OF CHILDHOOD

1. This narrative shares the childhood experiences of two women from marginalized (अधिकारहीन) communities, Zitkala-Sa, a Native American, and Bama, a Tamil Dalit, showing their struggles with discrimination and cultural alienation (विलगाव).

MEMORIES OF CHILDHOOD (Zitkala-Sa)



2. Zitkala-Sa recalls her first day at a missionary school, where everything felt strange and cold. The loud noises, strict routines, and unfamiliar language created a sense of discomfort and fear.

MEMORIES OF CHILDHOOD (Zitkala-Sa)



3. During breakfast, she felt confused and out of place due to the strict eating rituals and the constant surveillance of the teachers.

MEMORIES OF CHILDHOOD (Zitkala-Sa)



4. A friend warned her about their plan to cut the girls' long hair, which held deep cultural significance for her people. Long hair symbolized honor, and cutting it was a mark of defeat or mourning.

MEMORIES OF CHILDHOOD (Zitkala-Sa)



5. Determined not to give in, she tried to hide under a bed but was eventually caught. Despite her resistance, her hair was forcibly cut, leaving her feeling humiliated and powerless.

MEMORIES OF CHILDHOOD (Zitkala-Sa)



6. Zitkala-Sa reflects on the series of indignities she faced since being separated from her mother, describing herself as treated like an object without individuality.

MEMORIES OF CHILDHOOD (Bama)



7. Bama shares her childhood memories of walking home from school and enjoying the sights and activities in the bustling streets of her village.

MEMORIES OF CHILDHOOD (Bama)



8. One day, she noticed an elder from her community carrying food to an upper-caste landlord. The elder held the package by its string, avoiding direct contact, as the caste system deemed their touch "polluting."

MEMORIES OF CHILDHOOD (Bama)



9. At first, she found this scene funny, but later her brother explained the reality of caste discrimination, which deeply saddened and angered her.

MEMORIES OF CHILDHOOD (Bama)



Annan

10. Her brother encouraged her to focus on education, saying it could help them overcome the discrimination and gain respect. His words inspired her to work hard and excel in her studies.

MEMORIES OF CHILDHOOD (Bama)



11. Bama's determination led to her academic success, and she earned the respect of others, proving that education can be a powerful tool for change.

MEMORIES OF CHILDHOOD

12. Both stories highlight the pain and struggles faced by marginalized communities, though they are set in different cultural contexts.



MEMORIES OF CHILDHOOD

13. Zitkala-Sa's story focuses on cultural suppression and the loss of identity, while Bama's story reveals the humiliations caused by caste discrimination.

MEMORIES OF CHILDHOOD

Skip

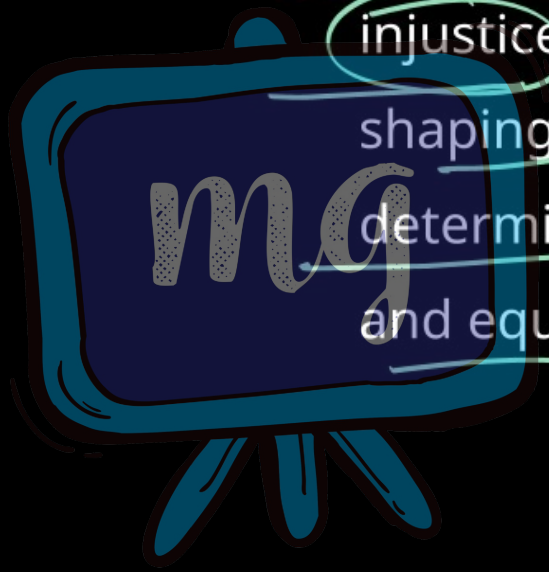
14. Despite their hardships, both women show resilience. Zitkala-Sa resists the erasure of her cultural identity, and Bama uses education as a way to rise above oppression.



MEMORIES OF CHILDHOOD

Skip

15. These narratives show how injustice impacts children deeply, shaping their views and their determination to fight for dignity and equality.



MEMORIES OF CHILDHOOD

16. The stories inspire reflection on the shared experiences of oppression across different societies and the strength it takes to overcome them.

***

RIICO
GROW WITH RAJASTHAN

missiongyan
LET'S LEARN TOGETHER

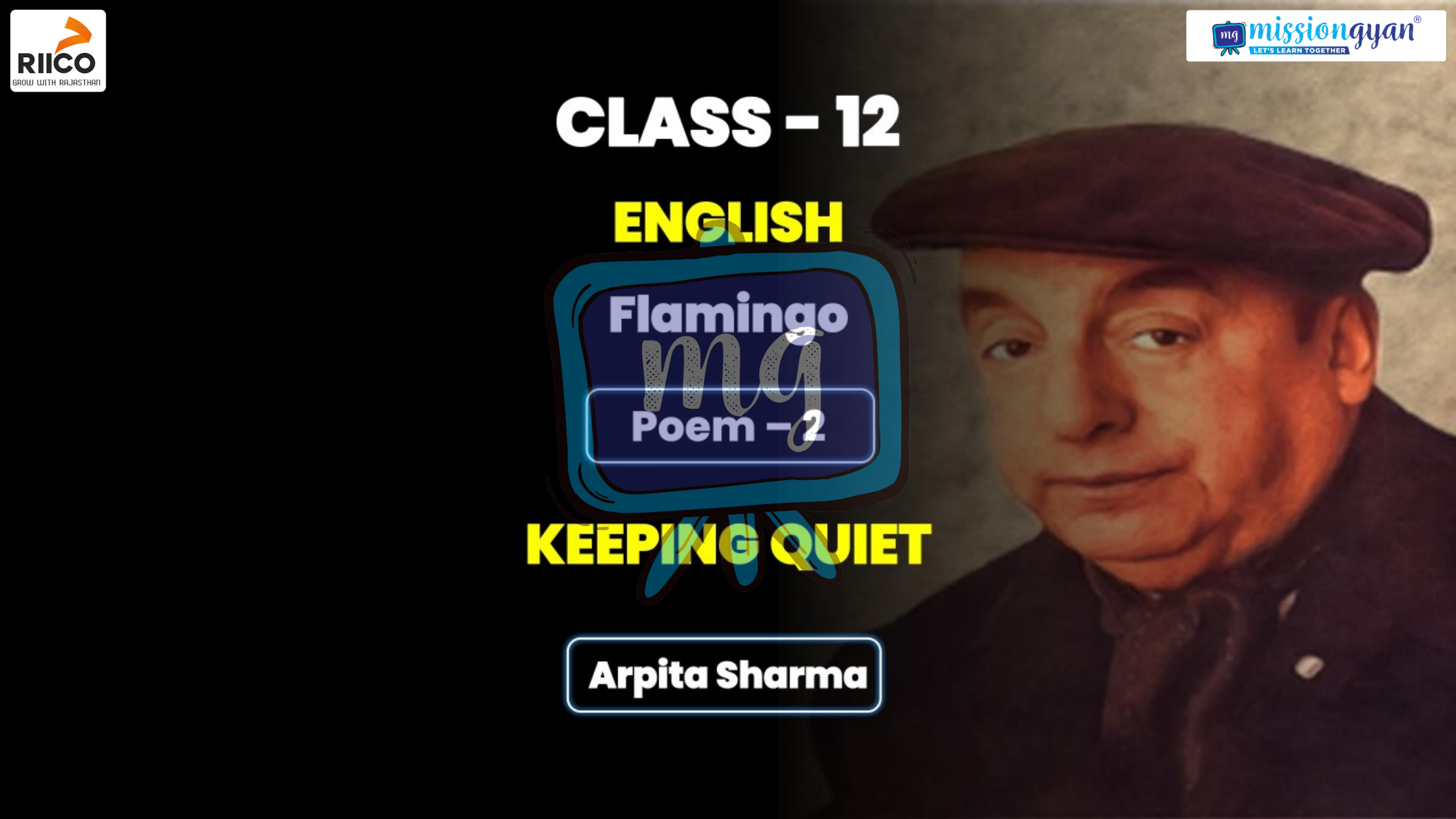
CLASS - 12

ENGLISH

Flamingo

Poem – 2

KEEPING QUIET



Arpita Sharma

Themes

1. Self - introspection
2. Universal peace
3. Brotherhood



RIICO
GROW WITH RAJASTHAN

Alliteration
Anaphor

month/minute/count

Now we will count to twelve
and we will all keep still.

For once on the face of the Earth
let's not speak in any language,
let's stop for one second,
and not move our arms so much.

silent
noactivity
war (fight)

Repetition

Unique
machine

It would be an exotic moment
without rush, without engines,
we would all be together
in a sudden strangeness.

Fishermen in the cold sea
would not harm whales
and the man gathering salt
would look at his hurt hands.

missiongyan
LET'S LEARN TOGETHER

RIICO
GROW WITH RAJASTHAN

mg missiongyan
LET'S LEARN TOGETHER

War against environment

Metaphor

Those who prepare green wars,
wars with gas, wars with fire,
victory with no survivors,
would put on clean clothes
and walk about with their brothers,
in the shade, doing nothing.

protection

What I want should not be
confused
with total inactivity.
Life is what it is about;
I want no truck with death.
If we were not so single-minded
about keeping our lives moving,
and for once could do nothing,
perhaps a huge silence
might interrupt this sadness
of never understanding ourselves
and of threatening ourselves with
death.

*

to refuse to be associated

introspect

Personification

शायद

Perhaps the Earth can teach us
as when everything seems dead
and later proves to be alive.

Now I'll count up to twelve
and you keep quiet and I will go.

***



SUMMARY

The Poet 'Pablo Neruda' wants us to keep still till he counts upto twelve. Let there be no rush of hurry for a second. Engines and other machines must stop for a moment, that moment will be a fascinating moment for all of us. Then all of us shall enjoy the sudden strangeness of the moment together.

All Kinds of wars must be stopped at once. The green wars against the environment, wars with poisonous gases and wars with fire-arms must be stopped now. The Poet does not want that we should confuse 'stillness' with 'total inactivity'. Doing nothing at all would amount to death.

SUMMARY

The poet wants no association with death. We think that life is to move about. We should not be always on the move. For a while we should also take rest. The poet gives an example to illustrate the idea that' stillness' does not mean 'total inactivity'. The earth can teach us a lesson. When everything seems dead, the earth remains alive.

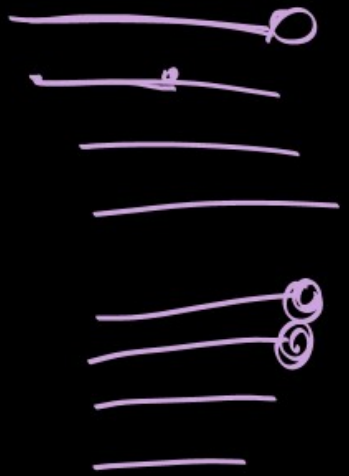
***

POETIC DEVICES

1. Alliteration
   - we will
   - his hurt hands
   - clean clothes
2. Repetition
   - without rush, without engines
3. Personification
   - Earth can teach us .....

POETIC DEVICES

4. Metaphor
   - shade = safety, protection
   - count = stop all activities



5. Enjambment
   - Continuation of a sentence in the next line and stanza.

6. Anaphora
   - let's not speak in any language
     let's stop for one second