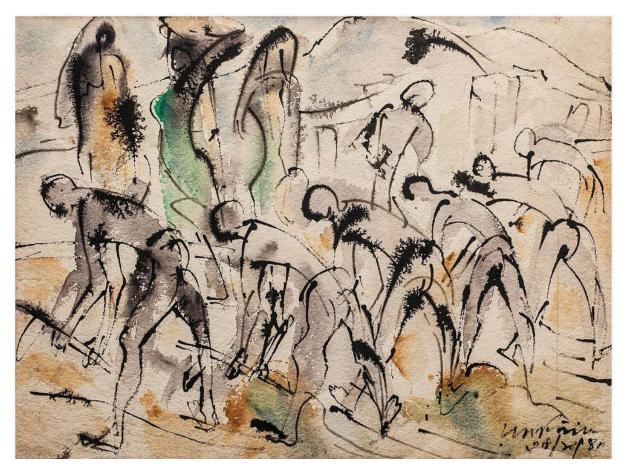
Two Poems

by Ankur Betageri (May 2018)



Untitled, Ramkinkar Baij, 1948

The Brown Colonizer

They are foreign to the nation first because of their origin, since they do not owe their powers to the People; and secondly because of their aim, since this consists in defending not the general interest, but the private one.

-Abbé Sieyès, What is the Third Estate?

In print the colonizer is always white. When he struts the streets, stunning everyone into silence, the brown colonizer is without a name. Whites and Muslims are marauders, he says.

The British Raj was a ghastly age.

A continual textual rain about its injuries creates lightning flashes of white man's menace. And behind this immaculate screen of whiteness the brown vampire's silhouette can be seen sucking off, quietly, the blood of innocents.

When the attacker becomes the postcolonial victim the real victim becomes invisible and the attacker unrecognizable and thus is the brown empire sustained.

You can tell a brown colonizer by what he says: He always asks you to take off the 'western eyeglass' science and reason, he says, are imperialist tools the *Gita*, for him, is the path to liberation and modernity, he croaks, is a western degeneration but if reality is also for him an illusion-web be sure you are dealing with the empire's very head.

Just smile and smile and get away as quickly as you can sharpen your knife, wait for the opportune moment.

The Postcolonial Diva Speaks

It is we, the English-knowing men, that have enslaved India. The curse of the nation will rest not upon the English but upon us.

-M.K. Gandhi, *Hind-Swaraj*

T plug my ears & scream in their faces:

Can the subaltern speak?

Who has the *right* to speech?

Who has the gift of speech?

Who can with speech *mutilate* life & decree orders of silence?

The subaltern cannot speak.

Don't speak to her-you are white

Don't speak to her-you are black Don't speak to her-you are a man I will speak for her lean in your microphones, turn your cameras bring them close to my face, capture my feminine grace admire my handloom saree, my handicrafts necklace-Why aren't you *clapping*? Didn't you notice? -I guoted Hegel in German-corrected a mistranslation of Marx? And my translation of Derri-da-eta asadhoron na? Did you get all the allusions in my essay? Of course, I am not defending sati! What? You read it ten times but couldn't figure out "what I am trying to say"? For one thing: I write to play not to "say" anything-everything there's to say has been "said" by Said, I am here to pro-ble-ma-tize-The speaking for, the power one arrogates to oneself & the power that one must have to do thathow no one does that adequately-other than me-& it isn't merely because of my skin-tone-You see caste & race are completely different-But, nevermind-What is important is that we continue the debates of the Learned Brahmanas in the new environment & carry their legacy forward-not cut ourselves off

from that past because of colonial destruction

but the point is subtle—it is not a vulgar *binary* b/w the oppressor & the oppressed

but the power differential b/w the speaker & the spoken-of

and she is *speech*less because she is *power*less

and because she is powerless she is spoken for, and if she manages to

speak_which she can't, as I told you_but if she somehow
manages to speak

and is heard-then we were wrong about her all the while, she is not a subaltern

coz subalterns don't have agency by definition, if she is to be subaltern

she must not speak-

The subaltern cannot speak-the discursive structure I have created will ensure that now, and if she does it will be called reverse ethnographic nonsense it will not enter discourse, unless of course I hear her thoughts and speak for her, You see, the subaltern is silence embodied, and my speech is her mind unbodied and-understand this well-just because I speak does not mean she *is* do not presume presence, often it's from absence that my speech conjures her image. In short, it's all a play of signifiers-there is no one but me & the text, and *nothing* is outside the text.

Ankur Betageri is a poet, short fiction writer and visual artist based in New Delhi. He is the author of *The Bliss and Madness of Being Human* (poetry, 2013) and *Bhog and Other Stories* (short fiction, 2010). He teaches English at Bharati College, University of Delhi. His poetry has appeared in *Maple Tree Literary Supplement, Mascara Literary Review* and *London Review of Books.*.

More by Ankur Betageri <u>here</u>.

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