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»We teach them to talk, and they add interest to their gain, talking back in tongues. A dictionary of quotations issues from their beaks, as if they know the secret correspondences between different languages. They conceal their proclamations inside riddles and metaphors, cage-perch orators. In the unexpectedness of their utterances, they are unconscious consciences. They bring a ›Cubist‹ dimension to the round table discussion. They fart, hiccough and cough in the middle of a Mozart aria. They tell old news. They ring up and answer the phone themselves. They amuse, they haunt, characterless, like actors. They stare back, listening.«

(Paul Carter: Parrot, 2016)

Why should
we parrots rely on the signs of others,

sighs of others, what might
our proprietary language look like,

black tongue of the soul, Adamic
propositions (Adam=first parrot)?

What might I look like
squeaking it, petit-four-eyed

featherless biped: whom
might I accost, abandon–

should my glossary lose its gloss,
devolve to some glossolalia,

even a howl-vowl?

(Eugene Ostashevsky: The Pirate Who Does Not Know the Value of Pi,
2017)