

A collage of torn paper and fabric. The central focus is a woman's face with red lips, partially obscured by a hole in the paper. Above the face, a woman's arm is visible, wearing a silver bracelet. The collage includes various textures and colors like red, blue, and brown.

SHEILA MANNIX

female corpse

Smithereens Press

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Sheila Mannix



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female corpse
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smithereens.press@gmail.com

female corpse

for Fiona Mannix

on the sand
one, of course, on a gurney
entertainment a new one into a sink
a teddy bear just been killed
“you, young lady” is just extraordinary

in the morgue
very much dead around her toe
as a noose brandishing a spade
from the judges looking dead
enough

the female corpse
and highly vulnerable)

the company was completely clear
to be sexualised the box office
averaged 116 million

(highly saleable
did double takes in everyday
settings
the genuine poster their own
buttocks
dollars proliferate a dead girl

women's violated bodies reconcile the two are made redundant
of beautiful repose the male victim a dead woman the female body

femininity and mortality murder victim's body in some way 'real world'
itself of everyday misogyny of classic Hollywood uncanny
absence/presence

of popular cinema of her demise the dead body sex and violence
backlash(es) against it attempted murder victim photographed

scrutinised, invaded filmmakers of misogyny us, the audience
the woman's body peek you'd know recollections never imply

of this role controls the narrative shifts in setting can be told
paranoid, weak, irritable and calm presence more powerful

voice guilt or innocence and ambiguity surrounding as hysterical
woman up intriguing possibilities mediated by men voicelessness is

problematized systems of language dominant male discourse the
victim speaks be learned from those around her of 'forensic analysis'

literally, forensic *evidence* listen to photos telling a story speak to us
'real' forensic analysis a corpse features are *memento mori* mortality

vulnerability, mutability sought after skill of the killer read his mind
of the killer catch the killer for the audience these disturbing images

in the latter a fascinating dynamic of other women their own like
a male victim not left home in these texts 'greatest' serial killers

and public life left for her the same pictures *of the Lambs* its
feminist credentials a feminist statement subtext among them

number of reasons peculiarly suspended moment of the film
adopts elsewhere a new sequence CD player starting of the

sequence a pseudo-religious chorale of visual pleasure place
on stage the previous scene at the pictures through a magnifier

through the magnifier of the victim's time and space across their faces
concentration, and deliberation of the images woman visually entails

and battered corpses hideously bludgeoned body on her cheek
on the floor a glossy picture violence, and death of the story

to look away of women's images content is unsettling but virtually
glorified *-away-from-ness* or does she the male gaze test of boundaries

stages of *original enlightenment* by Buddhism well-scholars
are highly explicit: *nature/nuture* thoughts decay fascination

female body
female bodybuilder
female boner
female brain
female buffer
female bukkake
female burger

female camel
female camel bump
female Cameron
female chauvinism
female circumcision
female cock
female cock blocker
female condom
female corpse syndrome
female cottaging

female dick
female dog
femaledogchy
female dog whistle
female dolphin
female don dada
female dong
female douchebag
female driver complex
female drummer
female dump truck
female Dylan

female Eiffel Tower
female ejaculate
female ejaculation
female Elvis
female email
female emo poser
female end
female engineer
female enthusiasts
female face
female farming
female fattening tool

below the surface the driving beats a gigantic hummingbird

Morro da Mina Morro da Mina Morro da Mina

the Animal Game where violence rules the dancer's murder

Of that mediation
Of cultural values
Of scientific enquiry
Of medical progress
Of the gaze
Of female sexuality
Of disease
Of truth
Of anatomy
Of violence
Of death
Of violence

Of science
Of female sexuality
Of gynaecological examination
Of eyes
Of masturbation
Of the novel
Of time
Of femininity
Of his innocence
Of his innocence
Of life
Of surgery
Of female sexuality
Of desire

earliest cinematic experiments

focus shield and
harpe
into detachable elements

Bernini as a showman
of his audience, of the body

dismemberment

language of sensuality in space

reassembled in this, the camera

separate dummy parts embrace infinitely repeatable *trucage*
of cinema itself

and narrative

active male gaze time and

space

of the father originally signified very same truth of it

gazed upon her

attention men competed

raped by

formulation: decapitation = castration

the arts turned into snakes foes embodied terror is
transformed
mitigate its threat the parliament building
deliberately placed in view considered inevitable
from immediate new no longer familiar all heading death
eyes and tongue horror destroys all dignity

head
seems warranted
dust and shadows lens of history
to receive admittance
protective power distracted
to disclose
born to die
temple of anatomy excitement
inside the theatre transcendent significance of the *Fabrica*
during the Renaissance
our gaze and ontological tasks
make-believe around the stage
ever-after jig in a pot

as a machine investigation, a mysterious continent, minute detail

the Cartesian cogito, a recalcitrant substance grasping purpose
of control or analytical system

 cerebral escape been read
and visual culture, her own deconstruction dissected love dolls

Budget Jessica All Foam Body
Complete female Autopsy Body
Jessica Deluxe Female Corpse
Jessica Half Anatomical Stunt Dummy
Putrid Ana
Amy Poseable Dummy
Ana Poseable
Autopsy Scar Brittany
Burnt Judith Mummy
Deluxe Kristina Body
Deluxe Brittany Body
Deluxe Janet Body
Elderly Edith Poseable Dummy
Gutted Brittany
Janet Deluxe Body Form
Jessica deluxe Body Form
Meredith Cadaver
Meredith Dummy
Myra Mains Skeleton
Amy Sitter Dummy

multiple insightful angles folding
on stage. the plays undermine textual
comprehension. a bibliography
rendering of irreverent British
wit. body remains present. playtext it
and analyze 'doing grief work'. asocial
forms of racism. signification
inhabits illiterate costuming.
of Ophelia cast with black make-up.
Hamlet's heroic project rendering
all pretensions thinking about women.
stage Shakespeare's subversive dramaturgy:
 heroic Shakespearean narrative
 of *Antony and Cleopatra* out.

Maddog
I'm just wondering how one can rape a corpse.
Is a corpse capable of resisting advances?
Can you rape something dead?
These are questions that need to be answered.

outoftowner
What does corpse sex smell like?

Esterio
@outoftowner Take a whiff... that is it... you got it

a three-part project offenders on appeal unaltered as poetry
around her neck snap her neck another as poetry

the twenty-first century late last year

from the Web the first-person epic psychotic monologue
but wrapped up read like this tears are shed

foreground its methodology traces

of it / deal about it / painting or sculpture in a gallery or vice versa
turn in poetry weirdness of it in browser windows

of the Web / kitschy *objet*
trouvé it in poems same way again

granted its influence *pre*-Internet poetry
“Kim Kardashian’s Marriage” Web? So what? at all, really

book would contain on Web searches / searches
are based own is added
 whatever I want is toxic now

[sun] / mvua. [rain] into something unique is nothing new
nearly two millennia a sense objective / past their best

than a rupture without the Web being written today
all eras coexist are headed in the digital age

a fashion trend
Artificial Female of Buddhist Truth
hot pocket Alphabetical glitter of carnival
MARY SHELLEY'S *FRANKENSTEIN* : Renaissance to Cyberspace
Props & Dummies on Shakespeare's Stage
100 female corpses Comes of Age
[...] female corpse



Sheila Mannix was selected for the Poetry Ireland Introductions Series 2013. Recent work has appeared in *Tripwire: a journal of poetics* (USA); *ZARF*, *Tears in the Fence*, *Shearsman* magazine (UK) and *gorse* (Ireland). Sheila lives in Cork.

Her website is <https://sheilamannix.wordpress.com/>



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smithereens.press@gmail.com