

SUTURES
Divya Victor

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e-editions

SUTURES
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SUTURES

from NATURAL SUBJECTS

Sutures at the Picnics **5**

Brace Position **25**

Sutures at the Picnics

for Steven Zultanski's *PAD*

Doe , a deer

now when you pull up you will see the pattern that is created. our goal now is to duplicate the pattern all the way down the wound. notice the pattern that is created. we will continue this stitching pattern over the course of the incision.

a female deer

they solve it when pulls
up they love it when its levers
suddenly hull they solve its pulls
love where it hurls they solve
lulled skin pulled over its eyes
they solve a problem like Maria

a deer, a female deer

WE HAVE DISCOVERED THAT THE NATURAL SUBJECT ENTERS BETWEEN THE TWELFTH AND THIRTEENTH RIB BECAUSE WITH ITS RIBS SPLIT THE CARCASS ALMOST IN QUARTERS THIS BLOSSOM OF SNOW MAKES THIS CUT STRAIGHT AND NEAT BECAUSE THE NATURAL SUBJECT LOCATES THE EXACT PLACE BETWEEN THE RIBS ON THE INSIDE OF THE CARCASS AND MAKES THE CUT ABOUT FIVE CENTIMETERS FROM THE MIDLINE AT THE FLANK OF THIS SMALL AND WHITE NATURAL SUBJECT BECAUSE THE SUBJECT IS BELOVED ALWAYS AS IT IS WHOLLY DRAWN AND WHOLLY QUARTERED BECAUSE THE BLOSSOM FINDS HEREIN THE GUIDELINES TO SLAUGHTER AND THUS THIS SOLVES THE PROBLEM IDENTIFIED IN THE FIGURE BELOW

Ray , a drop of golden sun

our goal now is to duplicate the pattern all the way down the wound. notice the pattern that is created. we will continue this stitching pattern over the course of the incision. now when you pull up you will see the pattern that is created.

a drop

they solve a willow-a-wisp
a clown they solve its levels
hurl they love its throat spills
alive hills they solve it with
a cowbell around its neck they
love it as it stoops to back
they solve it as the wimple
pulls where it hurts they solve
Maria a darling a demon a lamb

stroke lull, stroke heave, solves a problem

WE HAVE DISCOVERED THAT THE FLANK PART OF THE NATURAL SUBJECT SHOULD BE LEFT ATTACHED UNTIL THE BLOSSOMING QUARTER IS READY TO BE CARRIED TO THE CUTTING TABLE BECAUSE THE SNOW SAWS THE BACKBONE IN HALF MAKING THE CUT EVEN WITH THE BUCK THAT WAS MADE WITH THE KNEE TO PRODUCE A SMOOTH AND ATTRACTIVE BELOVED TO THE SMALL AND WHITE END OF THE LOIN BECAUSE IT MAKES THIS CUT FROM THE INSIDE OF THE NATURAL SUBJECT BLOSSOMING IN THE SNOW AND THUS THIS SOLVES THE PROBLEM IDENTIFIED IN THE FIGURE BELOW

Me , a name I call my self

Far

, a long, long way to run

we will continue this stitching pattern over the course of the incision. now when you pull up you will see the pattern that is created. our goal now is to duplicate the pattern all the way down the wound. notice the pattern that is created.

they solve a name I call

they love it when pulls
up they solve a hornet
a headache an angel is Maria
they solve its hull and solve
swathe to lap they love an angel
a headache a girl they love bodies
sodden they love its lever's sudden
hull what they solve is Maria when
it pulls they solve where it hurts

a name I call myself, a problem like Maria

WE HAVE DISCOVERED THAT THE COLORS OF THE LEAN NATURAL SUBJECT AND THE BELOVED NATURAL SUBJECT ARE IMPORTANT CHARACTERISTICS OF NORMAL WHOLESOME BLOSSOMS OF SNOW AS THEY BLOOM AND GROW BLOOM AND GROW FOR EVER BECAUSE MOST DISEASED OR UNNATURAL NATURAL SUBJECTS WILL CHANGE THE COLOR FROM WHAT IS CONSIDERED NORMAL FOR THE WHOLLY DRAWN AND WHOLLY QUARTERED BECAUSE GENERALLY THE COLOR OF THE BLOSSOM WILL BE FROM PURE WHITE TO A CREAMY YELLOW FOR ALL SUBJECTS BECAUSE PINK OR KNEED FAT PROBABLY MEANS THAT THE SUBJECT HAD A FEVER OR WAS EXTREMELY EXCITED PRIOR TO SLAUGHTER AND THUS THIS SOLVES THE PROBLEM IDENTIFIED IN THE FIGURE BELOW

Sew

, a needle pulling thread

our goal now is to duplicate the pattern all the way down the wound. now when you pull up you will see the pattern that is created. notice the pattern that is created. we will continue this stitching pattern over the course of the incision.

a note to follow a needle pulling

they solve a flibbertigibbet when
it plumps up they solve it as it stoops
blunt over they love its riddle Maria is
a child they love its stroke its levels hurl
they solve it when the hull when pulls
up Maria rubs plump loves
flighty as a feather

a teeth pulling thread

WE HAVE DISCOVERED THAT ALMOST ALWAYS TISSUES FROM THE NATURAL SUBJECT IS DARKER IN COLOR BECAUSE AT TIMES THE FAT ON SOME BLOSSOMS FROM YOUNG SNOWS WILL BE DARK YELLOW BECAUSE IT IS NOT UNCOMMON FOR AGED SUBJECTS TO HAVE CARCASSES WITH YELLOW FAT BECAUSE AT TIMES THE SUBJECT WILL SUFFER FROM STRESS PRIOR TO SLAUGHTER AND SIGNS OF THEIR REACTION WILL BE EVIDENT IN THE CARCASS WHERE THE STRESSED BLOSSOM OF SNOW BLOOMING IS KNEED OFTEN NEAR THE RIBS TO PRODUCE DARK CUTTERS IN WHICH THE MUSCLE IS NOT THE NORMAL BRIGHT CHERRY RED BUT RATHER IS DARK RED AND STICKY BECAUSE AS A BELOVED SUBJECT FINDS THE GUIDELINES FOR SLAUGHTER IT IS WHOLLY DRAWN AND WHOLLY QUARTERED AND THUS THIS SOLVES THE PROBLEM IDENTIFIED IN THE FIGURE BELOW

La , a note to follow sew

WE HAVE DISCOVERED THAT WHEN THE PERSON CARRYING THE NATURAL SUBJECT HAS A FIRM GRIP ON THE FOREQUARTER THE SMALL STRIP OF FLESH HOLDING THE QUARTERS TOGETHER SHOULD BE CUT BECAUSE WITH SOME PRACTICE AND EXPERIENCE ONE CAN LEARN TO CARRY A FOREQUARTER EASILY BY HOLDING BELOW THE SHANK SO THAT THE FULL WEIGHT OF THE QUARTER IS ON BECAUSE IT FINDS HEREIN THE GUIDELINES AND THUS THIS SOLVES THE PROBLEM IDENTIFIED IN THE FIGURE BLOOMING BELOW

Tea, a drink with jam and bread

WE HAVE DISCOVERED THAT BECAUSE THEY SEE THE CARRIER'S SHOULDER WHEN IT BEARS THE QUARTERED SUBJECT AND BECAUSE THEY SEE THE CARRIER'S SHOULDER WHEN IT IS CUT DOWN AND FIND HEREIN THE GUIDELINES FOR SLAUGHTER THEY THUS SOLVE THE PROBLEM IDENTIFIED IN THE FIGURE BELOW

Q: “sew—doe—la—far—me—doe—ray—”
Can you do that?

A: sew doe la tea doe ray doe

Q: “sew—doe—la—far—me—doe—ray—”
Can you do that?

A: sew doe la tea doe ray doe

Q: “sew—doe—la—tea—doe—ray—doe—”
Can you do that?

A: sew doe la far me doe ray

they solve a problem like Maria
with jam and bread, jam
and bread, drink with
jam, jam and bread,
drink with jam and bread.

Brace Position

for Sarah Dowling's *Security Posture*

Center head within frame.

I've just returned from fifteen months in Iraq. O come let us adore him, O come let us adore him, O come let us adore him. We are leaving again in March. It's close. I mean I just got back. Three years sixteen days. The kid's just standing there, I'm telling you. O come let us adore him, O come let us adore him. Center head within frame. See Figure Below. I am at like two and a half right now. Afghanistan is totally different over there. Tell me about your relationship with Keith over at Miller Steel. I mean we just got back and soon it will be March. The kid's just standing there, looking at me, straight, like he doesn't even give a damn that I have a gun in my hand and he's holding that piece of chalk. I am asking you if you've ever physically spent time with the man physically, Mike, physically. O come let us adore him. O come let us adore him. I'm saying that he's holding a gun to our head and I don't like doing business this way. I'm asking you to meet with him. Have a drink. Center head within frame. O come let us adore him. Physically meet with him. Mike, if you met with him, I'm saying. O come let us. I mean it'll fly by, family, the kids, Christmas it'll kill all the time I have back here, you know. It'll just kill it. O come let us. I'll be gone. March will be here. Center head within frame. O come, O come. Just standing there, holding it and I'm standing there, holding it. O. O. He's just there, like standing right there with that piece of chalk in his hand. If you physically met with him and had a drink, he wouldn't be holding this gun to my head and we'll be back in business. O come let us adore him, Christ the Lord.

See figure below. O.

See figure below.

traffic

trānsfaecāre

trans

across, beyond, through

faex

dregs, lees, shelter

faec

dregs

face

“

give an account
press to wait
plait the hairs

traffic

raffle

1. rubbish
2. a tangle, as of nautical ropes, canvas etc.

traffic

riff-raff

trans

across, beyond, through

faex

dregs, lees, shelter

faec

dregs

face

“

press to wait
plait the hairs
give an account

refuse, raft, traffic

faec

dregs

face

“

traffic

riff-raff

(bend (thin material) over): bend, crease)

passengers
,
Passengers
(
)
,
(
).
,
passengers
,
passengers
,
passenger
(
)
,
passenger

it was said: please have your boarding pass ready

it was said: please have your destination address filled out

it was said: please keep a copy of these documents for your own records

it was said: please help yourself

a pleat or fold

, as of cloth

, as for flesh

(make the proper arrangement (in a thin material) by bending)

... , but different
(either or)
... ,
(rather both).
... , but rather similar
the other one ,
or between either . If
(), may
...

it was said: please fill out this form legibly

it was said: please stand behind this line

it was said: please call this number if you have further queries

it was said: please keep an eye on your personal belongings

a double over or tremble

, as of cloth

, as for flesh

(give way on a point or in an argument): concede, give in, give way, yield)

,
(
shins
legs
their feet
knees
their feet)
their feet
the knees
their head
their hands
(
arms
). Their elbows
hands
head
head
overhead
hands
back
head,
hand
arms.
their
forearm.
ankles
their hands
their legs
their head
(
,
head
head

it was said: please remain seated

it was said: please wait for your number to be called

it was said: please relax and enjoy the refreshments

it was said: please let us know how we can make your flight more comfortable

a weight or count

, as of cloth

, as for flesh

(fall over): fall over, cease to trade)

brace position, set forward
facing, place
() tucked
prevent bend forward, resting seat
front place hands head, seat
().
brought . prevents flailing arms crash sequence
protects head flying . head
seats prevent collapsing compartments.
brace forward facing seat
, placing hands head,
advised place seat, hand
holding resting head arms.
seat reach advised grab
place hands grab
say forward facing seat
impact (, seat), head risk head
, crash. head help stay
, evacuation crash.

it was said: please place the feet flat on the floor

it was said: please assume the brace position

it was asked: may I see your passport please

a clasp or fastening

, as with cloth

, as for flesh

it was asked: may I see your passport, please

it is carried in a polythene bag, folded twice and a rubber band snapped around it. waists are cinched to stop you from yelling at the dinner table. this fish is terrible. waists are cinched to help you sing before dessert. it is carried in a polythene bag from kumaran silk stores where they buy the sari for midnight mass. a mother's blouse will not fit her every december. every december, the tailor will be summoned to coax the body back into its seams. it is carried in chiffon with the hems of the many yards reinforced with a strip of cotton to help the edges from fraying in the slush. the picture of the bodies is carried in a polythene bag to help the edge of the faces stay flushed to passport sized frame. when they take the photograph you are unaccustomed. at customs, they ask is this your daughter. the custom of the girl child walking ahead with a lamp to welcome the daughter-in-law. without difficulty, the softest batch of brown knees genuflects for this innovative genre. in the photographer's studio, there are vases stuffed with silk flowers. the child dusting these silk flowers is not a classmate. he will not have his khaki shorts ironed for another day of work. his mother's coal iron hisses on a pinafore every tuesday and thursday afternoon. the rapping of the cane and the percussion of scholarship. her husband will sweep our stoop when it is lined with snail trails and pitted with guava seeds. at customs, they ask is this your daughter. they ask if this is the cinched waist walking with a lamp and a protractor.

it was asked: may I see your passport, please

it is wrapped the polythene bag and put in the skirt pocket. box pleats hold. the mango shaped turquoise downward dogs that make this a postcolonial novel. the thicket in the noon before tea. the bus ticket conductor asks is this your daughter. is asked for one point five tickets for one point five subjects. when they take the photograph they say lower your head and look straight at the camera. they say suck in the stomach and compose a narrative so entirely elastic, it embraces the pussing guilt of outsourcing and calling accent-manufacture “a value added service”. this fish is terrible. a mother’s blouse will not fit her every december. every december, the tailor will be summoned to coax the body back into its seams. waists are cinched to make room for an arrangement of a handspan. they ask for the perfection of a midriff and the making of a point five subject. clusters of disappointments gather at the window of a waist. as for we who are unaccustomed at the photographer’s studio.

*if you were asked do you remember this photograph,
you would say I remember being taken somewhere to have it taken.*

Also by Divya Victor:

“gage: iterated” appears in *IXNAY Reader 3*, ed. Chris McCreary & Jenn McCreary. Ixnay Press, Fall 2007.

“gage” appears in *Drunken Boat 10*, ed. Ravi Shankar et al. Summer, 2009.

“The Scene of the Thigh” appears in *P-QUEUE 6*, ed. Andrew Rippeon. Queue Press, Summer, 2009.

“Poses for Furniture” appears in *President’s Choice*, ed. Steven Zultanski. Lil’ Norton Press. Fall 2009.

“Composition Checklist”, forthcoming in *Mandorla 13*, eds. Roberto Tejada, Kristin Dykstra, Gabriel Bernal Granados et al.

Review of Erica Kaufman’s *Censory Impulse* appeared in Fall 2009 *Rain Taxi: Review of Books*. ed. Eric Lorberor.

“‘To call into question. . . to make common’: Sounded Hospitality in Myung Mi Kim’s Pedagogy” collected in *Building is a Process/ Light is an Element* eds. Michael Cross & Andrew Rippeon. P-QUEUE/Queue Books. Fall 2008.

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