



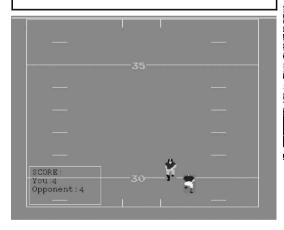
drawn-out and now dim night, between one sip of mate and the next, and told it to Santiago Dabove, from whom I heard it. Years later, in Turdera, where the story had taken place. I heard it again. The second and more elaborate version closely followed the one Santiago told, with the usual minor variations and discrepancies. I set down the story now because I see in it, if I'm not mistaken, a brief and tragic mirror of the character of those hard-bitten men living on the edge of Buenos Aires before the turn of the century. I hope to do this in a straightforward way, but I see in advarthathat I shall give in

details.

People say (but this is unlikely) that the story was first told by Eduardo, the younger of the Nelsons, at the wake of his elder brother Cristian, who the nineties out in the someone got it from so drawn-out and now din the next, and told it to the next, and told it to the younger of that the next, and told it to the younger of the told it. Years later, in Turdera

to the writer's temptation of emphasizing or adding certain







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The Intruder, web game, <a href="http://www.calarts.edu/~bookchin/intruder">http://www.calarts.edu/~bookchin/intruder</a>, 1999 (© Natalie Bookchin). The Intruder borrows from one of the most popular forms of entertainment consumed on computers, the game, to tell an unpopular story of unresolved gender-based conflicts. An experimental adaptation of a short story of the same name by Jorge Luis Borges, The Intruder is a hybrid form that exists on the border of computer and video arcade games and literature. Players move forward through a linear narrative only by shooting, fighting, catching or colliding with a character. Instead of winning a point, a player is rewarded with a piece of the narrative. At times the logic of games is subverted and the player must lose or receive a penalty in order to continue the story. Playing transforms former readers into participants who are placed inside of and implicated in the story—Borges's short tale of a tragic love triangle. Throughout the game, players' subject positions shift, and they must play on different and opposing sides in the same story, paralleling the less-than-firm roles often performed in such real-life conflicts. The story is told in 10 separate game scenarios that together present a loose parallel narrative of a history of computer games. The Intruder begins with a reconstructed version of one of the earliest computer games, Pong, and ends with a war game that, like its real-life counterpart, serves simultaneously to reinforce and abstract violence—in this instance, the narrative's violent end. Clockwise from top left: screen shots from games 1, 9, 4, 3, 10, 8 and 2 of The Intruder.

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