

OUR SHARE OF NIGHT

DISCUSSION QUESTIONS

MARIANA ENRIQUEZ



1. *Our Share of Night* begins with a father and son on the run—from whom, from what, unknown. At what point did you realize the stakes in this novel?
2. How does the novel transcend the horror genre?
3. Discuss the complex relationship of father and son in *Our Share of Night*, which the author portrays as a mix of violence and deep love, protectiveness and abandon. What moved you about the two? What repelled you? How do these forces coexist?
4. How does the novel's historical backdrop—the Argentine military dictatorship and the Disappeared—deepen the story? How do you think that tragedy “echoes” Mariana Enriquez’s narrative?
5. How did your definition of “medium” differ from the mediums in *Our Share of Night*?
6. How do you think Mariana Enriquez handles the relationship between Juan and Esteban, and the fluidity of sexuality in general?
7. Why do you think Mercedes was so evil? What compelled her do such unspeakable things?
8. Do you think Juan should have explicitly warned his son Gaspar about the Order and the dangers that surrounded them? Why or why not?
9. While in late 1960s swinging London, Rosario declares: “Study, know, then dare; dare to will, dare to act and be silent.” What do you think she means?
10. At one point Esteban says that “alchemy was never a technique meant to multiply riches. It was and is a mystical exercise.” Reflect on that statement. Why are many drawn to the mystical, the occult?
11. “One night, Juan talked to me about doors he could open and houses that looked one way from the outside, but inside were completely different.” What do doors symbolize, and how do they manifest, in *Our Share of Night*?
12. Rosario seemed conflicted over whether to stop the cycle, end the Order, and save Gaspar or try the “horrible miracle” in which Juan stays alive in the vessel that is their son. How did you feel about Rosario and her choices, her motives, her story?
13. About two-thirds into the novel, we come across journalist Olga Gallardo’s story about the Zañartú Pit and her encounter with Beatriz Bradford. Why do you think Mariana Enriquez includes this section, which could almost be its own standalone short story? How does it enrich the greater narrative?
14. Mariana Enriquez leads off the section titled “Black flowers growing in the sky,” with a quote from Emily Dickinson: “One need not be a Chamber—to be haunted.” What do you think this quote means? How does it relate to the novel?
15. Do you believe in ghosts and the spirit world? Have you ever had a supernatural experience, or felt the sensation of someone just outside your peripheral vision?
16. What did you think about the book’s conclusion? If you were to give the novel an alternate ending, what would it be?