

Narrative Mode and Fiction
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Lecture - 39
Short Story in the Modern and Post-Modern Era -IV

Good morning, welcome back to the lecture series on narrative mode fiction a short story in the modern and postmodern era. So, today we are going to start with a new author and a new story we are going to study Julio Cortazar and his short story *House Taken Over*. So, Julio Cortazar as a way of knowing the background of the author he was born in Belgium where his parents were involved in Argentine diplomatic work.

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Julio Cortázar

- Julio Cortázar was born in Belgium, where his parents were involved in Argentine diplomatic work. As a young child, he lived in Belgium, Switzerland, and Spain before moving to his parent's home country, Argentina. Cortázar first worked as an elementary school teacher and completed coursework in languages and philosophy at the University of Buenos Aires. During this time, he published a collection of sonnets, a play, and several short stories. He continued to teach at several elementary schools and eventually as a Professor of French Literature at the National University of Cuyo, though was forced to leave his role upon pressure from the Peron regime.
- He eventually emigrated to France in 1951, where he continued to live, though he travelled broadly until his death in 1984. Most of his major works were published during his years in Paris, including short story collections like *Bestiario* and novels like *Hopscotch*. Though he lived in France, Cortázar was deeply invested in the politics of Latin America, renouncing fascist and military dictatorships and supporting communist and socialist movements in Argentina, Chile, and Cuba.

As a young child, he had lived in Belgium in Switzerland and Spain before moving to his parents' home country in Argentina. Cortazar first worked as an elementary school teacher and completed coursework in languages and philosophy at the University of Buenos Aires. During this time, he published a collection of sonnets, a play, and several short stories. He continued to teach us several elementary schools.

And eventually he became a professor of French literature at the National University of Cuyo, though was forced to leave his role through pressures from the Peron regime. And we find the mention of the Peron regime in the story that we already discussed today he eventually migrated

to France in 1951 and there he continued to live although he travelled broadly until his death which happened in 1984.

Major works created by him were published during his years in Paris, including short story collections like *Bestiario* and novels like *Hopscotch*. Although he lived in France, Cortazar was deeply interested in the politics of Latin America and he renounced fascism and a military dictatorship and supported communist and socialist movements in Argentina, Chile and Cuba. Now when we talk of a house taken over before we enter into the textual discussion.

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'House Taken Over' by Julio Cortazar

- He is considered one of the most innovative and original authors of his time, a master of history, poetic prose and short story in general and a creator of important novels that inaugurated a new way of making literature in the Hispanic world by breaking away from the classical moulds through narratives that escaped temporal linearity.
- Written in 1946, during a time when Argentina was in political turmoil, Argentinian author **Julio Cortazar** created the short story "*Casa Tomada*" (English: "**House Taken Over**"). The short story was later published in a literary magazine called *Los Anales de Buenos Aires*, a literary magazine edited by Jorge Luis Borges, and later included in his volume of stories *Bestiario*.
- The story follows the narrator, a 40-year old Argentinian man, and his sister, who live together in a house they inherited as a family heirloom. It follows these characters through their mundane day-to-day tasks until one day, an unknown entity takes over the house and forces the narrator and his sister out of their home.

We have to understand that Cortazar is considered as one of the most innovative and original author's of his time he is a master of history of poetic prose and short story in general and the creator of important novels that inaugurated a new way of making literature in the Hispanic world and this new way of writing literature involved breaking away from the classical modes through narratives that escaped temporal linearity.

So, it was experimenting with a temporal you know a temporal movement of events it was experimenting with the movement of events in time. Written in a 1946, during a time when Argentina was in political turmoil Julio Cortazar an Argentinian himself created the short story *casa Tomada* in English it means House Taken Over. The short story was later published in a

literary magazine called *Los Anales de Buenos Aires*, a literary magazine which was edited by Jorge Luis Borges.

And later he, this was included in his volume of stories *Bestiario*. The story follows the narrator, who is a 40-year-old Argentinian man, and his sister both the brother and the sister being unmarried and who lived together in a house that they have inherited as a family heirloom. It follows these characters through their mundane day to day tasks until one day, some unknown entity they mentioned as the reckoning entry in the story.

So, they come and take over the house and force the narrator and his sister to leave the house. The house they are not thrown out of the house but they quit the house and hence the title house taken over.

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Historical Context of 'House Taken Over'

- The old, but spacious, inherited home resides in the town of Buenos Aires, which is the capital of Argentina. The time period in which this short story takes place is not specifically known; however, it is sometime between 1939 and 1945, before the end of World War II.
- "House Taken Over" is regarded as an anti-Peronist literary work. Peronism refers to the regime of Juan Peron, the president of Argentina from 1946-55. Peron rose to power after a military coup in 1943 and his tenure as president was considered as a military dictatorship, where violence and manipulation were employed to maintain political power. The Peron administration was known for its nationalist and isolationist values, focusing on the people and concerns of Argentina and repudiating foreign affairs and influences.

The old, but spacious, mansion like house inherited home resides in the town of Buenos Aires, which is a capital of Argentina. The time period in which the short story takes place is not specifically known however it should be sometime between 1939 and 1941 it should have been you know written some time or the setting must be sometime between 1939 and 1945 before the end of the second World War.

House Taken Over is understood by critics as an anti-Peronist literary war. And Peronism refers to the regime of Juan Peron, the president of Argentina between 1946 and 1955. So, Peron had risen to power after a military coup in 1943 and his tenure as a president was considered as a military dictatorship where violence and manipulation were employed to maintain political power. The Peron administration was known for its nationalist and isolationist values.

So, it was a very inward-looking regime where people were focusing mainly on the concerns of Argentina and Argentinians and not you know they were not interested in fact they repudiated the foreign affairs and influences it was a very parochial kind of regime. So, house taking over is most critical of this aspect of Peronism is mirrored in the narrator and his sister Irene's compulsion to ultimately evacuate the house.

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House Taken Over

- 'House Taken Over' is most critical of this aspect of Peronism, which is mirrored in the narrator and Irene's compulsion to isolate themselves from the world outside their own home and flee from the unknown. This story was published in 1946, the same year Cortázar was pushed to leave his professorship at the National University of Cuyo by Peronist interests.
- "House Taken Over" and many of Cortázar's other writings belong to the magical realism movement. Magical realism incorporates elements of realism alongside the fantastical or surreal, and many trace its roots to Latin American writers of the 20th Century.
- Other examples include Isabel Allende's *House of the Spirits*, Gabriel Garcia Marquez's *One Thousand Years of Solitude* and *In the Time of Cholera*, and Jorge Luis Borges' *The Aelph*. This style of fiction has spread widely in the last century. Notable works such as Toni Morrison's *Song of Solomon*, Haruki Murakami's *Wind-Up Bird Chronicles*, and Salman Rushdie's *Midnight's Children*.

Before that we see that they isolate themselves from the rest of the world the ongoing outside of their own home they have no cognizance of what happens outside of the home they have restricted themselves physically and mentally to that inherited mansion. And in the end, they are freeing from the unknown. This story was published in 1946 the same year when Cortazar was pushed to leave his professorship at the National University of Cuyo by Peronist interests.

So, a house taken over and many of Cortazar's other writings belong to the magical realist movement the magical realism movement and here is as we know and as we are going to talk

further on magical realism you know incorporates elements of realism alongside the fantastical and the surreal, and many trace its roots, the roots of magical realism to Latin American writers of the 20th century.

Other examples of magical realism include Isabel Allende's *House of the Spirits*, Gabriel Garcia Marquez's *100 years of solitude and in the time of cholera* or George Lewis's *The Aelph*. And so, forth this style of fiction is spread widely in the last century we have a number of notable works you know produced you know as part of this genre such as Tony Morrison's *Song of Solomon*, Haruki Murakami's *We wind up bird Chronicles* and Salman Rushdie's *Midnight Children*.

So, there are two main round characters in the story round or we could call them flat characters because they are not moving in time, they are not a metamorphosis in time.

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House Taken Over

- There are two main round characters: the narrator, who is the unnamed 40-year old brother, and his adult sister, Irene. Aside from these two characters, there is arguably a flat third character, which is just a mysterious entity referred to as "they."
- The story begins in a realist manner and it slowly introduces a scene in which natural laws are distorted. The mystery that revolves around what those entities are is largely left up to interpretation, allowing the genre of the story to vary from fantasy to psychological fiction to magic realism, among others.
- Among the resources that are frequent in Cortázar's story, graphic signs (such as parenthesis) are used to reflect censorship. The writer based the house on one located in the city of Chivilcoy in the Province of Buenos Aires, which can still be found in the streets Suipacha and Necochea.

They are you know almost timeless characters frozen characters in the story there is no becoming of these characters the narrator who is an unnamed 40 year old brother, and his adult sister named Irene. And aside from these two characters there is you know there is or there are arguably at least one or more characters at least one third character in the story which is just the this mysterious entity that is recurrently referred to as they.

So, the story begins in a realist manner and it slowly introduces a scene in which natural laws are distorted. The mystery that revolves around what those entities are largely is left to the interpretation of the readers. So, the mystery around the entity the singular or plural entity they is never quite unravelled it is left to left up to the reader's interpretation and imagination. And it allows the genre of the story to vary from a fantasy to psychological fiction to magical realism.

And it incorporates other elements as well you know elements from other genres as well. So, and it incorporates you know elements of other styles of writing as well. Among the resources that are frequent in Cortazar story graphic signs such as parenthesis or after thought is one which is used as a way of reflecting censorship. During his period the writer based the house on one located in the city of Chivilcoy in the province of various areas which can still be found in the streets of Suipacha and Necochea.

So, it is a brief but a very constructed kind of a tale that we have in house taken over. The story is noteworthy for what it does and does not reveal very consciously. The narrator's attention is too much into the mundane details and the details that we get regarding eating, sitting, knitting are astounding. Particularly when we see that in contrast the more important details such as who is they, who are they already that have ushered into the house.

And which remains unaddressed is kind of striking to the reader. So, the reader is exposed to too many mundane ordinary acts which could have been you know summed up in a paratrooper. So, whereas the reader so where is you know some important things are not brought to light such as who is that have already infiltrated into the house who live and who have occupied one part of the house.

The lack of a seemingly important more you know emergent description and discussion lends the story and adds to the story a kind of ambiguity and mystery that allows for numerous interpretations. So, there is room for numerous ways of understanding the story.

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House Taken Over

- It is a brief but carefully constructed tale. The story is particularly noteworthy for what it does and does not reveal. The narrator's attention to mundane detail is astounding, particularly when seen as a contrast to the details that remain unaddressed. This lack of seemingly important description lends the story an ambiguity and mystery that allows for numerous interpretations.
 - In this sense, the story itself becomes as spacious as the house in which it is set. Certainly, despite its brevity, the plethora of critical interpretations of "House Taken Over" illustrates that it is a story potentially filled with ideas.
 - For instance, Amanda Holmes notes in her explication that "some of the most prominent analyses of this story by literary scholars see the experience of Cortazar's characters as similar to that of Adam and Eve in the Garden of Eden ... a baby in the mother's womb ... excrement in the intestines of the body ... or the bourgeois elite in Peronist Argentina."
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In this sense the story itself becomes as spacious as you know sprawling as the house itself in which it is set. Certainly, despite it is a brevity, the plethora of critical interpretations of house taken over illustration it is a story potentially filled with a lot of symbols and a lot of ideas that definitely kind of supersedes the ordinary descriptions that the story is rife with. For instance, Amanda Holmes notes that some of the most prominent analysis of the story by literary Scholars see the experience of Cortazar characters as similar to that of Adam and Eve.

In the Garden of Eden, a baby in the mother's womb excrement in the intestines of the body or the bourgeois in her honest Argentina, unquote.

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House Taken Over

- Marta Morello-Frosch discusses the adept use of understatement that pervades the story. She finds that "there is no editorial comment on the events narrated ... no matter how bizarre they may be." While this remarkable reticence leaves the reader to speculate, it is also a hallmark of the magical realist style. Still, the narrator's and Irene's reticence is pertinent. Not only do they avoid commenting on their situation, but they also avoid acting on it.
- Morello-Frosch adds that "there is often a great effort on the part of the characters toward trivializing the extraordinary or bestial events they are called upon to endure." In addition, Irene and the narrator continue their lives as if nothing has happened. Certainly, as Morello-Frosch comments, "they insist on trying to keep up an appearance of routine in the presence of 'the beast' which may lie within them or haunt them without even making itself visible."

Marta Morello Frosch discusses the adept use of understatement which pervades the story. So, Frosch finds that I quote there is no editorial comment on the events narrated no matter how bizarre they may be the events are just there unquote. So, while this remarkable reticence lack of description leaves the reader to speculate it is also a hallmark of the magical realist style. Still the narrators and his sister's reticence lack of explanation from their end is a pertinent.

Not only do they avoid commenting on, they on their own situation but they also avoid acting towards it acting on it. So, they are cognizant of the fact that some are unknown they have already occupied one part of the house but that is part of a normal conversation between the brother and the sister they do not do anything to prevent it to stall it or there is no resistance from their end which might strike the reader.

So, Morello Frosch add further that and I quote there is often a great effort in the part of the characters towards trivializing the extraordinary bestial events they are called upon to endure. One might wonder how people can be so non cadent towards the fact that a part of their house has been occupied by some outsiders that they do not event know. The no name you know people that have infiltrated.

Additionally, Irene and the narrator continuing their lives as if nothing has happened. As Morello-Frosch comments, I quote they insist on trying to keep up an appearance of routine in

the presence of the beast which may lie within them or haunt them without even making itself visible. So, they are trying to keep up an appearance of normalcy a facade of normalcy awareness you know inwardly nothing is normal.

There has been some you know there has been some rupture some disruption and so things are not all the same but the everyday language maintains the sanity and the sameness the normalcy through their ordinary acts and you know their existence.

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House Taken Over

- Even the narrator seems to indicate as much when he declares, "We were fine, and little by little we stopped thinking. You can live without thinking." The siblings begin to have trouble sleeping. This small detail seems to indicate that things are not quite as normal as the characters pretend.
- Yet another interpretation describes "House Taken Over" as a work of metafiction, that is, a fictional story about fiction. Holmes finds this to be the case given the mysterious elusiveness of the invasive "they."
- Holmes states: "These unidentified subjects represent Cortazar's perception of fiction as a language that reaches beyond conventional communication." She adds, "Without a specific referent, the 'they' or the 'he/it' remain in the realm of the language of fiction for the reader. Cortazar creates a sense of the unnamed entities for the reader, ushering in an uneasy aura surrounding them."

So, even the narrator seems to indicate as much when he declares so the brother sees in the story, we are fine and little by little we stop thinking you can live without thinking. They are not talking about the encroachment after point they are not even thinking of the encroachment. They have detached themselves from a part of you know a thriving reality and they buy a part of the house they do not go visit that part of the house they might be found dead going there.

So, I mean they dare not go to the other side of the house the siblings begin to have trouble sleeping however. This small detail seems to indicate that things are not quite as normal as the first appear to the reader or as the characters pretend things are so, it could be a work of metafiction according to several critics that is a fictional story about fiction. Amanda Holmes finds this to be the case given the mysterious elusiveness of this invasive entity referred to as they.

Holmes states and I quote these and these unidentified subjects represent Cortazar's perception of fiction as a language that reaches beyond conventional communication, unquote. Further she adds and I quote her without a specific reference the they or the he or it remain in the realm of the language of fiction for the reader. Cortazar creates a sense of the unnamed entities for the reader ushering in an uneasy aura surrounding them.

Although they are apparently leading a very cosy very mundane life knitting sitting in a sofa and eating their supper. And it is also very indulgent life which has no change no variation. One wonders why there is so much of description about things that could have been you know mentioned in a couple of sentences whereas no curiosity or no delving into who the unknown entities are that invaded the house.

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House Taken Over

- The reader empathizes with the characters who fear...these beings without stable referents." A metafictional interpretation here is entirely apt given the work's literary/historical context. Cortazar's literary benefactor, Jorge Luis Borges, was a metafictional writer. Both Cortazar and Borges owe their style to the heritage of magical realism.
- The narrator and Irene's self-constructed purgatory can be traced in terms of the clash between the colonial and postcolonial world. For instance, the siblings insist on living in a colonial world despite the fact that Argentina is a postcolonial country. The house itself is a strong indicator of this. It is European in construction: a large sprawling manor with numerous wings. However, it is also antiquated. Too big for its purpose, it stands mainly to oversee the final days of the family line.

So, the reader emphasizes with the characters who fear these beings without a stable referents. The fluidity about them we are coming more into that discussion. A metafictional interpretation here is entirely apt given the works literally or historical context. Cortazar's literary manufacturers such as Jorge Luis was a metafictional writer. Both Cortazar and Borges owe their style to the heritage of magical realism.

Now the narrator in the story and his sister Irene's self-constructed purgatory can be traced in terms of a clash between the colonial and post-colonial world. They have their own isolated niche where they exist completely non-callant, indifferent and unaware of the going on in the larger society. For instance, the siblings insist on living in a colonial world the house itself is a remnant from the colonial existence the and despite the fact that Argentina is at the present time postcolonial country.

So, the house itself is a strong indicator of their anachronism, they are anachronistic they are remnants of a time from the past. It is the house is a European construction like I said a large sprawling mansion a manner with numerous wings. However, there is sign of antiquity and a decadence. It is too big for the purpose of two people it stands mainly to oversee the final days of the family line.

So, we could treat this story as you know these two characters the brother and the sister being symbols, they stand for a kind of aristocracy that is coming to an end. So, as a marker of their decadence they are reaching an end they are not married so they are not going to have children they have no future aristocracy the colonial hangover the colonial lingering's relics from colonial past. Do not have a future in the present-day Argentina which is all about postcolonial values and so they are two fixated with their.

So, we know that any hegemonic meaning is fixated with some permanent signifiers some permanent significations. So, for example these the siblings are part of aristocracy part of colonial heritage they carry that those values with them. And so, they cannot deal with fluidity with a disruptive meaning with double meanings with multiple you know significations that the invading force as understood through they imply.

So, they cannot face up to they, they is the new emergent meaning it has class dimension once again and maybe they are so antiquated they are so anachronistic the narrator and his sister. That they cannot come to terms with the new day and they are so you know they are too overpowered they cannot resist the furthering the occupation of the manner by the day. There are two disempowered to conflict with the unknown they.

They are afraid of the unknown this is the peroneal regime this is very much symptomatic of the peroneal regime which was like I said earlier very parochial very narrow and inward looking not interested in foreign affairs. And this is also the symptom that we find echoing in the brother and the sister which has no future something that is going to hit the dead end.

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House Taken Over

- In Holmes's interpretation, the narrator's abundant descriptions of the house (and the work conducted to maintain it) seem far more significant than they initially seem.
- Holmes remarks: "As the vehicle for nostalgia, the architectural styles of the fictional buildings come to represent divisions between past and present, as well as between private and public space. The imposition ... of some inexplicable Other on the individual residence probes the concept of home ... underscoring the inescapability of the city's impact on the lives of its inhabitants and questioning the nature of the walls, both architectural and linguistic, that separate Self from Other."
- In other words, the house (representing the past) separates the siblings from the city (representing the present). Holmes states exactly that, finding that "although at home in this limited space, the siblings seclude themselves from the contemporary experience of the city. As a result, they live as outsiders surrounded by a city that understands a modern reality very different from theirs." Thus, "it is this city that finally expels them from their home."

So, the in I mean the Holmes interpretation, the narrator's abundant descriptions of the house and the work conducted to maintain this house seem far more significant than they initially seem. According to Holmes I quote as a vehicle for nostalgia, the architectural styles of the fictional buildings come to represent divisions between past and present as well as between private and public space.

The imposition of some inexplicable other on the individual residents proves the concept of Holmes what continues to be defined as whom has the meaning of whom changed with a changing regime a changing worldview and reality. Underscoring the inescapability of the city's impact on the lives of its inhabitants and questioning the nature of the walls both in the architectural sense as well as in the linguistic sense a wall that separates the self from the other.

In other words, the house which is a remnant which is a representative of the past separates the siblings from the city which is the current the contemporary. Holmes states exactly that finding

although at home in this limited space siblings seclude themselves from the contemporary experiences of the city. As a result, they live as outsiders surrounded by a city that understands a modern reality which is very different from theirs.

So, what is inside the home and what is outside the home are starkly different you know temporalities we could say starkly different realities, thus starkly different existences. So, the inside the home is a completely different world view different outlook from how the outside has emerged transformed and become the process. So, the brother and the sister without any children without a lineage to continue are hitting a dead end because they cannot match up to this metamorphosis to this social transformation, they cannot modernize them.

So, they cannot update themselves and hence they are more rebound they are decay. So, as a result what we see is that the after a point in fact the home becomes the outside as it is invaded by the day and they are progressively moving towards their wing, the wing where the brother and the sister inhabit one understands the house. So, the outside has already encroached into the house the other has become part of the house.

And they their own space is diminishing the past way of living the past style of living is collapsing basically. They are surrounded by the city till the city becomes part of their own home. It is this city that finally expels them from their own home like Holmes interpret.

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House Taken Over

- This thematic interpretation is one of the more salient, particularly when one examines key textual clues, such as the architectural style of the home, its location, and the direction from which the mysterious “they” overtake the house. For instance, “the connection between the fictional architecture of the home and that of the real Buenos Aires of the time-period, as well as the location of the home in the city create a caricature of the contemporary urban political scene,” Holmes finds.
- Holmes states that “the authority that controls the siblings supernaturally haunts their private space, scaring away the unproductive urban elite. This scenario parodies a Peronist Buenos Aires, it also underscores Latin American debates concerning the role of Europe in post-colonial space.” Put simply, the siblings’ leisurely lives where effort to merely keep up life becomes lesser and lesser, living off land produce by tenant farmers on their land holdings, are part of a colonial lifestyle that has since grown antiquated. Like the house, the siblings’ very lives are relics. Modernity and progress will ultimately overtake them.

So, this thematic interpretation is one of the more salient, particularly when one examines key textual clues, such as the architectural style of the home, its location and the direction from which the mysterious they are coming to overtake the house for instance. The connection between the fictional architecture and that of the real Buenos Aires of the time period, as well as the location of the home in the city create this caricature of the contemporary urban political scene according to Holmes.

So, we see that they have an indolent life they live off produce that come from the lands owned by their ancestors. They are not working towards making a livelihood they do not work they just get some produce sent to them which is also a mark of aristocracy. They are leisurely life their indolent lives have become very out of context with the current state of affairs.

They do not put up any effort to own to kind of make sense of the fact that they possess such a large manner. Whatever what are they doing instead of I mean except for the fact that they belong to lineage a certain lineage what have they done to deserve such a large manner they are not you know working towards to us earning it. They do not earn that manner and so their leisurely lives make them more and more inadequate to the manner where they have forever live where they were perhaps born and where they grew up.

So, the effort to mainly keep up life becomes lesser and less so this is also sign of decadence where they after a point they do not want to cook two meals they want to cook once and eat the cold dinner at a point. And they want to live off land produce that are sent by the Italian farmers on their land holdings and this is the colonial lifestyle they are enjoying which is a thing of the past and it has grown very very antiquated.

Like the house the siblings very lives lazy indolent lives that are almost taken for granted they do not pay anything to maintain that life it has become a relic in itself. Modernity and progress in the changing society will ultimately engulf and overtake such a life.

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House Taken Over

- As previously mentioned, the actual location of the house is also important. The narrator notes that the library abuts the Rodríguez Peña, an actual street in Buenos Aires.
- The detail does place the house in a fairly concrete geographical location. More importantly, it also places the house's location in a historical context that adds further meaning to the story's events. The street's namesake was a soldier who fought for Argentina's independence from Britain. This detail further underscores the postcolonial implications in "House Taken Over."
- The street's location at the back of the house is also remarkable given that, as Holmes points out, "the invading Other moves from the back to the front of the house, or from the section that locates the story in the 'real' Buenos Aires outside the text to the part that remains anonymous and must be imagined without any 'real' referent." "Buenos Aires intrudes into the siblings' Europeanized [not to mention fictionalized] haven."
- The story is thus a commentary on anachronism, decadence of landowning elite class bearing the feudal/colonial state of mind, and thus can involve a class lens in its reading.

So, as previously mentioned the actual location of the houses also important the narrator notes at the library abouts the Rodríguez Peña an actual street in Buenos Aires. So, the detail does place the house in a fairly concrete geographical location. The houses location in historic is also in a historical context that adds further meaning to the story and the events that follow the streets name sake was a soldier that fought for Argentina's independence from Britain.

This bit of detail further underscores the post-colonial reality of the contemporary time when the story has been written and it adds to the title itself the title house taken over. The street's location at the back of the house is also remarkable given that as Holmes points out the invading other

moves from the back to the front of the house almost like the next emergent thing the new essence in the society.

Or from that section which is located you know the section that locates the story in the real business areas outside of the text to the part that remains anonymous and must be imagined without any real referent. Buenos Aires intrudes into the siblings Europeanised and fictionalized heaven. So, it is no longer the European colony that they dwell in that they inhabit it is the Buenos Aires which is the current reality which intercepts and finally takes over the you know the thing of the past the aristocracy the relic of the past.

The story is thus commentary on anachronism, on decadence of land-owning elite class bearing the feudal colonial state of mind way of life, and thus it can involve a class lens in one can involve a class lens towards reading the story. With this I am going to end today's discussion and I will meet you again for another round of discussions and another lecture, thank you.