

WEBVTT

00:01:56.000 --> 00:01:58.000

> I am wearing two hats

00:01:58.000 --> 00:01:59.000

today of your

00:01:59.000 --> 00:02:02.000

host and Zoom host. If you need

00:02:02.000 --> 00:02:09.000

anything Zoom tech wise, you can

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message me in the chat. We have as well

00:02:14.000 --> 00:02:16.000

closed captioning available thanks to

00:02:16.000 --> 00:02:19.000

OnBeing so you can make that happen at

00:02:19.000 --> 00:02:22.000

the bottom by choosing live transcript.

00:02:22.000 --> 00:02:25.000

Welcome to Mindful Poetry. Mindful

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poetry moments is a collaboration of

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the well and the onbeing project. Eddie

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Gonzalez from OnBeing is here. Our

00:02:39.000 --> 00:02:41.000

projects are supported by the Hive, the

00:02:41.000 --> 00:02:43.000

Mercantile Library. I said about the

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closed captions, great. Today we're

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joined by two special guests. We have

00:02:50.000 --> 00:02:56.000
Sonya Verma who is a yoga and
00:02:56.000 --> 00:02:58.000
meditation facilitator, counselor. Just
00:02:58.000 --> 00:03:00.000
a lovely human. And she'll be opening
00:03:00.000 --> 00:03:04.000
our time with a meditation. And then
00:03:04.000 --> 00:03:07.000
she will pass it off to Haleh Liza
00:03:07.000 --> 00:03:10.000
Gafari who is an author, musician, and
00:03:10.000 --> 00:03:15.000
just published a book of translations
00:03:15.000 --> 00:03:18.000
of Rumi called Gold and that's from New
00:03:18.000 --> 00:03:31.000
York review books. She'll lead our
00:03:31.000 --> 00:03:36.000
discussion of Rashni Goyate's poem
00:03:36.000 --> 00:03:38.000
"Coconut Oil". We'll meditate, we'll
00:03:38.000 --> 00:03:40.000
hear the discussion, we'll get a
00:03:40.000 --> 00:03:43.000
prompt, writing time of 10 to 12
00:03:43.000 --> 00:03:45.000
minutes. We'll come back, anyone can
00:03:45.000 --> 00:03:47.000
share if they would like. And then
00:03:47.000 --> 00:03:50.000
we'll close out with another reading.
00:03:50.000 --> 00:03:54.000
So the hour will go fast and I am so

00:03:54.000 --> 00:04:00.000

glad that you are all here. So with

00:04:00.000 --> 00:04:05.000

that, I am going to pass it over to

00:04:05.000 --> 00:04:07.000

Sonya. >> Welcome, everybody. More

00:04:07.000 --> 00:04:10.000

meditation, really what I love about

00:04:10.000 --> 00:04:12.000

this space is it's really here to

00:04:12.000 --> 00:04:15.000

connect us as a group and really start

00:04:15.000 --> 00:04:18.000

to drop into noticing. So what I'm going to share

00:04:18.000 --> 00:04:23.000

with you today is three parts. I want us to wake up a

00:04:23.000 --> 00:04:28.000

little bit in that we can just kind of awaken a little

00:04:28.000 --> 00:04:32.000

bit into our bodies through a little bit of a breath

00:04:32.000 --> 00:04:34.000

practice. So however you're sitting, if

00:04:34.000 --> 00:04:37.000

you're sitting cross leg, sitting on the floor, sitting

00:04:37.000 --> 00:04:41.000

on a chair, just feel your feet directly on the ground.

00:04:41.000 --> 00:04:44.000

Maybe wiggle your toes a little bit, you sense your

00:04:44.000 --> 00:04:48.000

spine, maybe you notice if you're kind of rounding. A

00:04:48.000 --> 00:04:51.000

nice, soft spine. And really feeling the

00:04:51.000 --> 00:04:54.000

sensation of the ground beneath you. And you can

00:04:54.000 --> 00:04:56.000

either keep your eyes open or closed

00:04:56.000 --> 00:04:59.000

but if they're open just gently open.

00:04:59.000 --> 00:05:02.000

Nice big, deep breath in as if the

00:05:02.000 --> 00:05:05.000

breath was this balloon of the body and

00:05:05.000 --> 00:05:08.000

that the skin was the actual skin of

00:05:08.000 --> 00:05:10.000

the balloon. And what was outside is

00:05:10.000 --> 00:05:13.000

very much also inside and that the

00:05:13.000 --> 00:05:16.000

skin, this layer of the balloon is this

00:05:16.000 --> 00:05:19.000

only separation. And you really feel

00:05:19.000 --> 00:05:21.000

this connection of the feet. And you

00:05:21.000 --> 00:05:24.000

can take this nice deep breath in

00:05:24.000 --> 00:05:27.000

really moving in the spine a bit.

00:05:27.000 --> 00:05:29.000

Almost as if this balloon was expanding

00:05:29.000 --> 00:05:32.000

throughout your body and as you exhale

00:05:32.000 --> 00:05:34.000

really feeling the breath come in. We

00:05:34.000 --> 00:05:39.000

want to go a little quicker so we can wake up a little

00:05:39.000 --> 00:05:43.000
bit in the breath and getting a little bit of circulation

00:05:43.000 --> 00:05:46.000
in the body. So nice deep breath in.

00:05:46.000 --> 00:05:50.000
Gently breathing out. As I know all of us are going

00:05:50.000 --> 00:05:55.000
to be seated here for a bit. And I just want to wake us up

00:05:55.000 --> 00:05:59.000
a little bit here. And you can even move. So if

00:05:59.000 --> 00:06:04.000
you see me, I'm just kind of moving my chest a little bit

00:06:04.000 --> 00:06:07.000
forward and back. So there's a little bit of

00:06:07.000 --> 00:06:11.000
movement in my spine as I'm breathing. And then slowly

00:06:11.000 --> 00:06:14.000
just allow your palms to rest wherever it's comfortable for

00:06:14.000 --> 00:06:17.000
you. And I want you to just notice

00:06:17.000 --> 00:06:21.000
now just sensation in your body. Maybe you're feeling a

00:06:21.000 --> 00:06:24.000
little tired, maybe you're feeling a little bit more

00:06:24.000 --> 00:06:26.000
awake. And as you feel into your

00:06:26.000 --> 00:06:30.000
feet connecting you into the ground, I want you to sense

00:06:30.000 --> 00:06:33.000
your heart and this really gentle heartbeat. Maybe it's

00:06:33.000 --> 00:06:36.000
a little bit more awake, maybe it's not. If you can,

00:06:36.000 --> 00:06:40.000
just softly close your eyes, I want you to sense the most

00:06:40.000 --> 00:06:43.000

wonderful meal you've ever had. Maybe it was a piece of

00:06:43.000 --> 00:06:46.000

chocolate cake because that's what's coming into my mind

00:06:46.000 --> 00:06:48.000

right now. But whatever that meal was

00:06:48.000 --> 00:06:51.000

that brought you, maybe it was with a family

00:06:51.000 --> 00:06:53.000

gathering. Maybe it was with loved

00:06:53.000 --> 00:06:57.000

ones. And I really want you to sense

00:06:57.000 --> 00:06:59.000

that feeling of this most wonderful,

00:06:59.000 --> 00:07:01.000

delicious meal and how does that

00:07:01.000 --> 00:07:05.000

resonate and feel to you. Maybe you're

00:07:05.000 --> 00:07:13.000

even sensing a bit of the sensation in

00:07:13.000 --> 00:07:22.000

your tongue. Noticing that feeling

00:07:22.000 --> 00:07:25.000

throughout your body. This invitation

00:07:25.000 --> 00:07:28.000

now for just one more moment with the

00:07:28.000 --> 00:07:30.000

visualization practice. So as you sense

00:07:30.000 --> 00:07:36.000

your feet and you're still throughout

00:07:36.000 --> 00:07:41.000

the body maybe sensing this most

00:07:41.000 --> 00:07:44.000

delicious meal. Be honoring the space
00:07:44.000 --> 00:07:47.000
of gratitude. And that no one here is
00:07:47.000 --> 00:07:51.000
alone as in we're all a community of
00:07:51.000 --> 00:07:55.000
cells, of bones. None of us have come
00:07:55.000 --> 00:07:58.000
here by ourselves. We all have stories
00:07:58.000 --> 00:08:01.000
that have come here before us from our
00:08:01.000 --> 00:08:06.000
family lineages, our ancestors, even
00:08:06.000 --> 00:08:08.000
the environments that we're here now.
00:08:08.000 --> 00:08:13.000
Just for another moment, you can start
00:08:13.000 --> 00:08:18.000
to expand that breath. Small little
00:08:18.000 --> 00:08:23.000
layer, that separates you from the
00:08:23.000 --> 00:08:29.000
outside and the inside. And as you
00:08:29.000 --> 00:08:31.000
sense your feet against the ground,
00:08:31.000 --> 00:08:33.000
connecting you to the earth, and you
00:08:33.000 --> 00:08:41.000
sense that there is this lovely sky
00:08:41.000 --> 00:08:44.000
above you, this beam of light of the
00:08:44.000 --> 00:08:51.000
sun shining down on you. This entire

00:08:51.000 --> 00:08:54.000
community of cells living, moving,

00:08:54.000 --> 00:08:57.000
breathing, and experiencing you in this

00:08:57.000 --> 00:09:05.000
moment of gratitude, of all of the

00:09:05.000 --> 00:09:09.000
stories that made you you. Just thank

00:09:09.000 --> 00:09:12.000
you. Thank you for the body, thank

00:09:12.000 --> 00:09:14.000
you

00:09:14.000 --> 00:09:18.000
for the cells, the bones, family

00:09:18.000 --> 00:09:24.000
lineages, ancestors, and all of the

00:09:24.000 --> 00:09:27.000
ways that uniquely allow you to be you.

00:09:27.000 --> 00:09:30.000
And as if the feet were this lovely

00:09:30.000 --> 00:09:37.000
roots of a tree really rooting you.

00:09:37.000 --> 00:09:41.000
This aspect that we are all connected,

00:09:41.000 --> 00:09:43.000
really allowing that sensation to

00:09:43.000 --> 00:10:00.000
expand. You can help that and guide

00:10:00.000 --> 00:10:03.000
that with each breath in and out. And

00:10:03.000 --> 00:10:10.000
just taking a moment and just noticing

00:10:10.000 --> 00:10:15.000
what is showing up for you in this

00:10:15.000 --> 00:10:21.000
moment. This invitation to be curious.

00:10:21.000 --> 00:10:28.000
What sensations are showing up for you,

00:10:28.000 --> 00:10:30.000
what feelings. And then slowly and

00:10:30.000 --> 00:10:33.000
gently in any way that you like, maybe

00:10:33.000 --> 00:10:36.000
you move a bit into your body, move

00:10:36.000 --> 00:10:39.000
into your fingers and toes, you awaken

00:10:39.000 --> 00:10:45.000
back into the room that you're in. I'm

00:10:45.000 --> 00:10:48.000
going to pass this along to lovely

00:10:48.000 --> 00:10:50.000
Haleh. >> I'm waking up, yes. Hi

00:10:50.000 --> 00:10:54.000
everybody. Thank you so much, Sonya,

00:10:54.000 --> 00:10:59.000
for that lovely meditation and

00:10:59.000 --> 00:11:01.000
welcoming and gathering us all together

00:11:01.000 --> 00:11:07.000
energetically, thank you. Very happy to

00:11:07.000 --> 00:11:10.000
be here today. Thank youyou, Rowe, for

00:11:10.000 --> 00:11:12.000
pulling us all together and thanks

00:11:12.000 --> 00:11:15.000
everybody for being here. Today we're

00:11:15.000 --> 00:11:19.000

going to look at a poem called "Coconut

00:11:19.000 --> 00:11:21.000

Oil", by Roshni Goyate and we're going

00:11:21.000 --> 00:11:28.000

to start by listening to her recite the

00:11:28.000 --> 00:11:33.000

poem herself. Let's start there.

00:11:33.000 --> 00:11:34.000

>> Hi everyone I'm Roshni

00:11:34.000 --> 00:11:37.000

Goyate. I'm

00:11:37.000 --> 00:11:40.000

a poet with the collective Brown Girls

00:11:40.000 --> 00:11:43.000

for Right. I'm going to be reading a

00:11:43.000 --> 00:11:48.000

poem called "Coconut Oil" which shows

00:11:48.000 --> 00:11:52.000

up in a pamphlet of mine which shows up

00:11:52.000 --> 00:11:55.000

in a collection that's I'm a part of

00:11:55.000 --> 00:12:00.000

Brown Girls who write. Just going to

00:12:00.000 --> 00:12:03.000

jump right in and read the poem.

00:12:03.000 --> 00:12:05.000

"Coconut Oil".

00:12:05.000 --> 00:12:08.000

Vatika bottle sits in the bathroom,

00:12:08.000 --> 00:12:11.000

Contents solidified by London's night.

00:12:11.000 --> 00:12:15.000

Mum microwaves it to a clear sap- An

00:12:15.000 --> 00:12:20.000
ancestral ritual improvised. She sits

00:12:20.000 --> 00:12:22.000
me down, braids unplaited, Drags

00:12:22.000 --> 00:12:24.000
plastic comb through my hair. Ouch

00:12:24.000 --> 00:12:28.000
Mummy, Mummy not too hard! Pretends my

00:12:28.000 --> 00:12:31.000
squeaks are not there. Drip-drip onto

00:12:31.000 --> 00:12:34.000
my invisible scalp. Grap-grip with the

00:12:34.000 --> 00:12:37.000
palms of her hand. Rub-rub rub-rub

00:12:37.000 --> 00:12:43.000
taming flyaways. Slap-slip onto the

00:12:43.000 --> 00:12:47.000
slick-dark of strands. A soft scent,

00:12:47.000 --> 00:12:49.000
sweet and buttery, slippery Tinged with

00:12:49.000 --> 00:12:54.000
metallic sweat of my brow, Provokes

00:12:54.000 --> 00:12:57.000
questions in the playground, Why do you

00:12:57.000 --> 00:13:00.000
smell so funny? How? The powder-red

00:13:00.000 --> 00:13:05.000
shame of coconut oil Spray paints

00:13:05.000 --> 00:13:09.000
itself onto my skin. I delete it from

00:13:09.000 --> 00:13:14.000
life like a bad line of code, No chance

00:13:14.000 --> 00:13:18.000
of it coming back in. When suddenly,

00:13:18.000 --> 00:13:20.000

this hair oil that gave me such grief

00:13:20.000 --> 00:13:23.000

Comes back for wellbeing's bright new

00:13:23.000 --> 00:13:26.000

age. No longer smelling funny, a

00:13:26.000 --> 00:13:41.000

great white commodity Marked up for organic

00:13:41.000 --> 00:13:45.000

food shops. All the rage. >> Okay.

00:13:45.000 --> 00:13:48.000

Because I love to hear poems twice, I'm

00:13:48.000 --> 00:14:11.000

going to read it again and I think are

00:14:11.000 --> 00:14:14.000

we going to put the PDF up? Great

00:14:14.000 --> 00:14:17.000

Vatika bottle sits in the bathroom,

00:14:17.000 --> 00:14:19.000

Contents solidified by London's night.

00:14:19.000 --> 00:14:21.000

Mum microwaves it to a clear sap- An

00:14:21.000 --> 00:14:25.000

ancestral ritual improvised. She sits me down, braids

00:14:25.000 --> 00:14:28.000

unplaited, Drags plastic comb through my hair. Ouch Mummy,

00:14:28.000 --> 00:14:31.000

Mummy not too hard! Pretends my squeaks are not

00:14:31.000 --> 00:14:33.000

there. Drip-drip onto my invisible

00:14:33.000 --> 00:14:35.000

scalp. Grap-grip with the palms of

00:14:35.000 --> 00:14:37.000

her hand. Rub-rub rub-rub taming

00:14:37.000 --> 00:14:39.000
flyaways. Slap-slip onto the slick-dark

00:14:39.000 --> 00:14:41.000
of strands. A soft scent,

00:14:41.000 --> 00:14:43.000
sweet and buttery, slippery Tinged with

00:14:43.000 --> 00:14:47.000
metallic sweat of my brow, Provokes

00:14:47.000 --> 00:14:52.000
questions in the playground, Why do you

00:14:52.000 --> 00:14:54.000
smell so funny? How? The powder-red

00:14:54.000 --> 00:14:57.000
shame of coconut oil Spray paints

00:14:57.000 --> 00:15:01.000
itself onto my skin. I delete it from

00:15:01.000 --> 00:15:06.000
life like a bad line of code, No chance

00:15:06.000 --> 00:15:11.000
of it coming back in. When suddenly,

00:15:11.000 --> 00:15:13.000
this hair oil that gave me such grief

00:15:13.000 --> 00:15:17.000
Comes back for wellbeing's bright new

00:15:17.000 --> 00:15:20.000
age. No longer smelling funny, a

00:15:20.000 --> 00:15:31.000
great white commodity Marked up for organic

00:15:31.000 --> 00:15:35.000
food shops. All the rage.

00:15:35.000 --> 00:15:38.000
All the rage.

00:15:38.000 --> 00:15:42.000
So I'm going to comment on the poem on

00:15:42.000 --> 00:15:46.000
what strikes me and I want to hear what

00:15:46.000 --> 00:15:51.000
strikes you all too. So after I share a

00:15:51.000 --> 00:15:56.000
few thoughts, I'll turn some questions

00:15:56.000 --> 00:16:00.000
over to the group. So I'll start with

00:16:00.000 --> 00:16:03.000
one of the lines that really struck me

00:16:03.000 --> 00:16:08.000
was I delete it from life like a bad

00:16:08.000 --> 00:16:12.000
line of code. So of course we have this

00:16:12.000 --> 00:16:15.000
opening that begins very beautifully, I

00:16:15.000 --> 00:16:18.000
love the clear sap, very earthy. And

00:16:18.000 --> 00:16:20.000
this ancestral ritual is happening.

00:16:20.000 --> 00:16:24.000
There's a little bit of pain from the

00:16:24.000 --> 00:16:30.000
pulling of the hair. But so far okay,

00:16:30.000 --> 00:16:35.000
then we have that playful third stanza

00:16:35.000 --> 00:16:42.000
where we have this sort of playful

00:16:42.000 --> 00:16:46.000
alliterations and sounds, drip-drip,

00:16:46.000 --> 00:16:48.000
grap-grip, slap, slip, and rub, rub,

00:16:48.000 --> 00:16:51.000
rub. Then we come to she's on the

00:16:51.000 --> 00:16:53.000
playground, why do you smell so funny,

00:16:53.000 --> 00:16:56.000
how? That how has a sort of dagger

00:16:56.000 --> 00:16:59.000
inside of it. It could be maybe in some

00:16:59.000 --> 00:17:02.000
occasions an innocent question. But we

00:17:02.000 --> 00:17:05.000
know from the rest of the poem that

00:17:05.000 --> 00:17:09.000
it's actually painful oftentimes, the

00:17:09.000 --> 00:17:11.000
sense that you're othered, the sense

00:17:11.000 --> 00:17:15.000
that you're considered odd and how do

00:17:15.000 --> 00:17:18.000
you smell that way? That how is really

00:17:18.000 --> 00:17:21.000
takes it over the edge into a kind of

00:17:21.000 --> 00:17:24.000
aggressive question and why do you

00:17:24.000 --> 00:17:27.000
smell so funny. And then the shame, the

00:17:27.000 --> 00:17:33.000
powder-red shame of coconut oil spray

00:17:33.000 --> 00:17:37.000
paints itself onto my skin. I delete

00:17:37.000 --> 00:17:39.000
it. So this idea of erasing part

00:17:39.000 --> 00:17:41.000

of

00:17:41.000 --> 00:17:44.000
self, erasing ancestral ritual, erasing

00:17:44.000 --> 00:17:53.000
her connection to her tradition,

00:17:53.000 --> 00:17:55.000
erasing wholeness, erasing a sense of

00:17:55.000 --> 00:17:58.000
sense esteem perhaps. I delete it from

00:17:58.000 --> 00:18:02.000
life like a bad line of code, no chance

00:18:02.000 --> 00:18:06.000
of it coming back in. And then we get

00:18:06.000 --> 00:18:08.000
to this final stanza when suddenly the

00:18:08.000 --> 00:18:11.000
hair oil that gave me such grief comes

00:18:11.000 --> 00:18:14.000
back for wellbeing's bright new age, no

00:18:14.000 --> 00:18:16.000
longer smelling funny. A great white

00:18:16.000 --> 00:18:24.000
commodity, marked up for organic food

00:18:24.000 --> 00:18:27.000
shops. All the rage. All the rage,

00:18:27.000 --> 00:18:29.000
it's fashionable now to use coconut oil.

00:18:29.000 --> 00:18:31.000
There's the double meaning. It's a

00:18:31.000 --> 00:18:33.000
fashionable thing. It's the hip thing

00:18:33.000 --> 00:18:41.000
to do to use in the hair. But all of

00:18:41.000 --> 00:18:45.000
the rage and the pain and rage with

00:18:45.000 --> 00:18:48.000
what? Rage with a past, rage at a

00:18:48.000 --> 00:18:49.000
past

00:18:49.000 --> 00:18:54.000
of being othered and marginalized, made

00:18:54.000 --> 00:18:57.000
fun of, humiliated, rage at an

00:18:57.000 --> 00:19:03.000
opportunistic culture that sees the

00:19:03.000 --> 00:19:06.000
beauty and the other when it's

00:19:06.000 --> 00:19:08.000
packageable. So it's a capricious and

00:19:08.000 --> 00:19:11.000
opportunistic culture. One moment this

00:19:11.000 --> 00:19:16.000
is unattractive, and now because we can

00:19:16.000 --> 00:19:18.000
package and commodify it, it's

00:19:18.000 --> 00:19:20.000
attractive. There's that rage and

00:19:20.000 --> 00:19:22.000
frustration one feels when noting

00:19:22.000 --> 00:19:23.000
cultural appropriation, or just

00:19:23.000 --> 00:19:26.000
something that you felt ashamed of as a

00:19:26.000 --> 00:19:29.000
child that you had to hide and now is

00:19:29.000 --> 00:19:33.000
just being sold and it's frustrating.

00:19:33.000 --> 00:19:37.000
And is there rage also at that phase in

00:19:37.000 --> 00:19:39.000
one's life? Rage perhaps at one's self

00:19:39.000 --> 00:19:42.000
even, perhaps. I'm not saying that she

00:19:42.000 --> 00:19:44.000
necessarily felt that. But I can say

00:19:44.000 --> 00:19:49.000
that there is a sense of frustration

00:19:49.000 --> 00:19:52.000
with the part of self that doesn't

00:19:52.000 --> 00:19:54.000
necessarily, isn't able at the time to

00:19:54.000 --> 00:19:57.000
sort of stand up, deletes itself,

00:19:57.000 --> 00:19:59.000
erases itself for the sake of survival,

00:19:59.000 --> 00:20:02.000
for the sake of sort of not being

00:20:02.000 --> 00:20:04.000
humiliated and it's a very natural

00:20:04.000 --> 00:20:07.000
thing to do. But later in life one

00:20:07.000 --> 00:20:10.000
might feel frustration at the self for

00:20:10.000 --> 00:20:15.000
doing that and for not just standing up

00:20:15.000 --> 00:20:18.000
for the self. But of course that

00:20:18.000 --> 00:20:22.000
powder-red shame spray painting onto

00:20:22.000 --> 00:20:25.000

skin, is such a palpable, such a strong

00:20:25.000 --> 00:20:30.000

image. It's like that shame is tough,

00:20:30.000 --> 00:20:33.000

it's tough to put down, it's tough to

00:20:33.000 --> 00:20:36.000

overcome. Yeah, those are some of my

00:20:36.000 --> 00:20:39.000

thoughts. Also interesting to just note

00:20:39.000 --> 00:20:45.000

that it's six quatrains with

00:20:45.000 --> 00:20:47.000

alternating rhyme and sometimes a slant

00:20:47.000 --> 00:20:53.000

rhymes. Does anyone want to share

00:20:53.000 --> 00:20:58.000

anything that struck them in this poem

00:20:58.000 --> 00:21:02.000

to start? I'm looking for hand raises,

00:21:02.000 --> 00:21:05.000

right. Let me see. >> There is quite

00:21:05.000 --> 00:21:06.000

a

00:21:06.000 --> 00:21:12.000

bit of feedback in the chat if you're

00:21:12.000 --> 00:21:16.000

able to -- >> Oh. Great. Okay. Let's

00:21:16.000 --> 00:21:19.000

look. I'm going to back up. Yes,

00:21:19.000 --> 00:21:25.000

that

00:21:25.000 --> 00:21:30.000

line about code is poignant, Beatrice.

00:21:30.000 --> 00:21:34.000
Yes, Beatrice, do you want to say

00:21:34.000 --> 00:21:37.000
anything about that line? Anything

00:21:37.000 --> 00:21:40.000
else I mean. Rowe, you'll tell me if

00:21:40.000 --> 00:21:45.000
you see a hand raise, right? >> Yes.

00:21:45.000 --> 00:21:47.000
>> Okay, and I'll keep going.

00:21:47.000 --> 00:21:48.000
Poetic

00:21:48.000 --> 00:21:51.000
rendering of living, being told through

00:21:51.000 --> 00:21:53.000
hair. Fascinating, a whole history

00:21:53.000 --> 00:21:57.000
of emotion told through hair. Indeed.

00:21:57.000 --> 00:21:59.000
There's a great movie by Chris Rock

00:21:59.000 --> 00:22:08.000
about hair. Which I highly recommend. I

00:22:08.000 --> 00:22:15.000
see a hand. Ellen. >> Sorry about

00:22:15.000 --> 00:22:18.000
that, I wasn't fast on the unmute. I

00:22:18.000 --> 00:22:22.000
just, so it made it so much more moving that

00:22:22.000 --> 00:22:27.000
the coconut oil ritual with the mother

00:22:27.000 --> 00:22:31.000
is so warm and beautiful. It has that

00:22:31.000 --> 00:22:33.000
like child-like mom ouch, ouch. But

00:22:33.000 --> 00:22:37.000
it's so intimate and it's so cruel that

00:22:37.000 --> 00:22:40.000
that's kind of taken away in the

00:22:40.000 --> 00:22:47.000
daughter's mind or the speaker's mind

00:22:47.000 --> 00:22:51.000
on the playground. It makes it more

00:22:51.000 --> 00:22:55.000
devastating. >> Yes. Agreed. Agreed.

00:22:55.000 --> 00:23:02.000
Yeah, sometimes the most beautiful

00:23:02.000 --> 00:23:04.000
things that a person feels or gets

00:23:04.000 --> 00:23:07.000
embarrassed by when it's seen by

00:23:07.000 --> 00:23:09.000
culture and looked down upon. For me

00:23:09.000 --> 00:23:12.000
even the Persian language when I was a

00:23:12.000 --> 00:23:16.000
child I was shy about it and now I'm

00:23:16.000 --> 00:23:18.000
completely immersed in it. So let's

00:23:18.000 --> 00:23:21.000
see, Sonya. >> I have a lot to say

00:23:21.000 --> 00:23:24.000
about this and I'll keep it short. So I

00:23:24.000 --> 00:23:29.000
grew up in, I see that Betty also wrote that she grew up

00:23:29.000 --> 00:23:33.000
in Appalachia. I did as well and I grew up

00:23:33.000 --> 00:23:36.000

from a very similar culture at Roshni did of being

00:23:36.000 --> 00:23:39.000

an Indian immigrant and my parents very

00:23:39.000 --> 00:23:42.000

much, my mom, would not only put oil on

00:23:42.000 --> 00:23:46.000

my body but she would put oil all into my hair. And

00:23:46.000 --> 00:23:48.000

feeling as an outsider, I

00:23:48.000 --> 00:23:51.000

have felt like that for so, so long.

00:23:51.000 --> 00:23:54.000

And yet now I am literally teaching

00:23:54.000 --> 00:23:59.000

this stuff, I teach people how to

00:23:59.000 --> 00:24:02.000

reconnect into this. And for me, but I

00:24:02.000 --> 00:24:05.000

have come back, it had to take me a

00:24:05.000 --> 00:24:08.000

long time to come full circle and to

00:24:08.000 --> 00:24:13.000

even see what that ownership is of what I was feeling and

00:24:13.000 --> 00:24:17.000

everyone is going to come into that in a different way.

00:24:17.000 --> 00:24:20.000

But for me personally, I felt like there was this

00:24:20.000 --> 00:24:23.000

disconnect of culture. A disconnect of roots. Like I

00:24:23.000 --> 00:24:26.000

wanted to

00:24:26.000 --> 00:24:29.000

cut it off. And so to fit into a

00:24:29.000 --> 00:24:34.000
society and so for many years, and even

00:24:34.000 --> 00:24:37.000
language, it's called a mother tongue.

00:24:37.000 --> 00:24:39.000
Language carries the stories of how our

00:24:39.000 --> 00:24:41.000
ancestors and communities communicate.

00:24:41.000 --> 00:24:44.000
If you lose that, there's a part that

00:24:44.000 --> 00:24:47.000
gets a lot lost in translation. So for

00:24:47.000 --> 00:24:49.000
me this coming back home, this coming

00:24:49.000 --> 00:24:52.000
back home into myself and into lineage

00:24:52.000 --> 00:24:56.000
and family has been a part of what I

00:24:56.000 --> 00:24:58.000
feel called to. So I found this poem

00:24:58.000 --> 00:25:01.000
just all the feelings kind of rose up

00:25:01.000 --> 00:25:04.000
because yes, I remembered. There are

00:25:04.000 --> 00:25:07.000
times even know, I'm in an industry

00:25:07.000 --> 00:25:10.000
where all kinds of things happen. And I

00:25:10.000 --> 00:25:12.000
see, interestingly I have this

00:25:12.000 --> 00:25:14.000
personality where I see all points of

00:25:14.000 --> 00:25:18.000
view. But what I do want to share is

00:25:18.000 --> 00:25:21.000
that rising up of emotion, sometimes what happens over

00:25:21.000 --> 00:25:25.000
time is that we bury it. We disconnect from it, we

00:25:25.000 --> 00:25:28.000
repress it. And it comes off when that

00:25:28.000 --> 00:25:32.000
band aid comes off, a lot of things can show up

00:25:32.000 --> 00:25:36.000
in so many ways. And so I found it

00:25:36.000 --> 00:25:38.000
quite interesting in how this can bring

00:25:38.000 --> 00:25:41.000
all of those sensations and awareness

00:25:41.000 --> 00:25:48.000
as you're just reading it throughout.

00:25:48.000 --> 00:25:51.000
>> Thank you, Sonya. Yes.

00:25:51.000 --> 00:25:53.000
Fitting in,

00:25:53.000 --> 00:25:56.000
the impulse to fit in is such a strong,

00:25:56.000 --> 00:26:00.000
such a human urge to belong, to belong,

00:26:00.000 --> 00:26:02.000
to belong. And sometimes we do put

00:26:02.000 --> 00:26:05.000
aside some of the most beautiful things

00:26:05.000 --> 00:26:07.000
about ourselves to belong. And so it's

00:26:07.000 --> 00:26:09.000
interesting to imagine cultures that

00:26:09.000 --> 00:26:11.000

celebrate diversity as we're coming

00:26:11.000 --> 00:26:14.000

into now more so than ever, we

00:26:14.000 --> 00:26:16.000

certainly are, we've certainly made

00:26:16.000 --> 00:26:20.000

progress as a culture. And we know that

00:26:20.000 --> 00:26:27.000

that enables people to grow up more

00:26:27.000 --> 00:26:29.000

whole. Shereen. >> Thank you. I'm

00:26:29.000 --> 00:26:33.000

sorry if you can hear the background,

00:26:33.000 --> 00:26:35.000

I'm distracting my cats with cat TV.

00:26:35.000 --> 00:26:40.000

But I thought it was, the whole flow

00:26:40.000 --> 00:26:43.000

of it really resonated with me because

00:26:43.000 --> 00:26:47.000

it's probably the experience of anyone

00:26:47.000 --> 00:26:50.000

who is kind of the minority within a

00:26:50.000 --> 00:26:52.000

particular culture. So it could be

00:26:52.000 --> 00:26:55.000

through hair, and this is expressed through hair. It

00:26:55.000 --> 00:26:58.000

could be through the language, the accent, it

00:26:58.000 --> 00:27:03.000

could be just through the color of your skin. It can be

00:27:03.000 --> 00:27:06.000

through many different things that we're shaped by. And in

00:27:06.000 --> 00:27:10.000
that journey, especially when we're young because we were

00:27:10.000 --> 00:27:14.000
talking about wanting to fit in. Wanting to fit in is so

00:27:14.000 --> 00:27:16.000
important. It's about survival, it's

00:27:16.000 --> 00:27:19.000
about trying to increase your social currency. So when

00:27:19.000 --> 00:27:23.000
you're amongst your friends, you want to be like everybody

00:27:23.000 --> 00:27:25.000
else. And that can change you so

00:27:25.000 --> 00:27:29.000
much to make where you're ashamed and deleted. Because

00:27:29.000 --> 00:27:32.000
I've been thinking about a lot of, I'm mixed race

00:27:32.000 --> 00:27:36.000
between Black and white and how coming into adulthood

00:27:36.000 --> 00:27:38.000
which is really at 12 and going to

00:27:38.000 --> 00:27:42.000
secondary school, I had to get my hair straightened,

00:27:42.000 --> 00:27:45.000
didn't have Afro hair. And how within the Afro

00:27:45.000 --> 00:27:49.000
community, the hair is such a thing of kind of like

00:27:49.000 --> 00:27:51.000
shame, but it's buried so deep, delete

00:27:51.000 --> 00:27:55.000
it, like it says here that people wear

00:27:55.000 --> 00:27:57.000
wigs and say I'm happy to wear wigs.

00:27:57.000 --> 00:28:00.000
But it shows the damage within the

00:28:00.000 --> 00:28:03.000
community that has been done just through hair. Because

00:28:03.000 --> 00:28:05.000
even if I spoke

00:28:05.000 --> 00:28:08.000
to any of my aunties and I mention it,

00:28:08.000 --> 00:28:11.000
they'll be like no, it's just because I

00:28:11.000 --> 00:28:14.000
like it. It's so deep. So that line of

00:28:14.000 --> 00:28:17.000
like deleting code, it's a big thing

00:28:17.000 --> 00:28:20.000
and it resonates I think on a much

00:28:20.000 --> 00:28:22.000
bigger cultural and national level for

00:28:22.000 --> 00:28:24.000
people that live in communities where

00:28:24.000 --> 00:28:28.000
they're not the majority. >> Indeed.

00:28:28.000 --> 00:28:31.000
Thank you, Shereen. And I love that you

00:28:31.000 --> 00:28:34.000
said social currency because this poem

00:28:34.000 --> 00:28:37.000
does come down in the end to currency.

00:28:37.000 --> 00:28:39.000
So we're dealing with different types

00:28:39.000 --> 00:28:42.000
of currency in this poem, the social

00:28:42.000 --> 00:28:44.000
currency of fitting in. And then oh

00:28:44.000 --> 00:28:47.000

suddenly this becomes a product that's

00:28:47.000 --> 00:28:52.000

sellable and everyone wants and so now

00:28:52.000 --> 00:28:54.000

there's another form of currency. Very

00:28:54.000 --> 00:28:56.000

interesting. And also the code someone

00:28:56.000 --> 00:28:58.000

mentioned in the comments, I can't find

00:28:58.000 --> 00:29:01.000

it at this moment. But code also

00:29:01.000 --> 00:29:08.000

genetic code, it's a deep, deep thing

00:29:08.000 --> 00:29:16.000

that's getting deleted. Deb, did you

00:29:16.000 --> 00:29:20.000

want to share? Deb Daniel. >> I'm

00:29:20.000 --> 00:29:23.000

trying. >> Oh. We don't have audio

00:29:23.000 --> 00:29:27.000

yet. >> Okay. Yes, can you hear me?

00:29:27.000 --> 00:29:30.000

>> Yes. >> Shereen brought up

00:29:30.000 --> 00:29:31.000

a good

00:29:31.000 --> 00:29:36.000

point that some of the cultures that we

00:29:36.000 --> 00:29:41.000

come from, I'm second generation from

00:29:41.000 --> 00:29:44.000

Eastern Europe, second generation born

00:29:44.000 --> 00:29:47.000

here. And there wasn't a lot of not

00:29:47.000 --> 00:29:53.000
fitting in although people were very

00:29:53.000 --> 00:29:56.000
curious about where I came from and was

00:29:56.000 --> 00:30:02.000
that a negative thing. That culture

00:30:02.000 --> 00:30:06.000
itself was an extremely traumatic

00:30:06.000 --> 00:30:10.000
culture. You're seeing it now in the

00:30:10.000 --> 00:30:14.000
Ukraine, but the generation that came

00:30:14.000 --> 00:30:22.000
over to America had whole villages

00:30:22.000 --> 00:30:26.000
wiped out when the Cosacks came in.

00:30:26.000 --> 00:30:30.000
Going to dinner at my grandmother's

00:30:30.000 --> 00:30:33.000
house who endured this, if you said it

00:30:33.000 --> 00:30:35.000
almost all of the relatives would dive

00:30:35.000 --> 00:30:40.000
underneath the table literally in fear.

00:30:40.000 --> 00:30:43.000
So the trauma that people have escaped

00:30:43.000 --> 00:30:50.000
in coming to America is also passed

00:30:50.000 --> 00:30:52.000
down through generations. So it

00:30:52.000 --> 00:30:55.000
complicates the issue of finding what

00:30:55.000 --> 00:30:58.000
is good about the culture that you want

00:30:58.000 --> 00:31:01.000
to hold on, what you want to leave

00:31:01.000 --> 00:31:05.000
behind, what is good about American

00:31:05.000 --> 00:31:09.000
culture, what you would like to leave

00:31:09.000 --> 00:31:11.000
behind in America. It's a complicated

00:31:11.000 --> 00:31:15.000
issue. >> Yeah, that's a very good

00:31:15.000 --> 00:31:17.000
point. And it makes me also think

00:31:17.000 --> 00:31:20.000
about

00:31:20.000 --> 00:31:22.000
how people who are in one culture

00:31:22.000 --> 00:31:24.000
burying another culture, how they

00:31:24.000 --> 00:31:27.000
navigate, as you said, what do they

00:31:27.000 --> 00:31:31.000
keep, what do they lose. And also the

00:31:31.000 --> 00:31:34.000
idea that there's a private life and a

00:31:34.000 --> 00:31:36.000
public life. That there's something

00:31:36.000 --> 00:31:38.000
almost different going on in the home

00:31:38.000 --> 00:31:42.000
that one as a child might be shy about.

00:31:42.000 --> 00:31:45.000
Like oh the food and the way the food smells, it's

00:31:45.000 --> 00:31:49.000

different than this and it's different than that, and this

00:31:49.000 --> 00:31:52.000

is different, the poetry is different, the music is

00:31:52.000 --> 00:31:55.000

different. And as a child one can often

00:31:55.000 --> 00:31:58.000

feel embarrassed and shy about that. So there's this

00:31:58.000 --> 00:32:01.000

kind of dual character that you're holding and

00:32:01.000 --> 00:32:04.000

experiencing, which is challenging to navigate and

00:32:04.000 --> 00:32:05.000

strange and interesting. I

00:32:05.000 --> 00:32:11.000

remember in one of these mindful poetry

00:32:11.000 --> 00:32:16.000

moments, Indigo I believe was her name

00:32:16.000 --> 00:32:18.000

said that she, actually now I don't

00:32:18.000 --> 00:32:20.000

remember. But what I remember gathering

00:32:20.000 --> 00:32:27.000

is that the hyphen in the name is like

00:32:27.000 --> 00:32:38.000

a tight rope, right? Balancing on

00:32:38.000 --> 00:32:40.000

that. Josiane, did you want to

00:32:40.000 --> 00:32:41.000

share?

00:32:41.000 --> 00:32:49.000

We don't have your audio yet. >> Can

00:32:49.000 --> 00:32:52.000

you hear me? >> Yes. >> I thought

00:32:52.000 --> 00:32:54.000
what was really interesting was I think

00:32:54.000 --> 00:32:57.000
the code line. But the bridge that

00:32:57.000 --> 00:33:01.000
you're talking about the clarity of that, as I look

00:33:01.000 --> 00:33:05.000
back at this poem, I think there's actually a lot of

00:33:05.000 --> 00:33:08.000
tension in it. And I'm thinking about one of

00:33:08.000 --> 00:33:12.000
the main tensions that I can see in this is actually like

00:33:12.000 --> 00:33:15.000
ancient and modern. So in the first stanza, we

00:33:15.000 --> 00:33:18.000
have the microwave, right. So that's already an

00:33:18.000 --> 00:33:21.000
introduction of the new technology, and then there's

00:33:21.000 --> 00:33:25.000
this like metallic sweat, so we've got like this idea of

00:33:25.000 --> 00:33:28.000
metal, and then in the next stanza it's

00:33:28.000 --> 00:33:31.000
about spray paint which you think of

00:33:31.000 --> 00:33:34.000
graffiti and a modern age thing. And then you've got

00:33:34.000 --> 00:33:38.000
this code and the idea that you can delete something. And

00:33:38.000 --> 00:33:42.000
so it's almost like part of the poem is

00:33:42.000 --> 00:33:44.000
also her fighting between tradition and

00:33:44.000 --> 00:33:51.000
like technology and the modern age and

00:33:51.000 --> 00:33:55.000
these new age kind of health food shops

00:33:55.000 --> 00:34:00.000
and how, and I think this idea of like

00:34:00.000 --> 00:34:03.000
deleting it like it's code. It's this

00:34:03.000 --> 00:34:06.000
idea of a technology erases so much of

00:34:06.000 --> 00:34:09.000
the kind of tradition and nuance and

00:34:09.000 --> 00:34:14.000
culture and color from it. It's like a

00:34:14.000 --> 00:34:16.000
constant pulling back and forth that I

00:34:16.000 --> 00:34:19.000
thought was really interesting. >>

00:34:19.000 --> 00:34:21.000
Yeah, thank you. Thank you, Josiane. I

00:34:21.000 --> 00:34:25.000
recognize that there's a couple more people that want

00:34:25.000 --> 00:34:29.000
to share, but I'm looking at the time and we are actually

00:34:29.000 --> 00:34:32.000
five minutes over when we should be shifting to

00:34:32.000 --> 00:34:35.000
writing. So we're going to shift to

00:34:35.000 --> 00:34:38.000
writing now and we want to hear people share afterwards

00:34:38.000 --> 00:34:41.000
as well.

00:34:41.000 --> 00:34:50.000
So we'll have 10 to 12 minutes of

00:34:50.000 --> 00:34:54.000

writing. And the prompt is, let me call

00:34:54.000 --> 00:34:57.000

it up here. Aha, here we go. And Rowe,

00:34:57.000 --> 00:35:01.000

did you say you want to put that in the

00:35:01.000 --> 00:35:06.000

chat too or you already did? >> Yes, I just put it. >>

00:35:06.000 --> 00:35:08.000

Okay. Shall I read it aloud? >>

00:35:08.000 --> 00:35:13.000

Yeah, that would be great. >> Okay, so I'm going to read

00:35:13.000 --> 00:35:16.000

aloud what Rowe put in the chat. What routines connect

00:35:16.000 --> 00:35:20.000

you to your family, culture, or ancestors? These could

00:35:20.000 --> 00:35:23.000

also be connected to food, music, location and language.

00:35:23.000 --> 00:35:26.000

How have those routines been received or adopted by

00:35:26.000 --> 00:35:28.000

others? Write about this experience

00:35:28.000 --> 00:35:31.000

and any emotions or questions it brings up.

00:35:31.000 --> 00:35:33.000

>> Wonderful, thank you. So

00:35:33.000 --> 00:35:38.000

I'm going to go ahead and set our timer. I'm going to give

00:35:38.000 --> 00:35:42.000

us eight minutes this time if that's okay just so we have a

00:35:42.000 --> 00:35:46.000

little more time to hear from everyone. And I'll call us

00:35:46.000 --> 00:35:50.000

back from our writing time when that timer is up.

00:35:50.000 --> 00:36:20.000

>> Thank you.

00:43:46.000 --> 00:43:48.000

>> That is the end of our

00:43:48.000 --> 00:43:52.000

eight minutes. So go ahead and find the end

00:43:52.000 --> 00:44:07.000

of your sentence or line and we'll come

00:44:07.000 --> 00:44:09.000

back together. So we'll move into the

00:44:09.000 --> 00:44:13.000

sharing portion of our time. And so if

00:44:13.000 --> 00:44:16.000

you could raise your hand which is down

00:44:16.000 --> 00:44:21.000

in the reactions function or put your

00:44:21.000 --> 00:44:29.000

name in the chat, Haleh will facilitate

00:44:29.000 --> 00:44:34.000

calling on people as we go. You are

00:44:34.000 --> 00:44:40.000

muted, Haleh. >> Okay, there we go.

00:44:40.000 --> 00:44:44.000

Okay, wade, would you like to start us

00:44:44.000 --> 00:44:47.000

off? >> Yeah. How easily I turn

00:44:47.000 --> 00:44:49.000

away. Any hint, imagined word, can

00:44:49.000 --> 00:44:50.000

tip me

00:44:50.000 --> 00:44:52.000

onto edge as if falling would complete

00:44:52.000 --> 00:44:57.000

my otherness. I reach for the common

00:44:57.000 --> 00:44:59.000
lies, the water cooler chat, come

00:44:59.000 --> 00:45:02.000
internet fore room, come Facebook

00:45:02.000 --> 00:45:05.000
screen, come Reddit thread, I pull

00:45:05.000 --> 00:45:08.000
myself back from the edge as if joining

00:45:08.000 --> 00:45:11.000
a mob could somehow deny my fact. In

00:45:11.000 --> 00:45:13.000
later years I like to pretend that I

00:45:13.000 --> 00:45:16.000
have not so easily swayed. As if this

00:45:16.000 --> 00:45:20.000
immunity were somehow more true and yet

00:45:20.000 --> 00:45:23.000
I persist as comodified. In a warm

00:45:23.000 --> 00:45:28.000
house, my otherness made safely private.

00:45:28.000 --> 00:45:30.000
>> Thank you, Wade. Thank

00:45:30.000 --> 00:45:31.000
you. That

00:45:31.000 --> 00:45:36.000
line about the mob really struck me

00:45:36.000 --> 00:45:38.000
too. Thank you. Could you repeat

00:45:38.000 --> 00:45:39.000
that

00:45:39.000 --> 00:45:42.000
one line? >> I pull myself back from

00:45:42.000 --> 00:45:45.000

the edge as if joining the mob could

00:45:45.000 --> 00:45:50.000
somehow deny my fact. >> Right, thank

00:45:50.000 --> 00:45:52.000
you. Rana, if I'm pronouncing your

00:45:52.000 --> 00:45:55.000
name

00:45:55.000 --> 00:46:04.000
correctly. Rana. >> Hi, it's Rana. >>

00:46:04.000 --> 00:46:07.000
Okay, good. >> Hi. Okay. I am Black

00:46:07.000 --> 00:46:09.000
descended from enslaved Africans,

00:46:09.000 --> 00:46:12.000
captured and carried to the United

00:46:12.000 --> 00:46:15.000
States. Everything my ancestors

00:46:15.000 --> 00:46:17.000
birthed, everything they created was

00:46:17.000 --> 00:46:20.000
coopted into the commercial machine of

00:46:20.000 --> 00:46:25.000
white body supremacy. This is not a

00:46:25.000 --> 00:46:27.000
poem. These are statements. Truths,

00:46:27.000 --> 00:46:33.000
facts. My great, great, great, great

00:46:33.000 --> 00:46:35.000
grandmother Matilda had jet black hair

00:46:35.000 --> 00:46:41.000
reaching her behind which set out from

00:46:41.000 --> 00:46:45.000
her back. Wide enough to set a teacup

00:46:45.000 --> 00:46:48.000
on. Great aunt Louise asked her

00:46:48.000 --> 00:46:50.000
grandmother and they said it's true, we

00:46:50.000 --> 00:46:54.000
came from an island off the edge of

00:46:54.000 --> 00:46:57.000
Africa. Matilda produced children who

00:46:57.000 --> 00:46:59.000
labored first breath to last breath.

00:46:59.000 --> 00:47:01.000
Even after the last breath our cells

00:47:01.000 --> 00:47:06.000
were captured, commercialized, our

00:47:06.000 --> 00:47:08.000
bones were bottled rather than buried,

00:47:08.000 --> 00:47:10.000
studied, unwillingly scientific

00:47:10.000 --> 00:47:13.000
participants for the advancement of

00:47:13.000 --> 00:47:16.000
humanity. Everything we ever birthed,

00:47:16.000 --> 00:47:20.000
everything we created, bottled,

00:47:20.000 --> 00:47:25.000
stickered, cashed out to the highest

00:47:25.000 --> 00:47:27.000
bidder. Thank you. >> Thank you, Rana.

00:47:27.000 --> 00:47:30.000
Thank you so much. Say it. Thank you.

00:47:30.000 --> 00:47:34.000
And I also agree a few people wrote in

00:47:34.000 --> 00:47:44.000
the chat, our bones were bottled really

00:47:44.000 --> 00:47:47.000
struck me too. Katie. >> I love a

00:47:47.000 --> 00:47:51.000
quiet room now. It's jarring to walk

00:47:51.000 --> 00:47:54.000
into a room full of noise, the TV

00:47:54.000 --> 00:47:56.000
blaring with news or sports. But this

00:47:56.000 --> 00:48:00.000
is what I grew up with, the soundtrack

00:48:00.000 --> 00:48:05.000
of my story set to NASCAR races, the

00:48:05.000 --> 00:48:09.000
loud engines rev or the dulcet tones of

00:48:09.000 --> 00:48:12.000
a golf broadcaster. I don't want this

00:48:12.000 --> 00:48:15.000
raucous anymore, the emotion-dulling

00:48:15.000 --> 00:48:17.000
roar. Give me myself and the music

00:48:17.000 --> 00:48:18.000
of

00:48:18.000 --> 00:48:25.000
pen to page. The clicking of computer

00:48:25.000 --> 00:48:28.000
keys Kwai thely -- quietly filling my

00:48:28.000 --> 00:48:30.000
days. Give my ignorance ears and

00:48:30.000 --> 00:48:36.000
let me

00:48:36.000 --> 00:48:43.000
hear myself think. >> Hmmm, an ode to

00:48:43.000 --> 00:48:49.000

silence. Beautiful, thank you. Mimi.

00:48:49.000 --> 00:48:52.000

>> Okay, can you hear me? Can

00:48:52.000 --> 00:48:55.000

you

00:48:55.000 --> 00:49:00.000

hear me? >> Yes. >> Okay. Early

00:49:00.000 --> 00:49:02.000

mornings awaken from a deep slumber.

00:49:02.000 --> 00:49:04.000

Performing personal hygiene with no

00:49:04.000 --> 00:49:08.000

time to spare. Mother praying, father

00:49:08.000 --> 00:49:13.000

waiting and breakfast is served. Grits

00:49:13.000 --> 00:49:18.000

with butter, bacon and toast, washed

00:49:18.000 --> 00:49:21.000

down with water. Gospel music blasting,

00:49:21.000 --> 00:49:23.000

praising the lord with no guilt or

00:49:23.000 --> 00:49:25.000

shame. Church is dismissed, we're on

00:49:25.000 --> 00:49:28.000

our way in a station wagon full. Small

00:49:28.000 --> 00:49:31.000

little children on laps while older

00:49:31.000 --> 00:49:35.000

ones riding on the seat. Arriving home

00:49:35.000 --> 00:49:40.000

with a preacher behind and family in

00:49:40.000 --> 00:49:42.000

the distance. >> Thank you, Mimi.

00:49:42.000 --> 00:49:48.000
Praising God with no, I wanted to hear

00:49:48.000 --> 00:49:59.000
that again, with no shame. >> Yes. >>

00:49:59.000 --> 00:50:03.000
Yeah. Thank you. Elena. >> Hi

00:50:03.000 --> 00:50:07.000
everyone. Hi, Haleh. I'm so happy to

00:50:07.000 --> 00:50:11.000
see you and I can't stress enough your

00:50:11.000 --> 00:50:13.000
book the translations of Rumi called

00:50:13.000 --> 00:50:19.000
Gold. >> Thank you, Elena. I'm glad

00:50:19.000 --> 00:50:22.000
it's in your hands. >> That's the

00:50:22.000 --> 00:50:24.000
commercial. Okay, so of course I wrote

00:50:24.000 --> 00:50:27.000
about the Adobe. My family comes from

00:50:27.000 --> 00:50:32.000
the Philippines, Spain, and France.

00:50:32.000 --> 00:50:36.000
They came here believing in America.

00:50:36.000 --> 00:50:40.000
Before my mother died we had hot dogs,

00:50:40.000 --> 00:50:43.000
hamburgers, roast beef, turkey, and

00:50:43.000 --> 00:50:49.000
grilled cheese, Americanizing our

00:50:49.000 --> 00:50:53.000
pallets was the agenda of my clan. Yet

00:50:53.000 --> 00:51:09.000
one little international word made us

00:51:09.000 --> 00:51:11.000
salivate into a Pavlovian frenzy,

00:51:11.000 --> 00:51:14.000
adobe. Chicken, pork, that savory,

00:51:14.000 --> 00:51:17.000
sweet fall apart meat with sticky

00:51:17.000 --> 00:51:25.000
jasmine white rice was the longed for

00:51:25.000 --> 00:51:29.000
menu whenever my father could and got

00:51:29.000 --> 00:51:31.000
it. Every country has their

00:51:31.000 --> 00:51:36.000
Adobo. My

00:51:36.000 --> 00:51:40.000
aunt's was sublime. We spoke Spanish at

00:51:40.000 --> 00:51:45.000
the dinner table. Tagalo was the code

00:51:45.000 --> 00:51:48.000
language when my parents had secrets.

00:51:48.000 --> 00:51:54.000
Adobo, a link to my past. Thank you.

00:51:54.000 --> 00:51:56.000
>> Thank you, Elena. Thank

00:51:56.000 --> 00:52:06.000
you so

00:52:06.000 --> 00:52:09.000
much. Beautiful. Nina. >> We're a

00:52:09.000 --> 00:52:12.000
chain of locks where mothers are the

00:52:12.000 --> 00:52:14.000
only ones who hold the keys of

00:52:14.000 --> 00:52:17.000

knowledge. The rest of us walk around

00:52:17.000 --> 00:52:20.000
with the gaps. It's not that we're

00:52:20.000 --> 00:52:23.000
secretive, we just don't ask the right

00:52:23.000 --> 00:52:29.000
questions. So only mothers know their

00:52:29.000 --> 00:52:36.000
daughters, only mothers know their

00:52:36.000 --> 00:52:49.000
sons. That's it, short. >> And

00:52:49.000 --> 00:52:53.000
powerful. Thank you. Oksana. >> Sorry,

00:52:53.000 --> 00:52:56.000
I was trying to type something in the

00:52:56.000 --> 00:52:58.000
chat. Okay. Thank you so much, let

00:52:58.000 --> 00:53:01.000
me

00:53:01.000 --> 00:53:04.000
see, I've got to find my poem. This

00:53:04.000 --> 00:53:07.000
season of transition where location

00:53:07.000 --> 00:53:09.000
back to Portugal. Routine is

00:53:09.000 --> 00:53:12.000
nonexistent. The shedding has begun

00:53:12.000 --> 00:53:17.000
since last year December. While winter

00:53:17.000 --> 00:53:19.000
brought nostalgia, inexplicable tears,

00:53:19.000 --> 00:53:23.000
dancing, at odd times. 1:00 not the

00:53:23.000 --> 00:53:26.000
time of hour for waking my limbs out of

00:53:26.000 --> 00:53:29.000
dormancy, that it was inevitable that a

00:53:29.000 --> 00:53:32.000
baby, perhaps a tiny, puny fetus was

00:53:32.000 --> 00:53:34.000
growing nowhere inside my belly. I felt

00:53:34.000 --> 00:53:37.000
so strongly as my days were dismantle

00:53:37.000 --> 00:53:41.000
and torn apart. The ligaments

00:53:41.000 --> 00:53:45.000
connecting my internal organs, nature

00:53:45.000 --> 00:53:48.000
basking providing shade of sunlight,

00:53:48.000 --> 00:53:56.000
oxygen where wild and free without

00:53:56.000 --> 00:54:00.000
judgment. A hint of salt in wounds

00:54:00.000 --> 00:54:09.000
where in conversations with mom.

00:54:09.000 --> 00:54:14.000
Feeling plucked like a flower and

00:54:14.000 --> 00:54:21.000
comforted. ¶ I can't see the forest

00:54:21.000 --> 00:54:30.000
from the trees ¶ Do you wait for me Do

00:54:30.000 --> 00:54:35.000
you wait for me ¶ ¶ Do you wait for me

00:54:35.000 --> 00:54:39.000
My evergreen ¶ Thank you. >> Thank

00:54:39.000 --> 00:54:43.000
you, Oksana. And thank you for bringing

00:54:43.000 --> 00:54:54.000
your beautiful voice in two ways into

00:54:54.000 --> 00:54:59.000
the piece. Thank you. Very touching.

00:54:59.000 --> 00:55:01.000
Troy. >> Thanks. This is called the

00:55:01.000 --> 00:55:04.000
family prayer. From before language

00:55:04.000 --> 00:55:07.000
came to me sitting in the wooden

00:55:07.000 --> 00:55:10.000
highchair, strapped in with sweaty,

00:55:10.000 --> 00:55:12.000
chunky legs, slipping on peas and

00:55:12.000 --> 00:55:15.000
bananas, the family meal would not

00:55:15.000 --> 00:55:17.000
begin until hands were folded and heads

00:55:17.000 --> 00:55:20.000
were bowed and prayers were uttered in

00:55:20.000 --> 00:55:23.000
reverence for what was shared or in a

00:55:23.000 --> 00:55:25.000
plea for enough or direction or

00:55:25.000 --> 00:55:28.000
permission by way of blessing. This

00:55:28.000 --> 00:55:31.000
practice repeated before every meal and

00:55:31.000 --> 00:55:33.000
then after dessert was served, a

00:55:33.000 --> 00:55:36.000
reading from scriptures and as we grew

00:55:36.000 --> 00:55:39.000

older commentary, discussions, and

00:55:39.000 --> 00:55:41.000

permission by way of acknowledgment and

00:55:41.000 --> 00:55:45.000

more prayer. What began as nest grew to

00:55:45.000 --> 00:55:48.000

feel like cage, embarrassment as any

00:55:48.000 --> 00:55:53.000

teenager might about family otherness

00:55:53.000 --> 00:55:55.000

followed by grief, then exile, and then

00:55:55.000 --> 00:55:57.000

curiosity. For years it felt that the

00:55:57.000 --> 00:56:01.000

only way back to family was to fawn

00:56:01.000 --> 00:56:06.000

into a life of asking for permission or

00:56:06.000 --> 00:56:09.000

granting it. But the nest swarms and

00:56:09.000 --> 00:56:13.000

forms around you anyways. Even meals

00:56:13.000 --> 00:56:16.000

with no one to pray to. And today my

00:56:16.000 --> 00:56:19.000

children have all the permission I could imagine,

00:56:19.000 --> 00:56:22.000

but no familiarity with prayer or scripture, and I

00:56:22.000 --> 00:56:26.000

wonder if my

00:56:26.000 --> 00:56:30.000

permission is home enough for them.

00:56:30.000 --> 00:56:34.000

Thanks. >> Thank you, Troy. What began

00:56:34.000 --> 00:56:42.000
as nest became cage. Very, very moving.

00:56:42.000 --> 00:56:44.000
Thank you so much. Silvi. And Silvi

00:56:44.000 --> 00:56:46.000
will, I'm sorry. There's another hand,

00:56:46.000 --> 00:56:50.000
but I did get the message that we have

00:56:50.000 --> 00:56:53.000
time for one more share because we do

00:56:53.000 --> 00:56:58.000
have to end at 4:00. Silvi, are you

00:56:58.000 --> 00:57:03.000
there? >> I'm here. >> Perfect. >>

00:57:03.000 --> 00:57:06.000
Hello. Okay, so saying buenos Dias to

00:57:06.000 --> 00:57:08.000
strangers in the lift. Washing your

00:57:08.000 --> 00:57:11.000
teeth after every meal because God

00:57:11.000 --> 00:57:13.000
forbid if you have bad breath lightning

00:57:13.000 --> 00:57:16.000
will strike you. You may actually be

00:57:16.000 --> 00:57:18.000
banished if you're found smelling like

00:57:18.000 --> 00:57:21.000
anything but crispy clean. Usually we

00:57:21.000 --> 00:57:27.000
are called extra, the body doesn't need

00:57:27.000 --> 00:57:30.000
to be washed everyday they say. Try

00:57:30.000 --> 00:57:32.000
telling you that when she cussed you

00:57:32.000 --> 00:57:35.000
out for being around dirt. The music

00:57:35.000 --> 00:57:38.000
always manages to put you in a dancing

00:57:38.000 --> 00:57:41.000
mood. You want to clean the house,

00:57:41.000 --> 00:57:43.000
salsa. You wanted to get cooking,

00:57:43.000 --> 00:57:46.000
salsa. You want to get ready for a

00:57:46.000 --> 00:57:49.000
cute day, salsa. Family gathering, don't

00:57:49.000 --> 00:57:52.000
forget to put on salsa, otherwise they

00:57:52.000 --> 00:57:55.000
will never forgive you or forget you.

00:57:55.000 --> 00:58:00.000
All the laughter, all the hair flipping

00:58:00.000 --> 00:58:05.000
around the dance floor. Check the moves

00:58:05.000 --> 00:58:09.000
out, don't blink and miss them. It's a

00:58:09.000 --> 00:58:12.000
work of art. >> Woohoo. The poem was

00:58:12.000 --> 00:58:14.000
dancing with salsa too. Thank you,

00:58:14.000 --> 00:58:17.000
Silvi. I know Rowe is going to close

00:58:17.000 --> 00:58:21.000
us out. I just want to say one thing

00:58:21.000 --> 00:58:24.000
that Katie brought to mind in her ode to

00:58:24.000 --> 00:58:26.000

silence which was more than that, but

00:58:26.000 --> 00:58:29.000

Marilyn Nelson's line, poetry emerges

00:58:29.000 --> 00:58:32.000

from silence and leaves us in silence.

00:58:32.000 --> 00:58:34.000

>> Beautiful. Yeah, thank you

00:58:34.000 --> 00:58:37.000

all for sharing. Just a little kind of

00:58:37.000 --> 00:58:40.000

housekeeping before we hear the poem

00:58:40.000 --> 00:58:43.000

once more before we leave, we will have

00:58:43.000 --> 00:58:46.000

two more gatherings this month. So next

00:58:46.000 --> 00:58:49.000

Wednesday and the Wednesday following.

00:58:49.000 --> 00:58:53.000

I will follow up with an email with the

00:58:53.000 --> 00:58:55.000

recording from today, how to get in

00:58:55.000 --> 00:58:58.000

touch with Haleh and Sonya and links to

00:58:58.000 --> 00:59:02.000

our next gatherings and also Haleh will

00:59:02.000 --> 00:59:05.000

be coming to Cincinnati July 14th for a

00:59:05.000 --> 00:59:07.000

reading at the Woodward Theater. If

00:59:07.000 --> 00:59:10.000

you're local, we hope to see you. If

00:59:10.000 --> 00:59:12.000

not we're figuring out virtually how to

00:59:12.000 --> 00:59:16.000
share that as well. I had one more. Oh

00:59:16.000 --> 00:59:18.000
your poems you wrote today, we would

00:59:18.000 --> 00:59:21.000
love to share in a blog post on our

00:59:21.000 --> 00:59:25.000
website with the recording. So when I send the follow up

00:59:25.000 --> 00:59:30.000
email, you can send that to me. I think that is all of my

00:59:30.000 --> 00:59:34.000
announcements so I'll hand it back to you, Haleh, for the

00:59:34.000 --> 00:59:37.000
final reading. >> Wonderful. Thank you all.

00:59:37.000 --> 00:59:42.000
Thank you so much for being here. And thank you to

00:59:42.000 --> 00:59:45.000
Roshni Goyate for the poem. "Coconut Oil".

00:59:45.000 --> 00:59:47.000
Vatika bottle sits in the bathroom,

00:59:47.000 --> 00:59:49.000
Contents solidified by London's night.

00:59:49.000 --> 00:59:52.000
Mum microwaves it to a clear sap- An

00:59:52.000 --> 00:59:55.000
ancestral ritual improvised. She sits me down, braids

00:59:55.000 --> 00:59:58.000
unplaited, Drags plastic comb through my hair. Ouch

00:59:58.000 --> 01:00:00.000
Mummy, Mummy not too hard! Pretends my

01:00:00.000 --> 01:00:03.000
squeaks are not there. Drip-drip onto

01:00:03.000 --> 01:00:05.000
my invisible scalp. Grap-grip with the

01:00:05.000 --> 01:00:07.000
palms of her hand. Rub-rub rub-rub

01:00:07.000 --> 01:00:10.000
taming flyaways. Slap-slip onto the

01:00:10.000 --> 01:00:12.000
slick-dark of strands. A soft scent,

01:00:12.000 --> 01:00:17.000
sweet and buttery, slippery Tinged with

01:00:17.000 --> 01:00:20.000
metallic sweat of my brow, Provokes

01:00:20.000 --> 01:00:24.000
questions in the playground, Why do you

01:00:24.000 --> 01:00:27.000
smell so funny? How? The powder-red

01:00:27.000 --> 01:00:32.000
shame of coconut oil Spray paints

01:00:32.000 --> 01:00:40.000
itself onto my skin. I delete it from

01:00:40.000 --> 01:00:43.000
life like a bad line of code, Now I'm

01:00:43.000 --> 01:00:46.000
emotional. No chance of it coming back

01:00:46.000 --> 01:00:48.000
in. When suddenly, this hair oil

01:00:48.000 --> 01:00:51.000
that gave me such grief Comes back for wellbeing's

01:00:51.000 --> 01:00:54.000
bright new age. No longer smelling funny, a

01:00:54.000 --> 01:00:57.000
great white commodity Marked up for organic food shops.

01:00:57.000 --> 01:01:00.000
All the

01:01:00.000 --> 01:01:04.000

rage. All the rage.

01:01:04.000 --> 01:01:07.000

> Thank you so much. Thank

01:01:07.000 --> 01:01:09.000

you Haleh

01:01:09.000 --> 01:01:11.000

and Sonya for being with us and

01:01:11.000 --> 01:01:14.000

facilitating today. Thank you all of you for

01:01:14.000 --> 01:01:16.000

being here. Hope you have a