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future forgetting fragments oublier des parcelles de l'avenir

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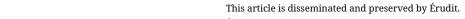
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future forgetting fragments

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
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 herself in it

Lines erased lay

into the future

still, visible

the she she was became a ghost of the past that now she must forget must forge a path – any!

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

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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.