

THE LOGIC OF YOO

20

Smoking another Dunhill on the way back from Eros
he wanted to think that he had found it
another such escape from the area of ascertainable facts
how 0 became 1, without addition or treatment,
how Eichmann in the box became
Eichmann in the box & we all watching the drama unfold
and personal responsibility

in *The Harvard Crimson*, next to his paeans for Chicago hotdogs
based on non-specific, hypothetical, abstract assumptions
from the Zeitgeist down to the Oedipus complex:
here was how torture became a technique,
drowning a release from breathing,
grievous pain an antidote to love
so general that they explain and justify
every event and deed

On this Judas chair, Yoo had set his mind,
which in a night of infinite standing
could almost be called relief. Yoo was 21.

Ready with remote pointed at the sweet spot on his TV
the now-ancient '80s movie he watched again & again began to roll,
no alternative to what actually happened
is even considered
the French schoolboys are marched out of the courtyard by the Gestapo,
and no person could have acted differently
*from the way he did act*¹¹

the question is not so much why the Gestapo man
orders their expungement
but why the students, who number many more,
watch & like a dove has been stuffed in their mouths, don't.¹²

¹¹ Italicized passages are from Hannah Arendt, *Eichmann in Jerusalem: A Report on the Banality of Evil* (New York: Penguin, 1994), 297.

¹² The movie referred to is *Au Revoir les Enfants*, directed by Louis Malle.