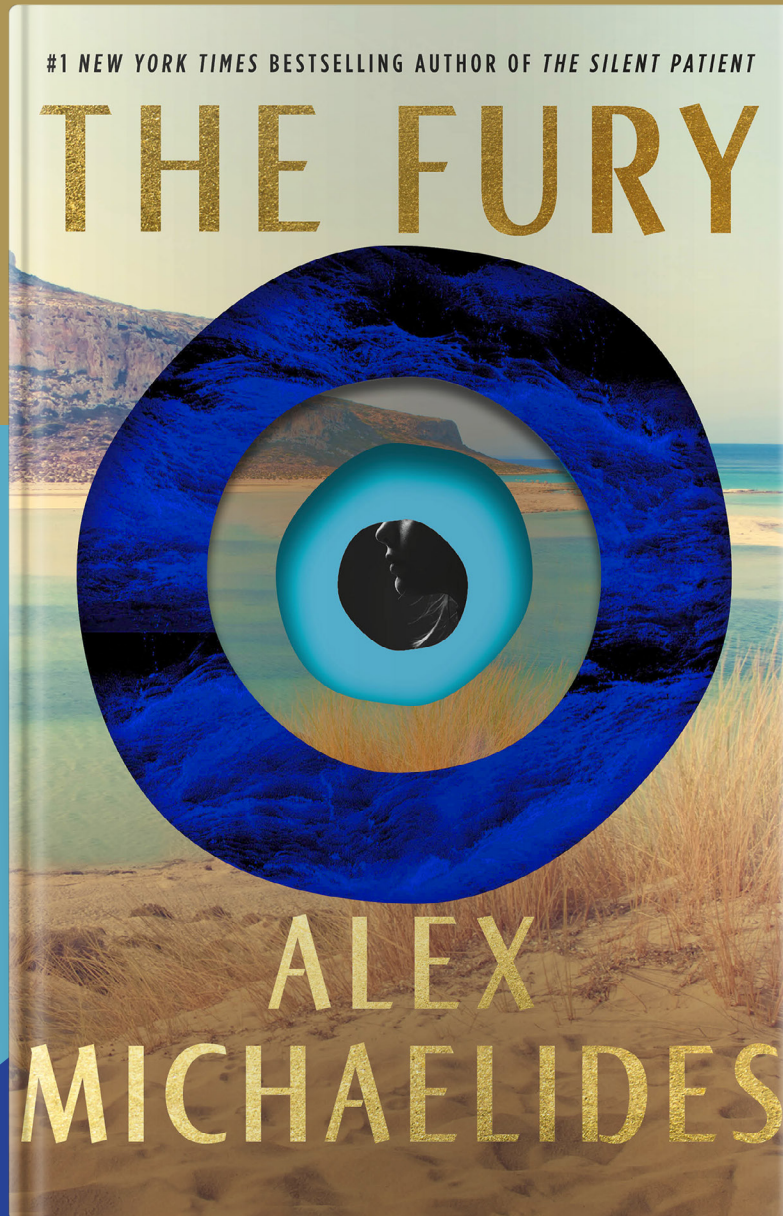


BOOK CLUB KIT

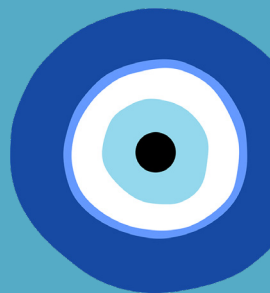
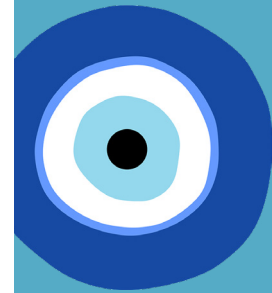
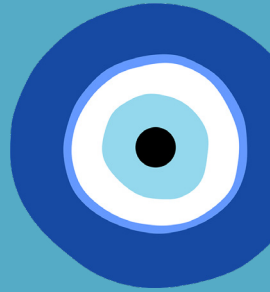


“The highly original story presents the reader with the king of all unreliable narrators, enough twists and turns to power two novels, and a host of characters that bleed right on the page. For fans of erudite, locked room mysteries told with style and theatrical panache, *The Fury* delivers, on all counts.”

—DAVID BALDACCI

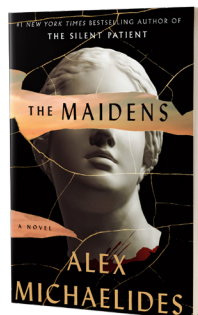
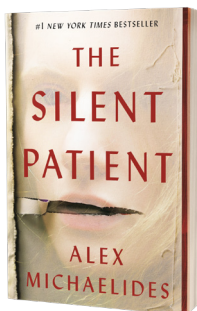
DISCUSSION QUESTIONS

- 1 In the first chapter, Elliot states, “We are all the unreliable narrators of our own lives.” Do you agree? How much did you trust Elliot’s narration while reading?
- 2 What other “locked room mysteries” or “trapped on an island” stories have you enjoyed in literature, television, or film? How does *The Fury* fit the genre? In what ways does the author subvert your genre expectations?
- 3 Elliot refers to a variety of figures from Greek mythology, history, and literature, including Clytemnestra, Artemis, Eros, and an oracle. What references to Greek figures stood out to you? In what ways does this novel reflect a Greek tragedy?
- 4 Elliot claims that he and Lana were “soulmates.” In what ways were they similar? In what ways did they differ?
- 5 The characters use Agathi’s fortune-telling crystal, asking it yes or no questions. Do you believe the crystal was actually able to tell the future? What secret questions do you think each character asked?
- 6 The isolated island and ferocious wind create a unique setting. How does the wind, the fury, add to the story? What aspects of the setting were the most engaging?
- 7 Throughout his narration, Elliot addresses how events in childhood affect our development into adulthood. He quotes his therapist saying, “When we are young and afraid—when we are shamed, and humiliated—something happens. Time stops. It freezes, in that moment. A version of us is trapped, at that age—forever.” Do you agree? How is this idea explored? Which character exemplifies this the most?
- 8 Many of the main characters have experience acting on stage and screen. How does this affect the way they present themselves? How do they see the world differently because of their experience acting?



DISCUSSION QUESTIONS

- 9 Which of the book's twists surprised you the most? Were there any moments of foreshadowing that stuck out to you?
- 10 What perspectives does each character have on love? How does the novel explore the theme of love and lack of love?
- 11 When contemplating the tragedy that occurs on the island, Elliot quotes the Greek philosopher Heraclitus, saying, "Character is fate." Do you believe the murder was destined to happen because of who the characters are? Was there any way they could have avoided their fates?



You can find discussion questions for Alex Michaelides's other novels, *The Silent Patient* and *The Maidens*, on CeladonBooks.com.



AN INTERVIEW

with Alex Michaelides

ALEX MICHAELIDES was born and raised in Cyprus. He has an M.A. in English Literature from Trinity College, Cambridge University, and an M.A. in Screenwriting from the American Film Institute in Los Angeles. *The Silent Patient* was his first novel, debuting at #1 on the *New York Times* bestseller list, and has sold more than 6.5 million copies worldwide. The rights have been sold in a record-breaking 51 countries, and the book has been optioned for film by Plan B. His second novel, *The Maidens*, was an instant *New York Times* bestseller and has been optioned for television by Miramax Television and Stone Village.

***The Fury* follows a group of friends as they spend a holiday weekend on a private island, where one of them won't leave alive. How did you come up with the idea for this story? And why did you set it on a Greek island?**

It was a really fun creative exercise. I first had the idea for this story when I was 15 years old. I mention this as it demonstrates what a lengthy and circuitous journey the creative process can take. I knocked the idea about for thirty years (!) in different ways, until I decided finally to revisit it last year.

The Fury was never meant to be a novel. It began life as a treatment for a movie or a tv series, a paragraph long — and it just grew and grew, into a short story, then a novella and finally a novel. The reason was that I was having so much fun with it.

With *The Maidens*, I rather naively didn't realise what a sad story I was getting into — grief, child abuse, murder — and I felt profoundly depressed after writing that story for two years. But there was something so fun about writing *The Fury*. Basically I rediscovered my sense of humour. My best friend is a literary critic and he said that in real life I can be quite amusing, and he suggested I might try getting that sense of humour into the novels I write! As my first two books were so serious, I was really taken with this idea. I fell in love with writing again with this book. I had a smile on my face the whole time I wrote *The Fury*. I think I like it the most of anything I have written.

What is the significance of the title, *The Fury*?

The Fury is what the characters call the local wind — notorious among Greek islanders. They say the constant, angry wind in the islands drives you mad and I can well believe it. The wind not only traps my characters on the island, but as I am dealing with the themes of anger and madness, it felt like a perfect poetic metaphor for all their wild emotions.

Were there any parts of this story that felt particularly personal to you?

Well it's combining two worlds I love: the world of theatre and that of Greece. I was a (failed) actor before I became a screenwriter and I have always loved being around theatre people, so the decision to make the two female leads of the book into actors, and the narrator into a playwright, felt very easy and fun for me. They all felt very real.

Similarly to your #1 bestselling novel *The Silent Patient*, *The Fury* is narrated by one of the main characters, playwright Elliot Chase. Why did you decide to return to the first-person voice for this story?

Well, unlike my first two books, which were meticulously plotted, when I wrote *The Fury* I didn't quite know where I was going, and I discovered the story as I went - which made it much more fun for me. And it wasn't until I finished the first draft, which was written in the third person, that I asked myself who on earth was telling this story — and it was only then that I realised a minor supporting character, Elliot, was narrating it.

So I rewrote it from the start, in the first person, in Elliot's voice — and then he took over, and went from being a minor character to the protagonist, altering the plot as he went. Discovering Elliot was an exciting part of the novel. I feel he's quite a star and I'm very proud of him.



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If you decide to adopt *The Fury* for your book club, we would love to hear about it! Please let us know by emailing us at reader@celadonbooks.com or post on social media using the hashtags #CeladonBookClub and #ReadTheFury.