1.- The narrator, seemingly unmoored and dislocated, sees a motionless couple outside a medical building and becomes obsessed—especially with the woman’s hair. They follow the couple home and observe them from the street as a surreal rainstorm floods the city. While watching the silent, charged interaction between the couple in their apartment, the narrator fully inserts themselves into the scene, forming a “triangle” powered by longing, voyeurism, and an unnamed ache. Imagery blurs between internal and external, reality and hallucination, as water rises and desire drowns logic.

2.- The story explores fixation, desire, alienation, and the porous boundary between observer and subject. It investigates erotic longing, scapegoated memory, and the compulsion to decode strangers into symbols of meaning. The flood becomes a metaphor for psychological overflow: obsession that engulfs the self. This is also a meditation on the dangerous allure of stillness amid chaos, and the human instinct to impose narrative onto others. Loneliness permeates the text—an aching need for connection turned into performance, perhaps delusion, perhaps art.

3.- 5

4.- The story can be read as an allegory for voyeurism and narrative creation: the triangle formed not between people, but perceiver, perceived, and fiction. The narrator’s obsession is ultimately a quest for self-definition, with the couple representing not real people, but a tableau into which the narrator projects desire, rejection, and identity. The burned chair suggests ruined domesticity, or discarded femininity; the flood evokes mental dissociation or sexual delirium. There’s also commentary on the act of storytelling itself—compulsion, distortion, myth-making. At the core is a solitary mind, drowning not in water, but in constructed meaning.