

BLUFF

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COMMUNE EDITIONS

PURVEYOR OF POETRY & OTHER ANTAGONISMS

Oakland

2018

communeditions.com

MEMORY

TRUTH

JUSTICE

If you throw a stone, it's a punishable offense.
If 1,000 stones are thrown, it's political action.
If you set a car on fire, it's a punishable offense.
If hundreds of cars are set on fire, it's political action.

Protest is when I say I don't agree with something.
Resistance is when I ensure that things with which I disagree no longer
take place.

—Ulrike Meinhof

November 23, 2002

zero two hundred hours

The detainee arrives at the interrogation booth at Camp X-Ray.

His hood is removed and he is bolted to the floor.

Sgt. A and Sgt. R are the interrogators.

The session begins.

Four cards show the past

four the present

and four the future.

The good spade card means stability, luck, security.

The nine of clubs means a job;

a situation.

The queen is a kind woman.

There's a young man, single.

He's next to a diamond card.

There's a romantic project

but it's upside down.

It means there's a problem.

A girl with long hair.

She's upside down too.

You have to be wary of her.

And now the future...

Which is the worst card of all?

The ten.

The detainee refuses to look at Sgt. A

The detainee states he's on hunger strike.

The detainee refused to answer whether he wanted water.

The detainee dozed off during a break.

The detainee goes to the bathroom.

The detainee refuses food and water.

The detainee asks to pray and is refused.

Interrogation resumes

Yo I tell you what I want
What I really really want

So tell me what you want
What you really really want

I'll tell you what I want
What I really really want

So tell me what you want
What you really really want

I wanna huh
I wanna huh
I wanna huh
I wanna huh

I wanna really really really
Wanna zig-a-zig ha

So, political is personal and personal is political, right?

Because when they beat me in order to obtain information
that's political, right?

When they beat me and say they're going after my family
that's political too, right?

When they play recordings of children crying and they say they are my children
that's still political, right?

So what's the difference?

Where do we draw the line?

In 1969 Kate Millet defined politics as
a set of stratagems designed to maintain a domination system.
She was talking about power structure relationships,
about how one group of persons is controlled by another.
A type of *herrschaft* in the saying of Max Weber;
a relation of dominance and subordination,
a dialectic of master and servant.

A man and a woman stand in front of the Oracle.
They're waiting to hear the words that will shape their destiny.
They're somehow waiting for a command inasmuch as we know
the words of the Oracle are a sacred truth
and truth is almost always unbreakable.

This doesn't occur in the void;
the manner we conceive the way in which
a system of power is maintained and reproduced
is about to be broadened.
It'll be enlightened.

What kind of words do people need to hear
to be mobilized as a collective entity?

Certain spheres of life
are just centers of domination
and the way oppression is experienced
plays a fundamental role in favoring the political reinterpretation
of our own existence.

*There are two sisters:
one gives birth to the other
and she, in turn, gives birth to the first.*

Who are these two sisters?

Standing in front of the Oracle I realize that:

my body is my temple
my body is my fortress
my body is just a shell
my body is my weakness

Standing in front of the oracle I realize
these words are not
about the past, the present or the future.

These words are about a certain kind of certainty
or even better
they're about the complete lack of it.

A black silhouette of a person's back, centered on a white background. The silhouette is filled with white text. At the top, there are five 'X's. Below that, there are four 'X's. Then, the question '¿ME OLVIDASTE?' is written in a bold, sans-serif font. At the bottom, the words 'SI' and 'NO' are separated by a horizontal line.

XXXXX

XXXX

¿ME OLVIDASTE?

SI — NO —

Ubi sunt...

¿Dónde están?

Four and a half months
In the silent wing
Four and a half months
in the silent wing

Shut in a white box
Under the constant neon
Being whitened in a box
Under the silent neon
Boxed in the white neon
Of the silent box
Under the constant wing

Silenced in the white
Under the white wing
Of the constant box of neon

In the white of the silent box
In the silence of the white box
In the constant silence
In the constant white
In the white of the white box

Your head starts exploding
Your skull is about to split
Your spine is drilling into your brain
You are pissing your brains away

In the white of the silent box
In the silence of the white box
In the constant silence
In the constant white
In the white of the white box

—Adrian Mitchell

So where the fuck was I

I was...

I was in the 2-1-5

I was in the woods

I was in the wrong place at the wrong time

I was sick

I was in love

I was in shit

I was in Dixie

I was in Centralia

I was in trouble

I was not where I thought I was

I was lost

I was on my knees

I was handcuffed

I was blindfolded

I was isolated

I was in Delta

I was in Echo

I was in Iguana

I was in X-Ray

I was in NO

I was lost

I was blind

I was beaten...

These fragments I have shored against my ruins: (T.S.E.)

The past is always tense (Z.S.)

The past is never dead: it's not even past (W.F.)

**Four cards are showing the past
but what exactly is The Past**

What it was
What is gone
What has already been

What we regret
What we repent
What won't happen again

In Spanish we say *pasado* when the food is ruined,
when it has lost freshness or
the optimal condition to be eaten:
estos tomates están pasados
means this food is off,
is overdone, overripe.

The Past here sounds more like a lost opportunity.
You could've done something so simple as to eat a fruit,
but you didn't
and now it's too late because time has run over it.

It also means worn, like *está pasado*,
this material is tattered and tears easily
or when the beauty is gone, and faded or
when you're too drunk like *estoy pasado*:
I'm out of my box.

At the entrance of the cave you can see the silhouette of a man.

Who is this man?
What is he doing?

Here, pick another card.

Just as you supported and carried out a policy of not wanting to share the earth with the _____ people and the people of a number of other nations—as though you and your superiors had any right to determine who should and who should not inhabit the world—we find that no one, that is, no member of the human race, can be expected to want to share the earth with you.

This is the reason, and the only reason, you must hang.

—Hannah Arendt

El Colgado (The Hangman)

Sacrifice meaning Letting Go meaning Surrendering meaning Passivity
 Suspension meaning Acceptance meaning Renunciation meaning Patience
 New point of view meaning Contemplation meaning Inner harmony
 Conformism meaning Non-action meaning Waiting meaning Giving up

Some times we can see where he's hanging from
 Some others we just can't
 Some times both legs are pointing at the sky
 Some others one leg is crossed behind the other
 Configuring something like a crucifix

Which is a curious thing because
 At the end death by crucifixion is also
 A death by hanging

Some times the body is straight
 As if the man was pretty comfortable in that position
 And some others he seems to be twisting and contorting
 As if the pain was unbearable

Most of the time his face looks at peace
 Most of the time his face resembles the face of a holy person

There is even a halo around his head
 A small sun, illuminating improbable possibilities

There is a very curious one:
 The guy hanging plays the violin upside down
 with a smile on his face
 His head looks like the head of a deer
 And a pocket watch is hanging out of his vest
 He is hanging from a vine

There's something very unsettling about people hanging
Think about Chicago martyrs
Think about Strange Fruit

Think about those guys hanging from the bridge
in Ciudad Juárez in Nuevo Laredo in Sinaloa

I wonder how this particular one could be any better
I wonder how this image can convey any words of good omen

So I've been questioning the cards
in the same way an interrogator
would put the question to any prisoner

Hoping to get some answers

I'm not using any particular approach
for the matter of effectiveness

I'm just wondering about the mystery
and beauty of the process

You just lay an inquiry
and begin to read the ambience
like small and delicate signs
the contained gestures
the way the oracle blinks, the pace of respiration
you see, everything is in the details
the way cards lie on the table
what characters are depicted there
what numbers shine next to them

You see
I'm just trying to elicit facts
I'm just trying to gather some data
news, intelligence, information

They say the best decisions
are the informed ones

That's all I want
That's all I need

to be able to make better decisions

for the sake of our future
for the safety of the nation

Explanation of Purpose

This manual cannot teach anyone how to be a good interrogator. At best it can help readers to avoid the characteristic mistakes of poor interrogators.

Its purpose is to provide guidelines for interrogation and particularly the counterintelligence interrogation of resistant sources.

Designed as an aid for interrogators, it's based largely upon the published results of extensive research including scientific inquiries conducted by specialists in closely related subjects.

There is nothing mysterious about interrogation. It consists of no more than obtaining needed information through responses to questions.

As is true of all craftsmen, some interrogators are more able than others, and some superior skills may be innate.

But sound interrogation, nevertheless rests upon the knowledge of the subject matter and on certain broad principles that are not hard to understand.

Bluff

some players never bluff

after you figure out
who they are
playing against them is easy

other people are habitual bluffers

no easy answers exist
concerning players who bluff some
but not all of the time

opponents who bluff some of the time
are better players than those found at either end
of the bluffing spectrum

better players of course
can keep you guessing about
whether they're bluffing or not
and when you're forced to guess
you will be wrong some times

that's just the way it is

of course, you may be able to pick up a tell
(a revealing gesture)
and know when your opponent is bluffing,
but that's unlikely in most cases

the sad truth is
players who keep you guessing
are going to give you much more trouble
than predictable opponents

So let's define trouble

Let's define revealing gestures:

a voice projecting tension
a voice projecting fear
a dislike of certain topics

The subject's mouth
as a rule is notoriously
more revealing than the eyes.

Gestures and postures
always tell a story

A posture is like
a physical image of the tension

A dry mouth denotes nervousness
A ruddy face is an indication of anger
A cold sweat is a sign of fear and shock

A pale face usually shows
the interrogator is hitting close to the mark

A slight gasp or an unsteady voice
may betray the subject

AN INTERROGATION IS NOT MERELY A VERBAL PERFORMANCE:
IT IS MOST OF ALL A VOCAL PERFORMANCE