

## 9 Words for Offsite 9

### Bobby Tiwana interviews the Punjabi Women's Writing Group: Santosh

#### Kumari, Parveen Bhrigu and Kully Kohli.

Bobby: Hello I'm Bobby Tiwana, I'm a Creative Producer of live performance, the occasional short film and a hand full of podcasts about a thing or two. In this podcast I will be talking to contemporary artists commissioned as part of Offsite 9 to complement the touring British Art Show 9 in Wolverhampton. Welcome to 9 words.

Bobby: So, a big welcome to the Punjabi Women's Writing Group, hello, hello, hello. Today we have Santosh Kumari, Parveen Bhrigu and Kully Kohli. Delighted to have you all with us so let's start with what is the Punjabi Women's Writing Group?

Santosh: We met as like-minded women very interested in creative writing and poetry and we were greatly inspired by Kully who was published already, had published books on poetry and it was her suggestion that we came as a group and wrote poetry or had a go at writing poetry. But to eventually get it published we had to do a lot of workshops and get to know about the rhythm and the rhymes and all the procedures what goes in there. So, it took us a while to get ourselves established and I believe we are now up and running quite nicely.

Bobby: You say established; how long have you been running?

Kully: Well we set it up in 2018 and it was very difficult because I had to say "Come on ladies join, join." And it was very difficult for them because they had families they had child care and husbands and all that kind of stuff. And we have to write our stories down but it was very difficult at first because most of the ladies kept talking, talking, talking. "Shut up and write!"

Bobby: And they started writing?

Kully: Yes. With my guidance and support. Yes.

Santosh: I think what happens when we meet, we have to get out our emotions of what has been happening to us for the past week or so and once that's out of the way we can then get to work.

Bobby: How long does that take? How long do you talk for, before?

Kully: Well, we talk about say 15 minutes, 15-20 minute and then it's just head down, start writing. I just get them to do little projects like, thinking about flowers or emotions or what their life...put their stories down.

Bobby: So, you're provoking them in some way, you're setting the task in the session?

Kully: Yes.

Bobby: With the writing that you produce in the session do you read it at the end? Do you share it with each other or is it something you work on over the next month? What happens to it?

Kully: Well, if it's something that they really want to write, show and share with me. I say you can do some more with it, and I'll ask them then go to magazine and online magazines to publish and some of them have been published, like Santosh.

Santosh: Yes, yes.

Kully: Where have you been published?

Santosh: In *Faith* magazine and then *Gitanjali* is erm, is erm Rabindranath Tagore in Edinburgh University. They do a huge modules on there. So once a year they, put a call out and I put two poems through, and they got published. And a few others.

Bobby: Great!

Santosh: Then I won a poetry competition for the Black Country, which again was published in the *Bostin* newspaper for Black Country so we get published here and there.

Bobby: And what are the poems about? Tell me about the poems.

Kully: Family life. And erm, nature.

Parveen: The project we just, were commissioned to do, the writing that about togetherness so we had *Hum Saath Saath Hai*. That was the title.

Bobby: And Hum Saath Saath Hain literally translates as?

Parveen: We are together. The poems we wrote focussed on family, personal experiences and also the environment, the future. So, when we

submitted the proposal there was a criteria, we had to... be so there was three areas of work, that we had to. There was family, environment and what was the third one?

Santosh/

Kully: Feeling? Healing? The future,

Parveen: the environment, like the future. So, we focussed, we wrote three poems each and erm they've been received very positively. We have performed at the library.

Santosh: We have, we do write about feelings, emotions in our poetry whether it's to do with flowers or nature or dhal, chawal. We, we associate that with emotions. Now some of our emotions come out quite freely, some of emotions are quite controlled. They're controlled because at the moment we, well just for me I think I'm testing myself and testing the waters how far my emotions can be exposed if you like.

Bobby: And I suppose, which emotions then come out more readily? Which ones is it fairly easy to get out?

Santosh: I have chosen at the moment to write about nice things about life, because I think they're more accepted by the listeners. If you write something dark and and hard, I think it brings the tone of the performance down as well. Nobody wants to go home feeling a bit down. At the moment I think I just want to write about you know, the world is the poetry and all the nice things about, about it.

Bobby: But it sounds like you know, there is stuff brewing, that in time you know, you are hoping to test or get out. That's what I'm reading beneath the surface.

Santosh: I try to say few things in my poem, it's called *My Unsaid Words* and that is pure emotions. How the words which I really want to say, it's all stuck in my throat and it's making sort of a tsunami in my head because I can't say it, because it would then cause problems and breakdown relationships and so on. So, I have tried it there but, yes there's plenty more to come.

Parveen: Just to follow, if you are able to express those not so nice, the supressed, how I see it, it's like an onion, you've got layer after layer after layer. Talking to somebody who did sort of express what people don't want to

hear and that made that person very very ill. Even though she took it out of her system it's not accepted by the community because it was going, to going against their norms, or whatever, or the family. So, there is a bit of like that. You have to control your sort of, those feelings and say nice things.

Kully: We have to control ourselves because if you say the truth sometimes it hurts, it really hurts. It hurts me, it hurts the family, it hurts...some people don't expect some of the stuff that I've written. It's so difficult sometimes. Especially if someone's got a disability, like me how do I express myself I can't speak very well, but I like to.

Bobby: Can I ask is there a difference between being Santosh, Parveen, Kully as a person and saying things and of course doing it through your art? Of course, things can be hurtful you know, that are said some truths between siblings and families and those things let's say. Everyone, we have to put filters on all the rest of it, we don't always speak our mind even when it's appropriate to do so. But do you think in art, we can, in poetry let's say, we can explore dark themes. Does that work for you, does it, does it bring you down or can it still be uplifting?

Santosh: I think it needs to be dealt with somehow. It's like therapy isn't it, if you do it through artwork it's therapeutic, you're dealing with something which is a festering, which is suppressed which needs to be...

Kully: Freed.

Santosh: Freed. Yes, that's the word and I think we can do that eventually when we get more into it. However, we are very different from each other in terms of what we produce. Whilst we say, we share a lot of similarities about family lives about, at the pressures we have as Indian women, Punjabi women and and the roles that we play at home. There are some differences as well, which will show in our writing and our performance

Bobby: And what are the, can you just describe the differences you say difference in tone, difference in content, subject matter, style?

Kully: I think it's style. There's different styles in poetry, you have to follow the rules, you have to learn these things, but it's very hard to teach someone to do it. Like, I am mentoring Santosh and Parveen at the moment and

so I teach them different ways of poetry, they can get everything out and focus on bits of it to make it into a poem.

Santosh: I think we've learnt our strengths and weaknesses. For me, I love writing ghazals because that's, of course it's got rules of how you write ghazals and then there's rhythm and rhyme which goes with sonnets for example, the Shakespeare, the 14 lines. There are our rules we follow but we've got strengths and weaknesses.

Bobby: What are the of rules for ghazals?

Santosh: With ghazals, of course there's always a punch line at the end of the second line. So, you can talk about the sun and the moon.

Kully: They're couplets aren't they?

Santosh: And, couplets. They're two lines, they come in couplets. At the end of the second line you will have a repeated phrase. Can I give you an example?

It's called *Under the Open Sky* and 'under the open sky' will be the punchline.

"In a small village in Northern India I live by a hill where a river flows.  
It takes a village to raise a child under the open sky.  
The hoots of an owl whistling of crickets' wake-up calls.  
From a cockerel, a blanket of mist lifts to another glorious day under the open sky.  
Here I take my solitary rounds amidst tangly walks in ruined grounds.  
Elders chat over styles in fields under the open sky."

Bobby: Great. Thank you. Earlier, just briefly you mentioned the pressures on us as Indian women, what kind of pressures are we talking about?

Parveen: I mean well I was eleven when I came to this country and I got married to somebody from India and there's a different expectation. So, there's a traditional expectation and the modern side of things, so the traditional side, this is what a woman should be doing even though we've been professionals. Having had all that but this is like how I, my personal, it's not valued as you would be doing other things. I think because it's being introduced it's been accepted but then you've got other responsibilities like Santosh. You know, you are doing but you know I'm retired and now I am able to do what I always wanted to do, some creative writing and I

am able to put some time into it but the other roles that we have, like grandmother role, mother role, everything else that doesn't go away. So, you still have to fit in your interest in to.

Kully: You have to find some time for yourself.

Parveen: You have got to find the time, but then I find it still is like you feel guilty that you doing this for yourself

Kully: Totally.

Parveen: That's how I see, erm, coming out and I have to justify my interest, I have to say this is what I'm doing. It's like that onion analogy I used, isn't it? It's one layer you take off and then another layer and another layer and one day we'll get there. It might be too late by then, wont it.

Kully: It's quite hard for me because I always was a writer from a really young age, and I really wanted to get my words out because I couldn't be speak very well. And when I got married, I had seven of us in one house. I was working full-time and my in-laws, my kids, my husband all. When I sat down to write they said "You're wasting your time, why do you do that for?"

"Because I want to write, that's the way I am, I can't live without writing." And they always used to say, "It won't get you anywhere." But now, they say, "Well done!" You know, it's like, I've proved myself. Yes, I can do it. And I've done it. And I was recently appointed Poet Laureate of Wolverhampton.

Bobby: I know, congratulations on that. You were recent, recently appointed?

Kully: Yes.

Bobby: So, tell me more about that, what's the period of time it runs for?

Kully: Its two years, until 2024. People have commissioned me, asked me to write a poem. First one I've written is for my ex-boss that I used to work with. She got me first. She said you're the Poet Laureate she asked me to write a poem for an occasion so I writ it straight away.

Bobby: Can I ask who the boss was, which company?

Kully: No. it's Wolverhampton Council, I used to work there, I worked there for thirty-two years and last year I had to retire on ill health.

Bobby: Shall we talk about togetherness? What is togetherness?

Kully: Togetherness is unity, what we can all relate to other, and we understand each other.

Santosh: It's how you see as well, it's much more broader as well. Togetherness is living in a community in society side-by-side where there's peace and harmony. If there's a problem, we build bridges and we solve it together. Togetherness is being there for each other. Togetherness is that understanding a little bit better for the different types of communities so togetherness is about, promoting harmony and peace and it's all about looking after each other and the environment that we live in.

Kully: This is a poem I wrote for the, the commission. Its call *Hide*.

“In a wooden hide away from the chaos I sit and watch a rainbow of living colour. Tiny garden and woodland birds pecking bubbling at the feeder.

Blood Orange of Robins. Pink blush of Chaffinches. Gold dust of Goldfinches. Primrose yellow of Grey tits. Moss green of Woodpeckers. Azure sky of blue tits. Indigo of Starlings. Earth brown of sparrows. Carbon coal of Blackbirds.

Through this hide of glass and timber I wonder if they are aware of me. In the cold, wind, rain and the heat of the sun.

Trouble of searching for a worm or two. Seeds, or grubs or even a mate or two.

Do dainty little fellows have worries about being the cheekiest and boldest bird.

I sit and evaluate myself with them. My infinite troubles of survival in this paradise. I hide away from them, hiding from civilisation, family, culture, society.

My Punjabi friends in their embroidered, gleaming Salwar Kameez and Sat Rangi Du Pattas flying in the breeze have no clue about bird hides. The only hide they know is to hide away from cultural calamities, husbands and families. A good hiding place off the beaten track to escape, for some a real good hiding.

So my Punjabi friends join me and I watch them fall in love with the natural world. Today, we let go, we relax, we heal. Today together we hide away from everything.”

Bobby: Thank you. So tell me what inspired that.

Kully: Well. I took my Punjabi ladies group to Boundary Way, we had a session there and they had no clue what a bird hide was. I was always interested in birds from a young age so that was inspired by that.

Bobby: And that was at Boundary way?

Santosh: Allotments.

Bobby: You talk quite a bit about togetherness. What does it look like? What does it feel like? Sound like? You know, what do our senses tell us?

Kully: It's like the sound of Om, the sound of the universe. Together.

Bobby: The sound of Om?

Kully: Or Wahe Guru.

Santosh: Togetherness gives you a sense of belonging, feels warm and not threatening. Togetherness is when people or a person isn't threatened by the way they're living or what they doing. Togetherness gives you the freedom to express the person that you are so you can go as wide as you can with togetherness.

Kully: Hand in hand all the time. You can connect together.

Parveen: Togetherness how I see, I've always had this extended family living together. And all those things encompass, you don't have to worry about anything, erm you've got your siblings around you, you've got your extended family. Uncles, aunts, grandparents and that's the togetherness, everybody and there's lots of love there and you can, and as you grow older you extend to other areas of your environment. It's like, in one of my poems the line is "It takes a village to raise a child." See, in our Indian Punjabi culture when a child is born in an extended family the child isn't just bonded with their mother and father, the child has bonded with their grandmother, grandfather, the phua (aunt) who may live in the house, the Chacha (uncle). So, there's so many relationships in play all at once. So, in our culture the togetherness is literally about living in a secure home where there is those relationships being nurtured together. So it is that much much broader than perhaps what the definition suggests. I remember when I was studying and talked about maternal deprivation, one of the [inaudible] and then that was in a different times and so the child was very deprived if you didn't have the just the bonding with the mother, with the parents. But with



us, someone else corrected him saying Rutter said 'No you can have bond', the togetherness is like extended family like Santosh has just explained. And you have and you bond with and it's like whilst we started this, you know, my phua just rang and she's probably visiting me and we have been together from childhood

Bobby: So your phua is, just explain. Phua means?

Parveen: Phua is my father's sister. So, we've been in that environment, in one courtyard, you know we call it bira and we've grown up together and coincidentally we got married and all three of us in Wolverhampton. So that togetherness has been continued for us from India from a young age. You know I was eleven when I came, they came three years later. So, for me you've got that relationship and the bonding is there with your of extended family. And the other thing we had was, you know we talked about the environment and the happiness and the stress-free life. I mean nowadays we carry big baggages with us but in those days because we had our relations around us we could talk to anything and everything about you know. I mean still now I talk to my phuas, you know so there is that trust is there.

Bobby: When you are talking about those days are referring to your years in India, before you were, up until 11 rather than here?

Parveen: We created that that here as well.

Bobby: That's the impression I got.

Parveen: We created that, continued with that because we lived, my grandparents, we lived next door to each other so the back gardens were one, so we had that continued from India to here. So yeah, that's how I see my togetherness but then you got the different elements to it.

Santosh: There's the different elements can go as far say bereavement in the family because very few Indians or Punjabi need therapy after a bereavement because when someone passes away there's so many comings and goings in the house where people come to pay their respects condolences. And sit and talk about what has happened. How has it happened? When was it? What time of the day was it? Then the person who's grieving will bring up all the rest of the bereavements so

you know by the time the funeral actually takes place. It's sort of it comes out in in in all sorts of emotions. So, it's much broader.

Kully: I went to Penn Hall School which was a special school and togetherness for me was being able to be with lots of disabled children. I understood what they were, but they couldn't go out of the school because people looked at them, they weren't accepted in society. I wanted them to stop, I said 'you should go out, you should meet people, go out', that is togetherness as well isn't it?

Santosh: Absolutely.

Kully: I started Penn Hall School when I was three years old and stopped when I was thirteen. And then I went to Colton Hills School. That [Penn Hall School] was not a primary school it was just a school for disabled people.

Bobby : Can I ask, Penn Hall was a special school and Colton Hill is a mainstream school?

Kully: Yes

Bobby: Were there many people like you in the mainstream school?

Kully: No. there was only five people there. Big, big shock to me when I actually started. My uncle said to me you've got everything in there why don't you go to mainstream school. And I went to mainstream school and I was a year behind everybody else. And it was a big, big shock because the kids were shoving me, pushing me over and once this big woman fell on top of me. [laugh] It was like oh my god. But the thing is they all sort of took care of me, I had a taxi there and back from school. After a few months they all sort of started respecting me. I started behaving like I was like them.

Bobby: So, at the beginning they were testing and hostile and aggressive and picking...

Kully: They wouldn't talk to me at first and I was on my own. And then people started talking to me and I started responding like I was like them and at the end they don't look at my disability anymore they just look at me like you guys did.

Santosh: Yeah. Because we know you as a person, it's far beyond there's a disability but the thing is with disabilities the thing is sometimes you see

disabilities because it's physical but some there's disabilities you cannot. The difference between the Punjabi women and perhaps our Western fellow poets is that whilst their stories are out there and has been out there for a long long time, we have just started the journey and we are writing as we go along and we are developing as we're going along and growing and and getting to know the different styles of writing and to what extent it'll be acceptable for us to to write and share our stories and there are people out there who are intrigued and fascinated and wants to know more. That's our audience.

Kully: Offas Presss want to publish our work as well.

Parveen: As simple as at the Boundary Way the project, because I'm involved with that, we had like making masala chai, you know spicy tea. That was welcomed by a lot of English people. And we had a demonstration at the Boundary Way and it was fantastic. And even, they didn't know what cardamom looked like, or you know illeche and that explanation it was still there visually and now they want to sort of, continue with something different but very much like similar theme as what we've done so far. So there's a lot of knowledge isn't there for people to have. And like Santosh says there's a lot to be shared with them.

Santosh: That was a demonstration. From that demonstration we can write all sorts of things you know there's emotion goes in writing and making something and the reasons why we're making masala chai and what goes in the masala chai to what quantity that goes in, how it calms the nerves, of how it calms the inflammation in your varicose veins or whatever, all sorts of reasons.

Bobby: I want to just pick up on one-point Kully on school. What did that do to you, being in a mainstream school for however many years? What did that do to you when you described what the beginning was like to the point where they respected you after.

Kully: Well I started in the lowest class where all the not very clever kids were and within about next 4 months I was in the B [band grouping] and next four months I was in the A [band grouping]. So I had a lot of, I wanted to learn, I really wanted to learn but I couldn't write very well either so I had to have a typewriter and maths with a typewriter was [laughs] a bit of a...So I had somebody to help me to write but I understood lots of

things but because I didn't have a proper primary education I couldn't achieve what I wanted to achieve. I did my GCSEs and I failed most of them except for, I had to re-sit maths, three of them and I got CBB. So, I loved chemistry, I loved English, Maths and the thing is I couldn't do A levels afterwards because my uncle said why don't you do something else. So within that time in Colton Hills it gave me so much confidence that I could relate to everybody else, normal people, and the kids, we had friends. Like my friend she came from South Africa she had paralysed legs, she couldn't walk and she's still my friend at the moment and she says I could not have done what you have done. She's done a degree and she's working and stuff. But as soon as I left school I got a job in the council. And it was admin but I didn't progress to be manager because of my disability and my speech. I had it all in my head and for the last 17 years I've been working for welfare rights in Social Services. And they didn't want to let me to go because I was such a good worker.

Bobby: And then they get you to commission, they commission you to write poems which is your next chapter? What's the experience like for younger generations?

Santosh: For me, the difference is, I came to this country in 1966 at the age of six, nearly seven. In that time things were so so dramatically different. I grew up in Handsworth, that's in Birmingham and I grew up in the era, where for example racism was rife, it was in your face. There wasn't any flowery language to hide what people were saying, you know, if they didn't want to, if the bin collecting, they didn't want to do it they would just pass your doorway. That is how blatant it was. I grew up where there were I think it was called Skinheads, they were a group of, bunch of men I think who used to scare us when we used to walk on the road because they would be on their bikes and while we're going to school walking to school, they used to circle around and parents never thought for a minute to drop us to school and bring us back. Of course it would be all walking as cars were rare. So I certainly grew up in that era in that fear in that oppression in the, in a way I don't think my education, my education was compromised I believe because the teachers in the school even they left us in one class those children who had come from India, Pakistan or wherever and we stayed in one class for 4 years and there wasn't that support given to us and I certainly came out of school at the age of eleven, my primary school without speaking much English

because Punjabi was my language at home and because teachers weren't really, there wasn't that Ofsted or maybe there was but there certainly wasn't the way it is now. Today my grandchildren. I take them to school, I bring them back. I make sure nothing untowards happened to them on the way to and fro. My children are so connected with the teachers they communicate them with the teachers on iPads or texts. You know, making sure the lunch is done or if they're not well so that is the difference now and they are growing up to be very strong. Young people now and goodness knows what they're going to become when they're much older and I'm glad for it, for them. You know, they are going to be much stronger in personalities, they won't be afraid, they will be feeling like they are part of the society, like everyone else. Whereas for example, I grew up feeling the lesser of the community which I was raised in, so there's a huge differences.

**Bobby:** Earlier Parveen talked about this togetherness and she painted a picture and you know of a family unit is the cascade or another model, which sounded utopian in some ways. Not out of reach, necessarily, I don't mean it that way but it sounded perfect, it sounded like a community that was thriving. Does everyone have that? Does everyone who's Indian have that? How do you sustain them? Are they being pulled in different ways are people still interested in them and do the non-Indians have such things? Can you have such things with, through friendships and other models?

**Parveen:** I've still continued with that because my son is still living with us and I've got my grandkids. My eldest is 15 and the younger one is 11 and they don't know anything else. You know when we share our experiences like 'Dadi ma?' but what Santosh highlighted, like my grandson, the eldest is at secondary school now. And we constantly have discussions and it was only the other day. I didn't even know this is what the kids do, I mean he's doing like a small, he buys trainers, his side-line he's gonna be a young entrepreneur, buys trainers and then he sells them online. And I was thinking of my career when I was working in the probation service and you know looking at the dark side of things he's gonna be targeted, if he's not careful. He goes 'Dadi ma' and we do have a very sort of true discussion, real discussions. He's like 'bullying isn't in my school and I can assess the situation about if there's anybody who's going to be' and in school and vapes, they're selling vapes to make this money. So I say

Rahul 'are you going to be selling those' and he is like 'Dadi ma I know they are not good' right. And he made £35 or something on a pair of trainers and the other thing culturally, his mum said that's your first earning you've had, right, you have to give that to your Dudu, his grandad because he's the one. And it's like very different now, the environment is different and they are able to challenge any sort of bullying that's going on and I was really comforted by a 15-year-old it was like the TA – transactional analysis, I was a child in his and he was an adult telling me you know 'Dadi Ma don't worry about it. It's safe'. Yeah so things have moved on and I've experienced things...

Santosh: However, if we look at the joint Punjabi Indian family, what was 30-40 years ago. I believe it has evolved quite gradually not dramatically for some of us. But gradually, so whilst we were all sort of living in joint families with our in-laws I think what's happening now is that young people of today and rightly so, and I do promote that, they are earning they're going out to buy their own property their houses. They are moving out whilst they can have some support from the, their parents as for their own children. So they are becoming that nuclear family with that extended support and I think, I believe that is better that way because then it also nourishes relationships. It's you know. It's better makeup. What worked then it worked because that was what required but what is happening now, is what the new generation wants.

Kully: And also the language, they are forgetting Punjabi.

Santosh: Right.

Kully: If you talk to my eldest son can speak very well, my second son can speak a little and my daughter she just knows the odd word. I said, 'we speak in Punjabi why can't you?' I don't understand, why did I catch the Punjabi language.

Parveen: To a certain extent, it's my fault because we do speak more English than we, than Punjabi. Whereas when we were, when I was growing up, I mean my parents didn't speak well my father did but my mother didn't speak any English so we spoke Punjabi so that was there. So, when we went home that was the language that was spoken I mean even continued with my Hindi, you know so I was eleven and had some education when I was India, so I continued Hindi and Punjabi I can read

and write both but with the kids now. They have, we are trying to teach our and they can understand everything but when they are speaking, they are not as fluent. To a certain extent it is our fault that we are not introducing, we're not talking Punjabi at home.

Bobby: I'm gonna ask you a question and then we can hear your poem, Parveen. Are we together as a society are we together in the future?

Kully: With all this going on with Covid and the wars in the world happen I think we try to make togetherness happen but politics and religion and all that stuff separates people.

Parveen: When I was growing up you know we used to hear the news and everything, we never used to have like the faith or you know like first now we getting labelled, you're a Hindu, you're a Sikh, you are this, you are that. I was the chair of Interfaith Wolverhampton for 3 years and I know, I used to say left of the commonalities, not the differences and there's a common strand like in the five pound note or whatever it is these days it's a golden thread that brings together people still say let's look at the commonalities. Like I've been invited to Sheffield, what's his name, the Methodist church and he's been given the world's, really quite a high award and unfortunately I'm not going to be able to go. But he has done, so he was from Wolverhampton and he's done so so well. You know like I said it I don't know it's dividing us more and more and more the media is playing a big sort of role, in every conversation that you hear on the you know Hindus against Muslims, Muslims against so and so and that's what you hear on the media so that future generation. I am afraid that togetherness may not be there as we want because we didn't have any of that when we were growing up so we only knew the love the affection that we had from our families and everything. Nowadays you're so and so the labelling is constantly there for the young generation.

Kully: When we are together with friends and family that's the pure together. It's hard to be together around the world, we want to be together around the world but it's so difficult.

Santosh: Yes, it is difficult however there are a lot of people, half of the world, even more people who want to nurture relationships, who want to build bridges, who want to save Ukraine from the invasion. So there always

will be people out there who will be doing their bit whether through pressure groups or whether through writing poetry, writing articles for the papers, to talk, talk about the benefits of the unity of togetherness so that that and for me it's that good over evil and I think the good will win eventually.

Bobby: Thank you.

Santosh: Thank you.

Parveen: This is one of my poems I wrote that piece of work that was commissioned, togetherness and it's called *Pot of Love*.

"I've loved my kitchen with great zest. Cooking food with love is the best.

This pot of love is praised highly. To feed my chick a hungry family. Come let's indulge in my pot of love.

Don't get the recipes wrong mixed all wrong and the families respect will be gone. When I cook with passion and care my family's love will always be there. Come let's indulge in our pot of love.

In all my childhood I'd sit, observe my Nani Ma stirring love she'd serve each roti, like a full moon piping hot. Accompanied with homemade yoghurt. Come let's indulge in her pot of love.

Family time is special at the table together a feast a meal we waste without endeavour pure ingredient food for the body and soul love like a potion that is served in a bowl. Come let's indulge in our pot of love.

The hours of shopping, preparing, serving the unknown effort the stirring deserving. It's so vital for us all. I make it with respect, no need for cutlery, fingers are just the best. Come let's indulge in our pot of love.

A pinch of patience, a spoonful of laughter additional knowledge keeps all satisfied hereafter, a dash of kindness and a heap of affection. There's no sincere love than my pot of perfection. Come let's finish our steaming pot of love."

Thank you. The word I used there was roti is chappati.

Bobby: Thank you Parveen. Thank you so much. Thank you for being... thank you Parveen Brigue, Santosh Kumari Dary and Kully Kohli. Thank you for joining me today. Thank you. Thank you.



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