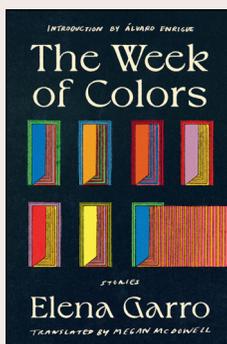


THE WEEK OF COLORS

Elena Garro, translated from Spanish by Megan McDowell

1. Several stories in *Week of Colors* are informed by Elena Garro's childhood in Iguala. What literary strategies do the stories use to transform personal material into fiction?
2. Garro is recognized as an early developer, or even the “cursed mother,” of magical realism (*El Mundo*). What is magical or fantastical in Garro's stories, and what is its relationship to the real? How does Garro use literary language to develop the relationship between the real and the fantastic?
3. What points of view are highlighted in *Week of Colors*? What do these perspectives add to or challenge within Spanish literature?
4. The protagonist of “The Day We Were Dogs” remarks that “it was a day with two days inside it,” a description that could apply to many of Garro's stories (pg. 89). How do the stories in *Week of Colors* expand ways of organizing time beyond linear time?
5. Who has access to and can shape memory in *Week of Colors*? What are the consequences of memory's absence or erasure?
6. In the title story, two young girls witness a femicide; other stories in the collection also represent violence against women. What insights do these stories provide about the causes and effects of gender violence?
7. Garro wrote in many genres, including drama, poetry, fiction, nonfiction, and diaries. How does her experience writing in other genres impact her short fiction?
8. In the introduction, Álvaro Enrigue distinguishes between Garro's “organic” literary language and the “sculptural style” of her male peers. How would you describe Garro's use of language? Can you identify her influence on later generations of Spanish writers?



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