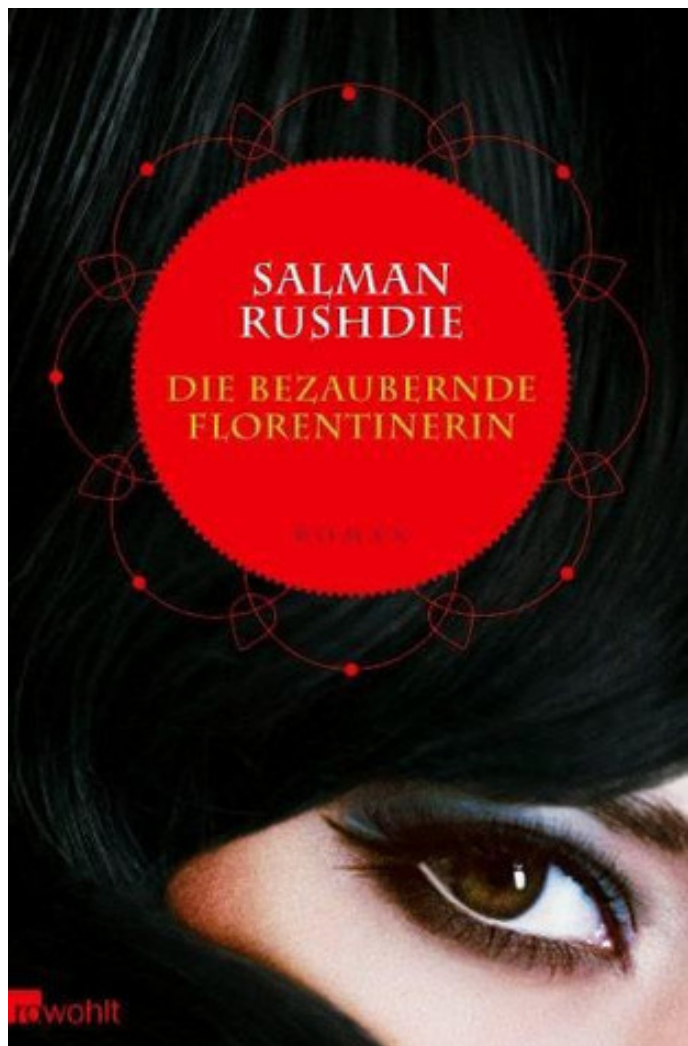


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**Salman Rushdie**

**Die bezaubernde Florentinerin**



Title: Die bezaubernde Florentinerin

Author: Salman Rushdie

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## Description

Eine magische Reise durch die Zeiten und Kontinente. Ein Reisender aus Europa kommt 1572 an den Hof des Mogulkaisers Akbar im indischen Fatehpur Sikri und behauptet, dessen Onkel zu sein. In der Tat: Verbunden scheinen die beiden durch eine geheimnisvolle Florentinerin, die schönste Frau der damals bekannten Welt ... Rushdies Roman ist randvoll mit Geschichten: über die Liebe, über Macht und Verrat, über Städtebau, die christliche Seefahrt, italienische Städtepolitik, orientalische Küche, Folter, Gärten, Kleidung, Kunst – ein wahres Füllhorn schüttet der wohl phantasiebegabteste Autor beider Welten über uns aus.

## Insightful reviews

Nicole: So far, this book is enjoyable, and well-written as Rushdie always is, but I can't help thinking that it's not as good as some of the others, the ones that I love (Shame, Midnight's Children, the Satanic Verses, and of course Haroun and the Sea of Stories).

I think three things are maybe the difference.

1. The title led me to expect a lot more from the female characters, or rather a lot more from how they are portrayed. There's just the tiniest whiff of women being valuable mostly for being beautiful, and it's hard to know with historical works because of course the context determines a lot of the limitations, but there is now and then a slide into agreement with those ideas on the part of the....narrator? the book? Hard to say.

In any case, quite a few women are prostitutes, sex slaves, multiple wives and spoils of war. Which, I guess, ok. But then, when we see other women (Machiavelli's wife, for example) they're not treated as interesting or valuable. How many times must we be told that she waddles? How many times that Nico doesn't want to sleep with her? That she's angry, that she's bitter? This is an issue, and I don't think it's only the historical context.

2. This book is missing some of the passionate engagement with real issues that's present in so much of Rushdie's other work. Compared with a book like Shame, or even with a book like Haroun, which furiously defends a plurality of voices and value of storytelling, this one feels a little light.

3. Finally, the history. Rushdie did a ton of research for this, there's a bibliography and everything. But I found that I actually wanted a little more magic and a little less realism in my magical realism. Some parts -- the wife who comes into being because she is imagined, the painter who disappears into his own work -- are still the very best of Rushdie. These sections are marvelous. But there are long parts that read like any other work of historical fiction, which is not a genre I typically enjoy nor what I have come to expect from this author.

All in all there was no moment where I said to myself this book is bad, and there were many moments where the writing was beautiful and funny and everything I love about Rushdie. Yet I felt myself dragging, putting the book aside, reading to finish certain parts rather than for the

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sheer joy of it, and I think the combination of these three things is probably why. Perhaps it's time to re-read one of his other books, to get back into the Rushdie love.

Niledaughter: My first read for Rushdie ...well , I was confused how to rate this book . This does not mean that I hardly liked it.No ,it is just that there were parts deserved 5 starts for me while other parts simply irritated me!!! still ...I do recommend it , and I highly appreciate the work that has been done in this novel, I totally understand the declaration that it took him years to write this one .Even as reader he pushed me searching and thirsty for more about the subject!

"the enchantress of Florence " is a historical novel that jump from a place to place ; Mughal India , Safavid empire of Iran , the Ottoman Empire , Renaissance in Italy ; reaching the New World at the end (?!) - all of this in the sixteenth century , but represented by events and characters (generations) that are separated by half a century .Certainly a beautiful yarn to gather east and west together in a significant point of history , I believe that this quote from the novel : " *This may be the curse of human race . Not that we are different from one another , but we are so alike .*" has very much deal of the message of this book .

Other aspects were different philosophical meditations about power , religion , home , love and "self" or as Rushdie said himself " *achieve significance as human beings*". That woven fabric was done in an amazing way through actual re-drawn historical figures like "Akbar the great" and "Machiavelli" (Surprising/contradicting image to the limit that I need to read the prince to get balance!) . also through fictional characters that linked all the strings together ( I liked that) , one of them is our heroin : the princess (the Mongolic enchantress of Florence) and her love story - One of my irritating issues that I wanted to love her ...to admire her journey , but I could not do so !(I was not attracted to any other female character except Akbar's aunt but she faded too soon besides her rebellion was Basically anti-religion ) . BTW , I noticed some reviews accusing the novel of being sexist , is that what annoyed me ? hmmm not sure; considering the time period ; when women influence came from behind curtains . yet I can not put my feelings or annoyance here into solid words !

The novel is very rich in details ; art and aurban took a prominent position in this book , now it will be a dream come true for me to visit " Fatehpur Sikri" that he cleverly drew her prosperity and transformation into city of ghosts ..

Akbar will be always a figure that I will never forget , his interest in religious and philosophical matters , the idea of "House of Worship" was quite interesting (I am still reading about the subject) . this took big part of the book , and I am not sure which of the religious thoughts in the novel were Akbar's or actually Rushdie's !

I have no more to say for the moment , but I like to quote Rushdie : " *non-historians think of history as being a collection of facts, whereas actually it's not -- it's a collection of theories about the past. We revise our view of the past all the time, depending on our own present concerns* " ... an approach that I should always remember ..

N.B

\* I enjoyed reading this interview with Rushdie about this novel in 2008 and found it very usefull

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in understanding the novel [Salman Rushdie Spins a Yarn](#).

Cristina: Salman Rushdie és un humanista però no un artista.

Ambientada a l'Índia, Florència i Istanbul del segle XVI, i utilitzant com a fil conductor la història de tres amics i un personatge femení molt potent l' autor realitza a la novel·la una sèrie de reflexions sobre l' amor, la religió i el poder per acabar conclouent que l' ésser humà busca sempre el mateix i resulta ser víctima, també, dels mateixos mals, independentment de la seva procedència.

Respecte a l'estil, va presentant multitud de personatges i històries que aparentment no tenen res a veure per acabar enllaçant-ho tot. Carrega una mica. Tot i així, a mesura que la narració avança el lector se n' adona de l' ús de diversos recursos com a leitmotifs (imatges, cites en cursiva, tot el tema de l' amor i el sexe, que és sempre atractiu), per unir unes històries amb les altres. Aquests elements funcionen també com a "pistes" per tal que lector no es perdi. D'aquesta manera aconseguix captar la seva atenció, però n' abusa, des del meu punt de vista, quedant el truc finalment al descobert. No suggereix, no deixa espai a la imaginació ni a l' ambigüitat i, en conseqüència, avorreix.

Respecte al tema de l' amor i el sexe no m' agrada el tractament de la dona. Sempre en segon terme, sempre destacant la seva bellesa i el seu poder per desestabilitzar els homes, sempre com a recipient perquè l'home es desestressi i descansi després de la batalla, sempre a punt per a ell. En cap cas com una igual.

Seguiré llegint Rushdie perquè en general m'agraden les seves reflexions, és bonic i entreté moltíssim. M'ho he passat molt bé. Per això un 5/5 tot i no acabar d'enlairar-se.

Tony: Rushdie, Salman. THE ENCHANTRESS OF FLORENCE. (2008). \*\*. It's visible that I'm now not Rushdie's distinct reader. it is a ebook of marvels, yet now not a wonderful book. It's the tale of a vacationing salesman who trips from Florence to India to the Mughal ruler Akbar's court docket at Sikri (near Agra, and which I visited in the course of my time in India). He supposedly has a "tale which in simple terms the emperor's ear may perhaps hear." the remainder of the booklet presents the story – a long, drawn-out sequence of marvels that display very essentially the author's erudition and fascination with people heroes and legends. We examine much approximately Akbar, specially approximately his imaginary wife, who "could walk, speak and make love regardless of now not existing." Isn't this a bit far-fetched? whilst Rushdie will get to Florence, which he does to supply the traveller's background, he presents us with an image of libertinism that's unmatched in literature. Florence turns into one other Sodom, yet there we meet one other Enchantress – the only of the title. She, too, has supernatural powers, and is ready to keep watch over these round her – particularly males – together with her mind. the tale is going on and on. To cap this folly off, Rushdie offers an intensive bibliography to tell us which books he has consulted within the writing of this work. He additionally apologizes for any reference paintings to which he may need used yet ignored to incorporate in his list. is that this a few type of doctoral thesis? If you're into this type of writing,

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chances are you'll get pleasure from this book. I'm no longer and that I didn't.

Rajeev Singh: this is often my moment Rushdie ebook after a prosaic adventure with 'Midnight's Children' which I left midway, having misplaced endurance with Salim Sinai's narrative. Whenever I've got encounter a Rushdie e-book in a bookstore, I've been intimidated and sometimes prevented through the summary revealed on the again – the books appear so imprecise and unusual, judging from the cover, and the unusual titles 'The Moor's final Sigh', 'Shalimar the Clown' and so on. they appear fabulist, religion-imbued (this trait owes itself to 'The Satanic Verses') and infrequently too academic. It could be most sensible to pass judgement on the intensity of the water by means of having a dip in it rather than considering on the shore. I'm comfortable to have triumph over my worry of Rushdie literature with this pretty e-book that retains the reader engrossed from commencing to end. I've got a good wisdom of medieval Indian background yet collage curriculum focuses extra on demanding proof offered in a cold, pedantic way. This book, nevertheless - with minimum twisting of ancient evidence – retells Mughal historical past in this sort of manner that even a beginner or outsider can shape an idea of it. Akbar's tweaking of the Mansabdari system, the character features and characteristics of his 9 Jewels ( Birbal's wisdom, Abul Fazl's scholarly attributes, Tansen's musical talents etc ) , the preliminary rebellious nature of Salim and his opium-charged, pussy-whipped persona, Akbar's personal obsession along with his best-loved queen Jodha, the infighting of women of the harem, the structure and sweetness of Fatehpur Sikri, the lifetime of the people, their vices and superstitions, the confusion created on the arrival of the foreigner with the strange, scandalous tale – I will keep it up writing - such is the scope of this book. Mr. Rushdie has the abilities to mix heritage and myth; love, intrigue and sensuality to create a connection among Italian, Persian and Indian heritage in a fascinatingly-readable way. He has even touched the invention of the hot World, its implications for the rising global order and has controlled to get a factually-correct lead to the end, albeit in a tortuous, circuitous way. Mr. Rushdie's prose is so pleasant and incisive even as – a feat no longer simply completed by means of such a lot of writers – that regardless of being blown away through the wonder and sensuality of the Enchantress, the reader is gifted with plenty of meaty, philosophical stuff to consider over. occasionally Rushdie is jocular, depicting Akbar's moon-calf besottedness with an imaginary Jodha whereas at different instances he exhibits an identical Akbar as a level-headed and wise emperor who merits each piece of the imperial mantle bestowed upon him. I additionally wonder on the volume of analysis he should have performed to put in writing in such minute element approximately either Florentine and Indian myths – the magic potions, aphrodisiacs, charms and hexes; and the sexual decadence of a society the place brothels abound, the ruler is a sensualist himself, the gullibility and mercurial nature of the public. It's exquisitely done. I suggest this booklet to all fanatics of heritage and literature and to someone who reads only for the enjoyment of reading.

Ben Babcock: As a neophyte of Salman Rushdie's work, I used to be now not absolutely ready for The Enchantress of Florence, even supposing I must have been. Rushdie possesses an uncanny skill to control perspective. In his stories, the move of time is usually questionable, and topic to change--if it flows at all. And his characters are larger-than-life, capricious archetypes that include the virtues and flaws of humanity. In this novel, Rushdie runs tales parallel to every other: that of Emperor Akbar's court, the emperor's existence and philosophy; and the tale of a man's heritage, of a misplaced Mughal princess who travels from Asia to Florence to the hot

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World, then beyond. the limits among those stories--the latter of which happens within the first one's past--are flimsy, permeable. in case you have been looking forward to a linear narrative that reads like a film novelization, then you definitely a) haven't learn Salman Rushdie ahead of and b) won't get that. I could even symbolize this tale as a fable, for it includes that exact model of attraction approximately it. Romance, yes, that too: the most characters all mediate at the nature of affection at one element or another. Cloaked in sixteenth-century philosophical ideas, those ruminations could seem pompous or boring, yet i discovered them intriguing. Akbar struggles with the life of God, the divine correct to rule, no matter if could really is the one arbiter of power. We additionally see a fictionalized Machiavelli, disappointed along with his wife, and prefer such a lot of males during this story, drawn into the net of attraction that the eponymous princess weaves. Descend deeper via those layers, and Rushdie makes a speciality of the character of strength for girls in an international ruled through men. How do girls exert their influence? Is their beauty, their sexuality, the single approach they could ever achieve power? during this book, girl characters are primarily imaginary, made from the brain of Akbar. What does this say concerning the nature of gender, a guy developing his female opposites simply because he can't locate them in life? Rushdie makes use of this tale as a motor vehicle to discover a woman's life--told principally during the views of men, ironically--in this era of history. However, i would not unavoidably name this a piece of old fiction, within the feel that it doesn't situation itself an excessive amount of with the main points of background other than once they serve a purpose. the tale isn't really concerning the Mughal empire a lot because it is set, for a part, in that empire. While "epic" or "sword and sorcery" myth has its place, its good fortune of past due has typecasted the genre. In these stories, magic is sort of a science, subjected to legislation the way in which we've got limited gravity. we regularly disregard that the definition of delusion is broader. during this respect, *The Enchantress of Florence* jogs my memory of Jonathan unusual *Mr. Norrell*. it really is actually an exquisite experience and romance simply steeped in unrestrained magic, an international within which something is possible--but no longer every thing is permitted.

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