



Corelli's Mandolin: a novel

by Louis de Bernières

Publication info: New York : Pantheon Books, c1994.

Physical descrip: 437 p. ; 23 cm.

ISBN: 0679436448

1st American edition

Summary

Extravagant, inventive, emotionally sweeping, this rich and lyrical, heartbreaking and hilarious novel has been widely hailed as a classic.

Description

De Bernières's story takes place on Cephallonia, a small Greek island that is still, in the years before World War II, touched with all the magic of Greek legend, and suffused with a light that is "as though straight from the imagination of God in His youngest days, when He still believed that all was good" [pp. 6-7]. There the elderly Dr. Iannis and his beautiful daughter, Pelagia, enjoy an idyllic existence, and at the age of seventeen Pelagia falls in love and becomes engaged to a handsome young fisherman, Mandras.

But in 1940 the Italians attack Greece, and the violent reality of the war disrupts the villagers' quiet lives and changes them forever. Mandras leaves Cephallonia to go to war, and upon Greece's defeat by the Axis the island is occupied by Mussolini's army. One of the Italian officers is billeted with Dr. Iannis: Antonio Corelli, a high-spirited and generous young man who plays the mandolin like an angel and inspires impromptu opera performances among his troops. Nominally an invader, an enemy to the Cephallonians, Corelli soon becomes a cherished member of their community and Pelagia inevitably becomes fascinated by him with all his promise of music, love, and joy.

The defeat of the Italian army at the hands of the Allied forces brings new traumas and dilemmas for Pelagia and Corelli, as the Germans rout their erstwhile Italian allies with a series of hair-raising murders and atrocities, and, after the armistice, Greece herself is plunged into a brutal civil war between Communist and royalist forces. Pelagia's optimism and love of life is challenged as she suffers dreadful losses, but her courage and tenacity sustain her, and finally her lifelong search for love does not go unrewarded.

Reviews

Library Journal

Set on the Greek island of Cephallonia, this splendid novel spans five decades beginning in the late 1930s just before the Axis forces occupy the island. Using myriad voices to chronicle the horrors of combat and the boredom of occupation, it is by turns funny, sad, and cruel. Corelli is an Italian army captain, a member of the first extraneous forces to occupy Cephallonia, and the lover of Pelagia Iannis. It is through Pelagia's voice that much of the story is revealed, but the chorus includes her father, various Greek villagers, Italian and Greek soldiers, and a goatherd. Besides showing considerable knowledge of historical events and of stringed instruments, the author reveals a keen ability to switch perspectives from young to old, monarchist to Communist, combat soldier to passive peasant, male to female. It doesn't matter that the plot becomes a bit sappy in the last 20 pages because most readers will have already guessed the conclusion and are reveling in the glitter of all that precedes it.

Publishers Weekly

Heartbreaking, beautiful and deeply moving--if not always entirely believable--de Bernieres's extraordinary novel is based on a historic episode: the Nazis' occupation of the sleepy Greek island of Cephallonia and their slaughter of thousands of occupying Italian troops who turned against fascism in solidarity with the native Greeks. The novel's central love story, pairing willful Greek beauty Pelagia and jesting Italian captain Antonio Corelli, a mandolin player, reluctant soldier and despiser of Mussolini, veers toward sentimentality until their idyll is shattered by the German invasion. Pelagia's immature fiance, Greek fisherman Mandras, becomes a fanatical Communist, commits atrocities and later returns from battle to beat Pelagia, who shoots him. By this time, Corelli--saved from a Nazi firing squad by his driver, Carlo, a closet homosexual who unrequitedly loves him--has left to fight the Germans. Pelagia narrowly survives, but her father, an erudite widowed doctor, is killed by Greek Communists. De Bernieres (*The War of Don Emmanuel's Nether Parts*) follows the fortunes of his resilient heroine and the war orphan she adopts through 1933, when we learn that Corelli, presumed dead, has absented himself for decades due to a calamitous misunderstanding. Swinging between antic ribaldry and criminal horror, between corrosive satire and infinite sorrow, this soaring novel glows with a wise humanity that is rare in contemporary fiction. (Sept.) This dark yet dazzling tour de force invigorates the genre of antiwar comedies in the style of Hasek, Heller and Vonnegut. Bernieres sweeps across a 50 year history of a glorious Greek Island at peace and at war and simultaneously homes in on its panoply of major and minor characters and the Italians forced by Mussolini to invade them. The fusion of Greek and Christian mythologies in Cephalonia makes for rollicking scenes such as the Feast of St. Gerasimos, with its miracle cures and drunken stupors. The barbaric, paranoid absurdity of Mussolini and his ill-prepared, ill-led and unwilling army makes both for high comedy and blood curdling scenes of starvation, misery and death. The humanizing role of the arts, musical and medical, informs it all. Because Bernieres's farce and fury erupt through a witty word play carefully tone shifts, listening to this novel is, in some ways, even better than reading it. Lang fearlessly carries listeners through swiftly changing currents of tenderness and horror, kindness and cruelty. With his fine array of Greek, Italian and British accents, he masterfully reveals the soaring emotional range across and within characters. Even the lengthy tirades of fascist dictators and communist dogmatists are rendered with passionate, painful and refreshing irony

Biography



Novelist Louis de Bernières was born in London in 1954. He joined the army at 18 but left after spending four months at Sandhurst. After graduating from the Victoria University of Manchester, he took a postgraduate certificate in Education at Leicester Polytechnic and obtained his MA at the University of London.

Before writing full-time, he held many varied jobs including landscape gardener, motorcycle messenger and car mechanic. He also taught English in Colombia, an experience which determined the style and setting of his first three novels, *The War of Don Emmanuel's Nether Parts* (1990), *Señor Vivo and the Coca Lord* (1991) and *The Troublesome Offspring of Cardinal Guzman* (1992), each of which was heavily influenced by South American literature, particularly 'magic realism'.

In 1993, he was selected as one of the 20 'Best of Young British Novelists 2' promotion in *Granta* magazine. His fourth novel, *Captain Corelli's Mandolin*, was published in the following year, winning the Commonwealth Writers Prize (Best Book). It was also shortlisted for the Sunday Express Book of the Year. It has become a worldwide bestseller and has now been translated into 11 languages. A film adaptation of the novel was released in 2001, and the novel has also been adapted for the stage. His most recent work of fiction is *Red Dog* (2001), a collection of stories inspired by a statue of a dog encountered on a trip to a writers' festival in Australia in 1998.

About the Author (from LitLovers.com)

- Birth—December 8, 1954
- Where—London
- Education—Bradfield College; Victoria University of Manchester; University of London
- Awards—Commonwealth Writers Prize, 1994.
- Currently—London

Louis de Bernières' novels include *Corelli's Mandolin*, *Birds Without Wings*, *The War of Don Emmanuel's Nether Parts* (Commonwealth Writers Prize, Best First Book Eurasia Region, 1991), *Senor Vivo and the Coca Lord* (Commonwealth Writers Prize, Best Book Eurasia Region, 1992), and *The Troublesome Offspring of Cardinal Guzman*.

Louis de Bernières has been awarded the Commonwealth Writers Prize for Best Book Eurasia Region in 1991 and 1992, and for Best Book in 1995. He was selected by Granta as one of the twenty Best of Young British Novelists in 1993, and lives in Norfolk, East Anglia.

Bibliography

Novels

The War of Don Emmanuel's Nether Parts (1990)
Señor Vivo and the Coca Lord (1991)
The Troublesome Offspring of Cardinal Guzman (1992)
Captain Corelli's Mandolin (1993) aka Corelli's Mandolin
Red Dog (2002)
Birds Without Wings (2004)
A Partisan's Daughter (2008)
Notwithstanding: Stories from an English Village (2009)

Short stories

Labels (1993)
A Day out for Mehmet Erbil (1999)
Sunday Morning at the Centre of the World (play for voices) (2001)

Interview with the Author April 1994 *The Observer*

From a dusty, cramped room, imploding with piles of books and musical instruments in various states of repair, Louis de Bernières creates his novels of war, violence, love, magic and realism. He looks out over narrow London gardens, where washing lines sport intimate garments and flat-roofed sheds are the meeting-places for courting cats, and evokes South America, Italy, Greece, imaginary lands.

He comes from a military family and lives in disorder: in his kitchen, shelves bulge with interesting bags of food, dried gourds, living flowers, ash trays; the hall is crammed with fishing tackle, jackets and junk. He's a mixed bag, a bolshy golfer, a Wimbledon cosmopolitan, a joking tragedian. He talks about himself with irony and writes with alternating savagery and sentimentality.

Louis de Bernières is 39. His first three books (The War of Don Emmanuel's Nether Parts, Senor Vivo and the Coca Lord and The Troublesome Offspring of Cardinal Guzman) mix fable with farce, political astuteness with magic realism. Though they earned de Bernières a place in the Twenty Young British Novelists round-up, he's remained an oddly retiring figure in the literary landscape. Perhaps his French name (centuries ago, his family came from Normandy) and his South American content made him seem foreign.

With... Captain Corelli's Mandolin), de Bernières has moved closer to home: to a Greek island in the Second World War, to a plot without any magic ('magic realism can make the narrative too easy it can make you lazy'), to an honourable British tradition of war stories without jingoism, in which 'violence is only used for moral effect'.

Captain Corelli's Mandolin is an emotional, funny, stunning novel which swings with wide smoothness between joy and bleakness, personal lives and history, between an hour-by-hour narrative riddled with meals and walks and cuffs and courtship and a decade-by-decade sweep through the years. It's lyrical and angry, satirical and earnest.

It's the tale of Cephallonia, a Greek island which was invaded first by the Italians, then the Germans, then fissured by civil war, then ravaged by earthquake. Through the characters of a Greek doctor and his daughter, a Greek fisherman (who betrays his love for the doctor's daughter by loving war more) and his rival, the mandolin-playing Italian soldier Corelli, de Bernières explores power and its abuse, the theme shared by all his books. The novel, he says, is 'about accommodation. The relationship between the conqueror and the conquered is not a simple one the Italians and Greeks actually got on quite well in Cephallonia: there were love affairs and friendships.' None of his characters are bad, some are weak, many do bad things.

War scorches a trail through all of their lives. What seems, at the beginning of the novel, like a game, a challenge to manhood, a matter of honour, an occasion for political satire, becomes an appalling reality: de Berniere's characters starve, die slowly with their entrails hanging out, are covered in the gory morsels of their friends' bodies, know despair, dishonour, futility. Sunny young men turn to lice-infested, gangrenous criminals; strong men wither; brave men discover they are cowards. The doctor's lovely daughter grows up and grows old before her time. Youth withers on the branch. Love turns to dust. Beauty is barren.

De Bernières has done his research: he's talked to old people about the war, visited Cephallonia, read first-hand accounts. Most of all, he's talked to his father, a retired soldier who took part in the campaign in Italy.

Once de Bernières thought he, too, would be a soldier he even won an army scholarship at 14, which funded his school fees. But at 18, at Sandhurst, he decided he was a pacifist ('it was the end of the Sixties, time for love and peace and Bob Dylan; Donovan was singing 'Do you know what would happen if there were no soldiers?', and there was I standing in line with a sergeant shouting 'You are a cunt sir, what are you?' '), so he left and his father had to repay all the school fees.

After a year teaching English in Colombia ('after I'd got used to alligators, pumas, big spiders, wasps with a sting the size of a tennis ball, and days spent lounging around in rivers, I got a bit lonely; there was no one to talk to'), he studied philosophy at Manchester, then drifted through jobs: landscape gardening ('I'm still pretty nifty at cutting stone'), teaching philosophy in night school, working as a motor mechanic in a 'really bent garage' in North London ('I thought I was terribly authentic'), teacher training.

Until he was 28, Louis de Bernières' life had been a series of aimless tributaries. With the 'extremely painful and messy' ending of a love affair, it became mainstream. He realised that he had to 'sink or swim, and if I was going to swim I had to start writing. You can only rely on yourself in the end.' He left his school in Ipswich, gave away or threw away his possessions, and picked up a pen.

It worked. His first novel, *The War of Don Emmanuel's Nether Parts* was published in 1990. He has written a book a year since. Recently he has stopped supply teaching and now writes full time. When he's actually immersed in writing, he will work from 16 to 18 hours a day, seven days a week, for several months. The narrative becomes 'realer' than the world outside; he weeps and laughs and falls in love with his characters. For *Captain Corelli's Mandolin* he read dozens of books about dictators and war (he showed me his 'tyranny' shelf), dozens about 1930s medicine. He stared out of his window at the cats and the cars and saw mines, grief, ecstasy, torture.

Then he'll emerge from fiction and 'convalesce' by making and mending musical instruments (an Art-Deco bazouki, an octave mandola, a zither, an auto-harp, a satisfyingly loony invention which he calls a 'harp guitar'), golfing, just 'hanging about'. He doesn't much like living in London any more (people throw beer cans and crisps packets onto his daffodils, which anyway look a bit grey from exhaust fumes). He wants to live... 'somewhere wild and windy on the south coast'. He wants to buy a house. He wants to go on writing ('I'm thinking about a novel now that would span 96 years; we need to take the 20th century by the horns').

For a long time now, critics have been calling for authors who are less 'English', more cosmopolitan. Well, here's one with a French name, a travelled past, writing epic novels not one of which is set anywhere near England, sitting in a cramped flat above a junk shop, deserving to be noticed.

Background Information For some great pictures and history of the island, a web site which is a *tourist introduction to Cephallonia* provides a map and photographs that help situate the novel in its proper setting.

<http://www.greekislands.com/cephalonia/home.htm>

Was there a real Captain Corelli? (from Novelist database)

The prime candidate would be Amos Pampaloni, currently 89 years old and living in Florence. The similarities are remarkable: Pampaloni was a captain in the 33rd Artillery Regiment, Acqui Division (Corelli's unit).

- He was the only Italian artillery captain on Cephallonia.
- He had an affair with a local girl (daughter of school-teacher, rather than the doctor).
- In the massacre of the Italian troops, he was shot by the Germans, and left for dead.

At this point, the paths diverge. Pampaloni was rescued by the much-maligned communist *andartes*, and after recovering from his wounds fought with them until the island's liberation. He is strongly of the opinion that de Bernières had his facts wrong, the the communist resistance was not the brutal, self-serving organization that the author depicts. Searching for something positive, Pampaloni compliments de Bernières in at least one area: "What is right in the book is that it shows war is a terrible, ugly thing. . . war is always unjust and violence always leads to more violence." For his part, de Bernières insists that he did not use Pampaloni as a model for his fictional Captain; Corelli was constructed mainly from de Bernières' father's stories of serving with the British 8th Army in Italy. One of the books listed in the author's "Acknowledgements" is Marcello Venturi's *The White Flag*, openly patterned on the story of Captain Pampaloni. De Bernières says that his plot skeleton had already been set up by the time he read the book, and that, while the similarities troubled him, he finally decided that "the important thing was to do it differently and to do it well." Another candidate for the proto-Corelli is supplied by de Bernières' younger sister, Susannah, who suggests that, in the

character of Corelli, de Bernières is offering a portrait of himself: "Both behave in quirky, silly ways, but are disarmingly gentle, loving and caring," she says; "I know exactly how Corelli would act in every situation."

What's in a name? (from Novelist)

The names in the novel have been chosen carefully, and the expanding ripples of meaning that they set off are fascinating. "Pelagia" has a couple of English words tied to it. *Pelagic* refers to the waters of the open sea, as opposed to coastal shallows. Pelagia, accordingly, becomes a name of universality, rather than narrow localism. *Pelagianism* turns out to be a specific heresy preached by the monk Pelagius -- a denial of original sin. Pelagia's partner is "Antonio," and Anthony is the saint prayed to for the recovery of things that have been lost. Corelli names his precious mandolin "Antonia," an appropriate name for the symbol of his involvement with music, which is generally considered to be toward the feminine side of male activity. *Antonia* is then the name given to the foundling girl that Pelagia raises. Corelli and his German friend, Gunter Weber, both have names that are larger than themselves. They are names that are rooted in a nationality, but that have become the property of the larger musical world. Weber, in particular, is a major figure in German Romanticism, conveyed through a focus on folk themes. Corelli specifically relates their surnames to the musical originals. (p. 202) Even the Christian names of the composers have an expanded significance. "Arcangelo" has its application to a man who unknowingly takes the place of Francisco, the man for whom Carlo Guercio has an unrequited love. Francisco, in a letter to his mother, tells her what he has learned of life and war: "God did not make this world a garden . . . the angels are not in charge of it." (p. 117) Mandras, in his own front-line epiphany, has his encounter with an actual archangel: "I saw the face of Gabriel in an instrument of war." (p. 145) Corelli's counterpart is Carl Maria von Weber. The clear tie, in the novel, is to Carlo Guercio (and the middle name, Maria, merely emphasizes the muddling of sexual roles that is creating problems for Carlo). Carlo's own name is interesting. "Guercio" is the Italian adjective for "squint-eyed," but the English speaker who does not have an exceptional knowledge of Italian is much likelier to make an even apter connection, to the root of "war" that we see in things like "La Guernica." Even the long-promised goat that Corelli finally gives to Pelagia is given a name that matters: "'Apodosis,' repeated Corelli, nodding his head. 'A very appropriate name. "Restitution." Couldn't be better.'" (p. 432) Toward the end of the book, we get still another reminder that names are important, and are not assigned lightly. "Psipsina" has long been familiar to us; it is the name assigned to the unexpectedly domesticated pine marten in the doctor's household. Much later (p. 374), we learn that the name is simply Greek for "Puss," a sort of generic cat name. It also becomes the nickname by which the young Antonia is known. When a stray cat is introduced into the household, confusion is introduced as well; *Psipsina* no longer has just a single referent. "Drosoula sensibly proposed that Antonia and the cat should swap names, so that the cat became Antonia, and the little girl became Psipsina, but it was tried and found unworkable. (p. 375) Names are important, and they can't be shifted around at whim. Their connections to their owners are too deep-rooted for them to be transferable.



Captain Corelli's Mandolin (2001 film)(Rated R, 131 mins.)

When a fisherman leaves to fight with the Greek army during WWII, his fiancée falls in love with the local Italian commander, played by Nicholas Cage. Directed by John Madden, starring Penelope Cruz as Pelagia, John Hurt as Dr. Iannis, and Christian Bale as Mandras. Screenplay by Shawn Slovo. De Bernières strongly disapproved of the film version, commenting "It would be impossible for a parent to be happy about its baby's ears being put on backwards."

Discussion Questions (from ReadingGroupGuides.com)

1. What understanding does Pelagia have of love as a young girl? How do her ideas come to change during the course of the novel? What is Carlo Guercio's definition of love? How does it guide his actions throughout the story? What is the difference between the love he feels for Francisco and that which he feels for Corelli? How might the other characters define love? Which of them lives up to his or her conception of it?
2. Why do you think de Bernières chose to make his romantic hero a musician? Why is music, of all the arts, a potential healer of international folly and strife? What significance does Corelli's composition "Pelagia's March" carry within the narrative?
3. After Mandras tries to rape Pelagia, he is very decisively rejected not only by Pelagia but by his own mother. Does Drosoula's rejection of her son strike you as reasonable or heartless? As natural or unnatural? Was Mandras irredeemably lost at this point, or might he perhaps have been saved?
4. What is the role of the Church in Cephallonian life? What does pragmatic toleration of the drunken Arsenios say about the islanders' culture, their character, and their religion? How does Arsenios repay their tolerance? Does the palpable presence of the ancient deities alongside the Orthodox ceremonial enrich the Greeks' faith or dilute it? What importance does the cult of Saint Gerasimos have for the islanders? What interpretation do individual characters such as Dr. Iannis and Pelagia give to the saint's miraculous "cures"?
5. Dr. Iannis writes that the island of Cephallonia is "so immense in antiquity that the very rocks themselves exhale nostalgia and the red earth lies stupefied not only by the sun, but by the impossible weight of memory" [p. 5]. How does their awareness of the island's history and prehistory color the way the Cephallonians see themselves? Does it help them to come to terms with their traditional roles in life? What attitude does it give them toward their recent conquerors?
6. "Honour and common sense; in the light of the other, both of them are ridiculous" [p. 320]. What does de Bernières mean by this? How do the novel's events confirm or illustrate this statement? Do you find that in certain of the novel's characters these two qualities are not, in fact, mutually exclusive?
7. Carlo Guercio memorably describes the war as "frivolous" [p. 116]. What does he mean by this? How is the quality of frivolity exemplified in the actions of the military leaders and those who follow them? Do you find the adjective an appropriate one for the war described in these pages?
8. What message does this book deliver on the nature of political ideology and political passion? What is the role of political ideology in the lives of Mandras, Kokolias, Stamatis, Hector, Weber, Alexi? How do their actions support or refute their stated political creeds? What political or antipolitical ideals inspire the novel's most noble characters, Carlo and Dr. Iannis?
9. During World War II, atrocities and betrayals were committed on an unprecedented scale. De Bernières explores the psychology of those who committed those atrocities through several

of his characters. Mandras's justification that "it was Hector who was the executioner and he was only the hand" [p. 193] was a common one among Nazi, Fascist, and Communist executioners. How does this justification differ from Günter Weber's traumatic decision to obey Hitler's order for the massacre of Italian soldiers? Why is Günter characterized as a "good Nazi"? Is this appellation entirely ironic?

10. Do you find de Bernières's use of national stereotypes to be effective within his fictional scheme? To what degree can Dr. Iannis be seen as the personification of Greece, Corelli as the spirit of Italy? Do they succeed as three-dimensional characters as well? Do Pelagia's and Corelli's guilt-induced decisions to refute their own nationalities make them any the less "Greek" or "Italian"?

11. Dr. Iannis finds that in writing his history, "objectivity seemed to be quite unattainable" [p. 4]. Carlo says that history tends to be "the propaganda of the victors" when it should consist "only of the anecdotes of the little people who are caught up in it" [p. 33]. Does de Bernières confront these problems in the way he writes his own historical novel? What narrative techniques does he employ in telling his story? In his Author's Note, de Bernières describes history as "hearsay tempered with myth and hazy memory" [p. 436], yet he himself has in fact remained very faithful to the historical facts as we know them. Why, then, does he offer this apology? Are myth and history significantly differentiated by de Bernières? By Iannis? By Pelagia?

12. Did Pelagia believe that Corelli died during the war? If not, why does she not leave Cephallonia and try to find him? Does her remaining at home denote passivity or ambivalence about their relationship? What about Pelagia's initial rage at Corelli when they meet again--do you feel that her anger is excessive, or that possibly she is not angry enough?

13. In Pelagia's youth no woman was allowed to enter a kapheneia; thirty years later, the elderly Drosoula runs her own taverna and young Antonia is a successful businesswoman. Changes in social mores might not have manifested themselves as dramatically on Cephallonia during the postwar years as they did in more cosmopolitan areas, but they were in fact radical and profound. How does everyday life on Cephallonia reflect these changes? What role, if any, did the 1953 earthquake play in changing the island, and in the shift in generations? Does de Bernières imply that the changes are for the better, or for the worse? Or, perhaps, that in essence life has not changed very much at all?

14. Does the happy ending conform with the plot and spirit of the entire novel, or does it represent a shift into a more fantastic, less realistic mode? Do you find it to be an appropriate or an inappropriate conclusion to Pelagia's and Corelli's story?

15. In what way are the novel's characters directly or indirectly compared with figures from Greek mythology? Among the Cephallonians, what modern manifestations do we find of Apollo, Aphrodite, Penelope, Odysseus, Hercules, and other mythological figures? What message about time and change does de Bernières convey through these parallels?

16. De Bernières chooses his characters' names with care. What significance can you ascribe to particular names, such as Pelagia, Mandras, Hector, Corelli, Weber?

17. Why do you think de Bernières has chosen the Humbert Wolfe poem "The Soldier" to launch his narrative? Which themes in the poem are explored in the novel itself? Perhaps the most famous war poem in the English language, by Rupert Brooke, is also called "The Soldier." How does Wolfe's poem comment upon Brooke's? How might the various soldiers in

Corelli's Mandolin respond to the assertions made by both poets? Is the kind of idealism glorified by Brooke finally meaningless, as many of his contemporaries, physically and emotionally crushed by World War I, came to find it? Or is it in fact a valuable characteristic, at least within de Bernières's moral scheme?

Suggestions for further reading (from Random House.com)

Isabel Allende, *The House of the Spirits*;
Rupert Brooke, *1914 and Other Poems*;
Lawrence Durrell, *The Greek Islands*;
Patrick Leigh-Fermor, *Roumeli: Travels in Northern Greece*,
Mani: Travels in Southern Greece;
John Fowles, *The Magus*;
Robert Graves, *Goodbye to All That*;
Edith Hamilton, *Mythology*;
Jaroslav Hašek, *Good Soldier Schweik*;
Joseph Heller, *Catch-22*;
Mark Helprin, *A Soldier of the Great War*;
Homer, *The Odyssey*;
David A. Howarth, *The Greek Adventure*;
Olivia Manning, *The Balkan Trilogy*;
Gabriel García Márquez, *Love in the Time of Cholera*,
One Hundred Years of Solitude;
Eric Newby, *Love and War in the Apennines*;
Michael Ondaatje, *The English Patient*;
George Orwell, *Homage to Catalonia*;
Siegfried Sassoon, *Memoirs of an Infantry Officer*;
Evelyn Waugh, *The "Sword of Honour" Trilogy*. *Handful of Dust*
Marcello Venturi, *The White Flag*.