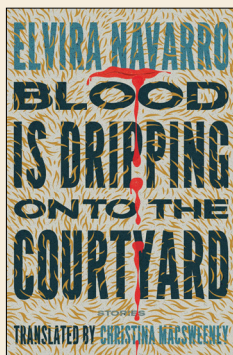


BLOOD IS DRIPPING ONTO THE COURTYARD: STORIES

Elvira Navarro, translated from Spanish by Christina MacSweeney

1. The characters in *Blood Is Dripping* are often obsessed—with sex, appliances, house projects, animals, etc. How does the collection represent obsession and its impacts on the self and others?
2. What is the significance of ghosts in these stories? What boundaries do they make visible, for instance between the living and the dead or between the human, the animal, and the machine?
3. Half-finished, empty, and/or derelict houses are a common theme in *Blood Is Dripping*. What is the collection's perspective on the significant role that housing plays in contemporary life, in urban Spain and more broadly?
4. How do the stories in the collection blur the line between the familiar and the strange? What literary devices and language does Navarro employ to distort reality into the realm of fantasy, nightmare, or ghost story?
5. What jobs do the characters in these stories have? How are their lives impacted by work?
6. "The Fear of the City," "Spider Web," and "The City of Fear" each depict a young woman's experience in the banlieues of Paris. How do the stories relate to one another? Together, what perspective do they offer on the social cruelty and neglect of urban outskirts?
7. What insights does *Blood Is Dripping* have on contemporary experiences of physical and emotional isolation?
8. In her introduction, Sarah Rose Etter writes that despite the unsettling quality of Navarro's writing, "I'm too entranced to look away" (pg. iii). What literary techniques does the collection use to create an entrancing or obsessive reading experience? What does obsession teach us about ourselves as readers?



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