

future forgetting fragments

by Alanna Veitch

from the song, I pluck out memories of
the before displaced by
a mother's *need* to
escape—in the dance;
in her three daughters
she raised
from the crack that became
a hallowed chest
of dreams and nightmares
and mostly realities

Her mother only loved her
more because her father was
indifferent
indifferent indifference
an apathetic body to the womb
for, how does one care without car(ry)ing?

She loved
large
perhaps too much so
it undid the I that was she, as she
lay folded up into him
removed of herself
to become
us and no one more

A ghost now
haunts the corners
of her mouth opening
slipping out
into dreams of a
respectable body
but what respect could a woman be given
for blowing apart the house

that held her hostage?
a house that she took part in building
and erasing
to no longer see her-
self in it

Lines erased lay
still, visible
the she she was became
a ghost
of the past that now
she must forget
must forge a path – any!
into the future

Forget the fragments
that pain you
just forget

fragments in relation

Relation never came up. It came
before,
a long wake-
ing of bodies and subjectivities¹

But, relation never came up
nothing to anchor the telling to
not knowing
the fragments pressing together
lacunae² making gaps of
power and
silence

but

What survives out of relation?
What memories take action to service who?²
Who will wake to substantiate the void?
What language
should we use?

Relation never came up
a silence of the care work holding
together the fragments
of stories, w/resting in the shadows^{1,2}

Endnotes

1. Glissant (1997); Sharpe (2016); Siebers (2017); Titchkosky (2007): Relation bears significantly on how words come together—in the poem, in the way bodies are made and remade, in the change of emotion. Relation is aesthetic, a part of the revolutionary thrust forward out of the past that keeps one mourning and w/resting in the shadows.
2. Jayawardane (2022); Morrison (2021); Shildrick (2005); Simpson (2007); Troeung (2022): In the shadows awaits that which is left unattended, leavin

Works Cited

- Glissant, Édouard. 1997. *Poetics of Relation*. University of Michigan Press, USA: Ann Arbor. 1990.
- Jayawardane, M. Neelika 2022. “‘This is not the correct history’: Lacunae, Contested Narratives, and Evidentiary Images from Sri Lanka’s Civil War.” In *Cookie Jar 1 - Home is a Foreign Place*, edited by Pradeep Dalal and Shiv Kotecha. New York, NY: The Andy Warhol Foundation Arts Writers Grant.
- Morrison, Toni. 2021. “The Site of Memory.” In *The Source of Self-Regards: Selected Essays, Speeches, and Meditations*, 233-245. Boston, NY: Alfred A. Knopf.
- Sharpe, Christina. 2016. *In the Wake: On Blackness and Being*. New York, NY: Duke University Press.
- Shildrick, Margrit. 2005. “The Disabled Body, Genealogy and Undecidability.” *Cultural Studies* 19(6): 755-770. doi.org/10.1080/09502380500365754.
- Siebers, Tobin. 2017. “Disability aesthetics.” In *Disability, Space, Architecture: A Reader*, edited by Jos Boys, 57-66. London and New York: Routledge. Original edition, 2006.
- Simpson, Audra. 2007. “On Ethnographic Refusal: Indigeneity, ‘Voice’ and Colonial Citizenship.” *Junctures: the Journal for Thematic Dialogue* 9: 67-80.
- Titchkosky, Tanya. 2007. *Reading and Writing Disability Differently: The Textured Life of Embodiment*. Toronto: University of Toronto Press.
- Troeung, Y-Dang. 2022. “Crippling the Kapok Tree and the Cambodian Genocide.” In *Refugee Lifeworlds: The Afterlife of the Cold War in Cambodia*, 107-134. Philadelphia: Temple University Press.

Alanna Veitch is an emerging disabled poet-scholar currently living in Ka’tarohkwi (Kingston) Ontario. She is pursuing a PhD in Gender Studies at Queen’s University, and has a master’s in health science. Veitch’s work grapples with female embodiment, disability, temporality, crisis, social justice, and hope. She has had the pleasure of performing her poetry at Artfest Kingston, and has had pieces published in *Devour: Art & Lit Canada* and “More than a Gathering,” an anthology from Poets@Artfest 2023. Veitch uses poetry to assemble a self, inviting the reader to reflect alongside her with patience and curiosity.