

- 1 How would you describe the world-building in *Monstress*? What elements stand out to you, and how do they contribute to the story's atmosphere?
- 2 The story is set in a war-torn, steampunk-inspired world with a focus on magic and ancient beings. What are some themes you noticed that are prevalent in this book?
- 3 Maika Halfwolf, the protagonist, possesses a mysterious and dangerous power. How does her struggle with this power mirror her internal conflicts and traumas?
- 4 The art style in *Monstress* is highly detailed and visually stunning. How does the artwork enhance the reading experience and complement the story's dark and fantastical themes? What art styles did you notice throughout?
- 5 The relationship between Maika and the monster inside her is a central aspect of the story. How does their dynamic evolve throughout this volume, and what implications does it have for the overall plot?
- 6 *Monstress* addresses themes of discrimination, power struggles, and the consequences of war. How do these themes resonate with real-world issues, and what parallels can you draw from the story?
- 7 The world of *Monstress* is filled with various factions and characters, each with their own motives and agendas. Who are some of your favorite characters, and what do you think drives their actions?
- 8 The Cumaea, a powerful order of sorceresses, plays a significant role in the story. What are your thoughts on the portrayal of powerful female characters in *Monstress*?
- 9 Maika's past and heritage hold key secrets to the story's mysteries. How does the story use flashbacks and revelations to build suspense and deepen our understanding of the characters?
- 10 *Monstress* introduces a complex mythology and history. Were there any aspects that were challenging to follow, or did you find it enriching to the narrative?
- 11 Themes of survival and resilience are prevalent throughout the story. How do various characters cope with the harsh realities of their world, and what does this say about the human spirit?
- 12 *Monstress* features several morally ambiguous characters. Can you identify instances where characters' actions are driven by their own motivations rather than clear-cut notions of good and evil?

