

BERTA GARCÍA FAET

# Thirteen Theories on the Better Understanding of Birds of Eligible Age

*Translated from Spanish by Kelsi Vanada*

1. The world is the sum of facts and birds.

2. Every proposition has form (or syntax: the profile of a Siberian goldfinch) and content (or semantics: the belly of a Siberian goldfinch).

2.1. The contents of a glass of milk, which could be a human body transmitting songs about birds, are the lyrics of the songs transmitted by birds.

2.2. Form depends on the form of flight.

2.2.1. Let us suppose that thinking is flying and vice versa. Therefore, form depends on mental categories; that is to say, form depends on the structure—without words—of thought and flight.

2.2.1.1. Deaf-mute girls dress in words, or they dress in colorful words, in order to say. They handle these structures delicately, with words.

2.2.1.2. Structure and category are synonyms for skin.

2.2.1.3. The lizard's skin defines the lizard which, in my imagination, lives and clears its throat.

2.2.1.4. That which is specific to birds is not called skin, but that which is specific to the bird I am imagining *is* called skin.

2.2.1.5. In the Cretaceous period, in the mysterious woods of what is known today as China, a bird-lizard I cannot conceive of lived and cleared its throat.

2.2.2. A word is a drop of rain.

2.2.2.1. Drops of rain—which are words—fall diagonally on objects—real, fictitious, hybrid, or blue. Their existence begins, not in the sky (Platonic theory) nor in the real or fictitious object (Platonic theory), but in a baby's tender shaved head.

2.2.2.2. Every word is a bit much.

2.2.2.2.1. It hurts to be a bit much.

2.2.2.3. All language is lingua franca.

2.2.2.3.1. All feeling out is blind feeling out.

3. In all poems a bird appears.

3.1. In all poems, either a bird appears, or the presence of a bird is suggested, which is beyond the image's vanishing point (there is always an image of a crouching swan) and the poem's original framework (every poem, normally, is about lilies).

3.2. If we pause the video of the bird chirping at second 32, just when its beak is fully open, we will recognize a trilateral trapezoid in its fully open beak.

4. A miracle is a fact inexplicable by natural laws.

4.1. Natural laws, which provide for a mixture of vegetable fibers, spiderwebs, and hummingbird saliva to form a hummingbird nest, are a miracle.

4.1.1. Natural laws are not in the world, but in the mental categories through which we see the world. Although it is a miracle that everything, perhaps, holds together.

4.1.2. Category and structure are synonyms for eye.

4.1.3. The eye is not covered with gauze.

4.1.3.1. The eye is the gauze.

4.1.4. The world can be viewed in 2 ways: either panoramically, from a bird's back, or intimately, from a bird's breast.

4.2. All prepositions are lies.

4.2.1. All contrasting conjunctions are mean exaggerations.

4.2.2. Coincidence is a miracle.

4.2.3. Love is a coincidence.

4.2.3.1. I, who could have been a theropod dinosaur, 100 million years before Mary Magdalene, a female eoraptor, for example, or a common swallow, distantly related to the theropod dinosaur, or a black slave dying of asphyxiation in an 18th-century English ship, curled up like a swallow, or a happy flower in some pale field of exhaustion in Castille, the land of slaves of the land, or Adolf Hitler's mother, who cultivated flowers, or the caretaker for a turtle who, in its adventure from sand to shore, is kidnapped by a hungry heron like Hitler, I, who could have been a bonsai, a medusa, a railroad, a diadem, a flake of sleet, a puddle of water or snow, I am myself, here, now, and I caress your hair with my lips.

5. The fear of death is a crow.

5.1. The fear of death derives from having been happy.

5.2. Happiness is a bird adrift on the wing.

5.3. According to Aristotle, birds (which are crows) ought to be domesticated. According to Kant, birds (which are crows) ought to be subordinated. As for me, birds (which are crows) ought to be fed.

5.4. A crow is a mote of shadow.

6. Alliteration is the noise of thinking and flying.

7. Men born without lenses are the most attractive men in the world.

7.1. The stabbed dove is not a victim, but rather a type of dove.

8. Our desire for flurries of sleet and pieces of wildly cut cake has no limit nor texture.

9. When I got sick, I lost 25 sparrows.

9.1. It hurts to be reduced to a thigh or a language.

9.1.1. Birds have neither gender nor nation.

9.1.2. A deaf-mute girl who has no nation, who is insulted by a professor who spreads the greasy remnants of the female gender of the word *bird* across her cheeks, is a deaf-mute girl who will write 2 or 3 poems.

9.1.3. Every poem proceeds from an insult.

9.1.4. Sugar Kane Kowalczyk is a caged bird. The actress who plays Sugar Kane Kowalczyk belongs to an indecipherable species of caged birds that imitate the figures of financial operations.

9.1.4.1. No one knows the actress who plays Sugar Kane Kowalczyk.

9.1.4.1.1. No one truly knows anyone: with equanimity and exactitude, the way Gustave Flaubert got to know his daughter, Emma Bovary, no one truly knows anyone.

10. The blackbird was white until I found a blackbird.

10.1. The substantive is not a summary and does not become one by induction. The substantive is a song (about birds or shooting stars) and proceeds from sleep.

11. The meaning of a proposition is its agreement or disagreement with the possibilities of the existence or inexistence of birds.

11.1. Nevertheless, every proposition runs the risk of not preserving its meaning, if it is repeated too many times.

11.2. Even so, it hurts to say very little.

11.2.1. Contradiction is the Nordic and pre-Columbian weaving of life.

11.3. Agbogbloshie, a suburb of the city of Accra, the capital of Ghana, is the environmental dumping ground for electronic waste from North America and Europe. Immense birds fly over mountain ranges of trash. Immense birds, wrapped in immense clouds of transparent venom, fly over the silhouettes of black and transparent people rummaging for songs and birds in the mountains of trash, at the banks of the Densu River.

11.4. A bouquet of copper and cables and plastic is not a bouquet of orchids.

11.4.1. What do orchids symbolize? What is their relation to the virtue of virtue?

11.4.2. The will to be good is an extremely small eagle.

12. The biography weighs 25 sparrows, but the thought of absence—of biography or lover—weighs a million sparrows.

12.1. To visualize the act of pinching is to write a poem.

12.2. The melted ice cream drying on the floor takes on the form of a dead animal (any dead animal but a bird). And when the sun goes down I have seen how, slowly, it moves.

12.3. The toilet paper soaked in wine does not point to the poems of Omar Khayyám: it points to the pain of transforming myself into a bird.

12.4. The poem never ends.

12.4.1. The poem never ends because no word or proposition can mop up its references.

12.4.2. When it comes to seizing the famous eternity of the instant (a bird's never-ending acrobatics or the tragic death of Marguerite Gautier), music is a superior medium: melody does not scatter categories or structures into the world that it does not possess when not observed (by the deaf-mute girls or, perhaps, by the birds), but it does scatter—and here is its relative advantage—sparks of prickle and thirst.

12.4.3. Melody is prophylactic like a butterfly net.

12.5. We are all cold.

12.5.1. So am I.

13. Please, do not cut me up to keep yourself from falling (from the blue sky, which is certainly sky and which is certainly blue); hold on.

13.1. Hold on to the blue sky, or, in case it falls through, a bird. Remember to enunciate carefully when you talk to it. Be patient and cordial; hold on.