

## The Enchantress Of Florence Salman Rushdie

In 'Quichot' van Salman Rushdie wekt Sam DuChamp, auteur van middelmatige spionageboeken, ene Quichot tot leven: een hoffelijke, gepensioneerde handelsreiziger die bezeten is van de realityster Salma R. Met zijn (denkbeeldige) zoon Sancho begeeft Quichot zich op een queeste dwars door trumpiaans Amerika, om zijn liefde aan Salma te betuigen. Samen trotseren vader en zoon de gevaren van het 'Tijdperk van Alles-Is-Mogelijk'. Ondertussen heeft hun schepper, die in een midlifecrisis verkeert, zijn eigen problemen. Net zoals Cervantes 'Don Quichot' bedoelde als satire op zijn maatschappij neemt Salman Rushdie het huidige Amerika op de korrel: een land dat balanceert op de rand van een morele afgrond, in een tijdperk waarin feiten buitengewoon moeilijk te onderscheiden zijn van fictie. 'Quichot' is hét boek voor onze warrige tijd. 'Quichot' staat op de shortlist van The Booker Prize 2019.

Donald Sully woont al vijftig jaar in het doodsaai plaatsje North Bath ten noorden van New York. In al die jaren heeft hij niet heel veel geluk gehad. Gescheiden en nu in een halfslachtige relatie met andermans vrouw, woont hij boven zijn bejaarde oud-lerares Engels die hem soms nog steeds de les leest. Opgescheept met een slechte knie en met vrienden die vijanden overbodig maken, probeert hij op zijn manier wat van het leven te maken. Maar dan krijgt Sully met een heel nieuw probleem te maken: zijn van hem vervreemde zoon dreigt in zijn vaders voetsporen te treden. Met geraffineerde en aanstekelijke humor en begrip voor zowel menselijke dwaasheden als overwinningen is Niemands gek weer een knap voorbeeld van Russo's vertelkunst.

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New critical perspectives on Salman Rushdie's fiction and non-fiction by leading scholars.

The Enchantress of Florence Random House

Atlanta magazine's editorial mission is to engage our community through provocative writing, authoritative reporting, and superlative design that illuminate the people, the issues, the trends, and the events that define our city. The magazine informs, challenges, and entertains our readers each month while helping them make intelligent choices, not only about what they do and where they go, but what they think about matters of importance to the community and the region. Atlanta magazine's editorial mission is to engage our community through provocative writing, authoritative reporting, and superlative design that

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De dood van een voormalige Amerikaanse ambassadeur in India lijkt op een politieke moord, maar blijkt persoonlijke wortels te hebben in de geschiedenis van het decennialang tussen India en Pakistan ingeklemde Kashmir.

Just before dawn one winter's morning, a hijacked aeroplane blows apart high above the English Channel and two figures tumble, clutched in an embrace, towards the sea: Gibreel Farishta, India's legendary movie star, and Saladin Chamcha, the man of a thousand voices. Washed up, alive, on an English beach, their survival is a miracle. But there is a price to pay. Gibreel and Saladin have been chosen as opponents in the eternal wrestling match between Good and Evil. But chosen by whom? And which is which? And what will be the outcome of their final confrontation?

An extraordinary and vivid introduction to the country of Nicaragua and its politics from the Booker-winning author of *Midnight's Children*. In this brilliantly focused and haunting portrait of the people, the politics, the land, and the poetry of Nicaragua, Salman Rushdie brings to the forefront the palpable human facts of a country in the midst of revolution. Rushdie went to Nicaragua in 1986. What he discovered was overwhelming: a land of difficult, often beautiful contradictions, of strange heroes and warrior-poets. Rushdie came to know an enormous range of people, from the foreign minister, a priest, to the midwife who kept a pet cow in her living room. His perceptions always heightened by his sensitivity and his unique flair for language, in *The Jaguar Smile*, Rushdie brings us the true Nicaragua, where nothing is simple, everything is contested, and life-or-death struggles are an everyday occurrence. 'Stirring and original' *New York Times* 'A masterpiece of sympathetic yet critical reporting' Edward Said

From the author of *The Satanic Verses* and *Midnight's Children* comes an unflinchingly honest and fiercely funny account of a life turned upside-down. On Valentine's Day, 1989, Salman Rushdie received a telephone call from a BBC journalist that would change his life forever: Ayatollah Khomeini, a leading Muslim scholar, had issued him with a death sentence. This is his own account of how he was forced to live in hiding for over a decade; at once intimate and explosive, this is the personal tale behind the international story. How does a man live with the constant threat of murder? How does he continue to work when deprived of his freedom? How does he sustain friendships, or fall in and out of love? How does he fight back? For over a decade, Salman Rushdie dwelt in a world of secrecy and disguise, a world of security guards and armoured cars, of aliases and code names. In *Joseph Anton*, Rushdie tells the remarkable story of one of the crucial battles, in our time, for freedom of speech. Shortlisted for the James Tait Black Biography Prize

A tall, yellow-haired young European traveller calling himself 'Mogor dell'Amore', the Mughal of Love, arrives at the court of the real Grand Mughal, the Emperor Akbar, with a tale to tell that begins to obsess the whole imperial capital.

Kluwick breaks new ground in this book, moving away from Rushdie studies that focus on his status as postcolonial or postmodern, and instead considering the significance of magic realism in his fiction. Rushdie's magic realism, in fact, lies at the heart of his engagement with the post/colonial. In a departure from conventional descriptions of magic realism—based primarily on the Latin-American tradition—Kluwick here proposes an alternative definition, allowing for a more accurate description of the form. She argues that it is disharmony, rather than harmony, that is decisive: that the incompatibility of the realist and the supernatural needs to be recognized as a driving force in Rushdie's fiction. In its rigorous analysis of this Rushdian magic realism, this book considers the entire corpus—*Midnight's Children*, *Shame*, *The Satanic Verses*, *The Moor's Last Sigh*, *The Ground Beneath Her Feet*, *Shalimar the Clown*, and *The Enchantress of Florence*. This study is the first of its kind to do so.

The subjects of Salman Rushdie's collection of non-fiction range from *The Wizard of Oz*, U2, India and Indian writing, the death of Princess Diana, and football, to twentieth-century writers including Angela Carter, Arthur Miller, Edward Said, J. M. Coetzee and Arundhati Roy. In a central section, 'Messages from the Plague Years', Rushdie focuses on the fight against the Iranian fatwa, presenting texts both personal and political, which show for the first time how it was to live through those days. Rushdie's columns for the *New York Times* confront current issues - Kashmir, Northern Ireland, Kosovo, Islam and the West - as well as lighter topics such as reality TV, sport and sleaze. The book ends with the lectures that give it its title - Rushdie's exploration of the theme of frontiers: crossing them, breaking taboos, and - in the light of September 11 - the world of permeable frontiers in which we all live.

On a beautiful starry night in the city of Kahani in the land of Alifbay a terrible thing happened: twelve-year-old Luka's storyteller father, Rashid, fell suddenly and inexplicably into a sleep so deep that nothing and no one could rouse him. To save him from slipping away entirely, Luka must embark on a journey through the Magic World, encountering a slew of phantasmagorical obstacles along the way, to steal the Fire of Life, a seemingly impossible and exceedingly dangerous task. With *Haroun and the Sea of Stories* Salman Rushdie proved that he is one of the best contemporary writers of fables, and it proved to be one of his most popular books with readers of all ages. While *Haroun* was written as a gift for his first son, Luka and the Fire of Life, the story of Haroun's younger brother, is a gift for his second son on his twelfth birthday. Lyrical, rich with word-play, and with the narrative tension of the classic quest stories, this is Salman Rushdie at his very best.

NEW YORK TIMES BESTSELLER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY The Washington Post • Los Angeles Times • San Francisco

Chronicle • Harper's Bazaar • St. Louis Post-Dispatch • The Guardian • The Kansas City Star • National Post • BookPage • Kirkus Reviews From Salman Rushdie, one of the great writers of our time, comes a spellbinding work of fiction that blends history, mythology, and a timeless love story. A lush, richly layered novel in which our world has been plunged into an age of unreason, *Two Years Eight Months and Twenty-Eight Nights* is a breathtaking achievement and an enduring testament to the power of storytelling. In the near future, after a storm strikes New York City, the strangenesses begin. A down-to-earth gardener finds that his feet no longer touch the ground. A graphic novelist awakens in his bedroom to a mysterious entity that resembles his own sub-Stan Lee creation. Abandoned at the mayor's office, a baby identifies corruption with her mere presence, marking the guilty with blemishes and boils. A seductive gold digger is soon tapped to combat forces beyond imagining. Unbeknownst to them, they are all descended from the whimsical, capricious, wanton creatures known as the jinn, who live in a world separated from ours by a veil. Centuries ago, Dunia, a princess of the jinn, fell in love with a mortal man of reason. Together they produced an astonishing number of children, unaware of their fantastical powers, who spread across generations in the human world. Once the line between worlds is breached on a grand scale, Dunia's children and others will play a role in an epic war between light and dark spanning a thousand and one nights—or two years, eight months, and twenty-eight nights. It is a time of enormous upheaval, in which beliefs are challenged, words act like poison, silence is a disease, and a noise may contain a hidden curse. Inspired by the traditional "wonder tales" of the East, Salman Rushdie's novel is a masterpiece about the age-old conflicts that remain in today's world. *Two Years Eight Months and Twenty-Eight Nights* is satirical and bawdy, full of cunning and folly, rivalries and betrayals, kismet and karma, rapture and redemption. Praise for *Two Years Eight Months and Twenty-Eight Nights* "Rushdie is our Scheherazade. . . . This book is a fantasy, a fairytale—and a brilliant reflection of and serious meditation on the choices and agonies of our life in this world."—Ursula K. Le Guin, *The Guardian* "One of the major literary voices of our time . . . In reading this new book, one cannot escape the feeling that [Rushdie's] years of writing and success have perhaps been preparation for this moment, for the creation of this tremendously inventive and timely novel."—*San Francisco Chronicle* "A wicked bit of satire . . . [Rushdie] riffs and expands on the tales of Scheherazade, another storyteller whose spinning of yarns was a matter of life and death."—*USA Today* "A swirling tale of genies and geniuses [that] translates the bloody upheavals of our last few decades into the comic-book antics of warring jinn wielding bolts of fire, mystical transmutations and rhyming battle spells."—*The Washington Post* "Great fun . . . The novel shines brightest in the panache of its unfolding, the electric grace and nimble eloquence and extraordinary range and layering of his voice."—*The Boston Globe*

Potret van een leven aan het begin van het derde millennium, van een

wereldstad in een tijd van schijnbaar eindeloze welvaart die paradoxaal genoeg in het dagelijks bestaan van veel mensen ook een tijd is van dorheid.

The novel that set the stage for his modern classic, *The Satanic Verses*, *Shame* is Salman Rushdie's phantasmagoric epic of an unnamed country that is "not quite Pakistan." In this dazzling tale of an ongoing duel between the families of two men—one a celebrated wager of war, the other a debauched lover of pleasure—Rushdie brilliantly portrays a world caught between honor and humiliation—"shamelessness, shame: the roots of violence." *Shame* is an astonishing story that grows more timely by the day.

NEW YORK TIMES BESTSELLER • A modern American epic set against the panorama of contemporary politics and culture—a hurtling, page-turning mystery that is equal parts *The Great Gatsby* and *The Bonfire of the Vanities* NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR • PBS • HARPER'S BAZAAR • ESQUIRE • FINANCIAL TIMES • THE TIMES OF INDIA On the day of Barack Obama's inauguration, an enigmatic billionaire from foreign shores takes up residence in the architectural jewel of "the Gardens," a cloistered community in New York's Greenwich Village. The neighborhood is a bubble within a bubble, and the residents are immediately intrigued by the eccentric newcomer and his family. Along with his improbable name, untraceable accent, and unmistakable whiff of danger, Nero Golden has brought along his three adult sons: agoraphobic, alcoholic Petya, a brilliant recluse with a tortured mind; Apu, the flamboyant artist, sexually and spiritually omnivorous, famous on twenty blocks; and D, at twenty-two the baby of the family, harboring an explosive secret even from himself. There is no mother, no wife; at least not until Vasilisa, a sleek Russian expat, snags the septuagenarian Nero, becoming the queen to his king—a queen in want of an heir. Our guide to the Golden's world is their neighbor René, an ambitious young filmmaker. Researching a movie about the Golden's, he ingratiates himself into their household. Seduced by their mystique, he is inevitably implicated in their quarrels, their infidelities, and, indeed, their crimes. Meanwhile, like a bad joke, a certain comic-book villain embarks upon a crass presidential run that turns New York upside-down. Set against the strange and exuberant backdrop of current American culture and politics, *The Golden House* also marks Salman Rushdie's triumphant and exciting return to realism. The result is a modern epic of love and terrorism, loss and reinvention—a powerful, timely story told with the daring and panache that make Salman Rushdie a force of light in our dark new age. Praise for *The Golden House* "[A] modern masterpiece . . . telling a story full of wonder and leaving you marveling at how it ever came out of the author's head."—Associated Press "Wildly satiric and yet piercingly real . . . If F. Scott Fitzgerald, Homer, Euripides, and Shakespeare collaborated on a contemporary fall-of-an-empire epic set in New York City, the result would be *The Golden House*."—Poets & Writers "A tonic addition to American—no, world!—literature . . . a Greek tragedy with Indian roots and New York coordinates."—San Francisco Chronicle

Moraes Zogoiby offers a revealing account of his family, their evolving fortunes, and the lost world of possibilities in twentieth-century India, detailing a universe of family rifts, greed, dark passions, secrecy, power, and the mysteries of art. Reprint. 100,000 first printing.

In 'De familie Golden' van Salman Rushdie strijkt Nero Golden, een mysterieuze, puissant rijke weduwnaar uit Mumbai, vlak na de inauguratie van Barack Obama met zijn drie zonen neer in een villa naast een weelderige tuin in New York. Ze zijn Mumbai ontvlucht nadat Golden's vrouw omkwam bij de beruchte aanslagen op het luxe hotel – maar ook omdat de weduwnaar zijn leven er niet meer zeker was. Van begin af aan is buurman René, een documentairemaker op zoek naar zijn volgende onderwerp, gefascineerd door het luxe leven van de familie Golden. De komst van een bevallige Russische gymnaste, en de geboorte van een vierde zoon, doet de dynastie wankelen. Tegelijkertijd roeren zich duistere krachten in het land met de opkomst van een roekeloze, mediageile schurk met geveerd haar en presidentiële ambities.

This book argues that there are a number of contemporary novels that challenge the reductive 'us and them' binaries that have been prevalent not only in politics and the global media since 9/11, but also in many works within the emerging genre of '9/11 fiction' itself.

'Adembenemende roman over een van de eerste ontdekkingsreizen. Een heftige en veel vervalste geschiedenis die door Lalami op briljante wijze is herschreven.' Salman Rushdie *La Florida* is het gefictionaliseerde reisverslag van de eerste zwarte ontdekkingsreiziger van Amerika; een Marokkaanse slaaf wiens getuigenis nooit is opgenomen in de officiële geschiedschrijving. In 1527 vertrekt ontdekkingsreiziger Pánfilo de Narváez met zeshonderd man en honderd paarden uit de haven van Andalusië met als doel het zuiden van de VS op te eisen voor de Spaanse kroon. Maar vanaf het moment dat de mannen van Narváez in Florida voet aan wal zetten, krijgen ze te kampen met zware tegenslagen: navigatiefouten, ziekte, honger en verzet van inheemse stammen. Nog geen jaar later zijn er nog maar vier mannen in leven: een Spaanse edelman, een jonge ontdekkingsreiziger, de schatmeester van de expeditie én diens tot slaaf gemaakte dienaar, die door de drie Spanjaarden Estebanico wordt genoemd. Dit is zijn verhaal.

'Rushdie's most engaging book since *Midnight's Children*' Observer Shalimar the Clown was once a figure full of love and laughter. His skill as a tightrope walker was legendary in his native home of Kashmir. But fate has played him cruelly, torn him away from his beloved home and brought him to Los Angeles, where he works as a chauffeur. One morning he gets up, goes to work, and brutally slays his employer, America's former counter-terrorist chief Maximilian Ophuls, in full view of the victim's illegitimate daughter, India. Despite the political overtones, it soon emerges that this is a murder with a much darker heart to it. The killing has its roots halfway across the globe, back in Kashmir, a ruined paradise not so much lost as shattered. And gradually it emerges that beyond this unholy trinity of Max, India and Shalimar, lurks a fourth, shadowy figure, one who binds them all together. 'This is Rushdie at his most flamboyant best' Financial Times

Haroun's father is the greatest of all storytellers. His magical stories bring laughter to the sad city of Alifbay. But one day something goes wrong and his father runs out of stories to tell.

Haroun is determined to return the storyteller's gift to his father. So he flies off on the back of the Hoopie bird to the Sea of Stories - and a fantastic adventure begins.

How are linguistic wars for global prominence literarily and linguistically inscribed in literature? This book focuses on the increasing presence of cosmetic multilingualism in prize-winning fiction, making a case for an emerging transparent-turn in which momentary multilingualism works in the service of long-term monolingualism.

Contributed articles on the novels of Salman Rushdie, b. 1947, Indo-English novelist; most previously published.

Student Book 1 develops the reading and writing skills that students will be assessed on in the exams. Using a thematic approach that focuses on the AOs, with SPAG delivered in context, this book supports students of all abilities. Peer and self-assessment activities, end-of-chapter assessments and sample exam papers allow progress to be monitored.

Monthly current affairs magazine from a Christian perspective with a focus on politics, society, economics and culture.

NEW YORK TIMES BESTSELLER • An epic Don Quixote for the modern age, "a brilliant, funny, world-encompassing wonder" (Time) from internationally bestselling author Salman Rushdie SHORTLISTED FOR THE MAN BOOKER

PRIZE • “Lovely, unsentimental, heart-affirming . . . a remembrance of what holds our human lives in some equilibrium—a way of feeling and a way of telling. Love and language.”—Jeanette Winterson, *The New York Times* Book Review  
NAMED ONE OF THE BEST BOOKS OF THE YEAR BY TIME AND NPR  
Inspired by the Cervantes classic, Sam DuChamp, mediocre writer of spy thrillers, creates Quichotte, a courtly, addled salesman obsessed with television who falls in impossible love with a TV star. Together with his (imaginary) son Sancho, Quichotte sets off on a picaresque quest across America to prove worthy of her hand, gallantly braving the tragicomic perils of an age where “Anything-Can-Happen.” Meanwhile, his creator, in a midlife crisis, has equally urgent challenges of his own. Just as Cervantes wrote *Don Quixote* to satirize the culture of his time, Rushdie takes the reader on a wild ride through a country on the verge of moral and spiritual collapse. And with the kind of storytelling magic that is the hallmark of Rushdie’s work, the fully realized lives of DuChamp and Quichotte intertwine in a profoundly human quest for love and a wickedly entertaining portrait of an age in which fact is so often indiscernible from fiction. Praise for *Quichotte* “Brilliant . . . a perfect fit for a moment of transcontinental derangement.”—*Financial Times* “*Quichotte* is one of the cleverest, most enjoyable metafictional capers this side of postmodernism. . . . The narration is fleet of foot, always one step ahead of the reader—somewhere between a pinball machine and a three-dimensional game of snakes and ladders. . . . This novel can fly, it can float, it’s anecdotal, effervescent, charming, and a jolly good story to boot.”—*The Sunday Times* “*Quichotte* [is] an updating of Cervantes’s story that proves to be an equally complicated literary encounter, jumbling together a chivalric quest, a satire on Trump’s America and a whole lot of postmodern playfulness in a novel that is as sharp as a flick-knife and as clever as a barrel of monkeys. . . . This is a novel that feeds the heart while it fills the mind.”—*The Times* (UK)

Parafraze van de Orpheusmythe, waarin een fotograaf op zoek gaat naar zijn minnares, een plotseling van de aardbodem verdwenen wereldberoemde popzangeres.

Mapping out the Rushdie Republic differs from existing studies on the work of Salman Rushdie by dint of its seriousness of intent and profundity of content. Every major work of the writer is paid due attention as separate articles are devoted to every aspect of his literary persona. As such, the contributions raise pertinent issues and questions that invite the perceptive reader to enter into a meaningful dialogue with the views of a range of formidable academics of national and international repute. A long interview with Timothy Brennan, a notable Rushdie critic, offers further insights, making this a book that designedly stops short of being merely encomiastic about Rushdie’s achievement as an author. The significant act of mapping out the Rushdie republic makes this a must-read for those who find the Rushdie phenomenon an interesting one as part of ongoing debates and discussions.

Discover this magnificent magical novel from the Booker-prize winning author of *Midnight's Children*. When a young European traveller arrives at Sikri, the court of Mughal Emperor Akbar, the tale he spins brings the whole imperial capital to the brink of obsession. He calls himself 'Mogor dell'Amore', the Mughal of Love, and claims to be the son of a lost princess, whose name and very existence has been erased from the country's history: Qara Köz, or 'Lady Black Eyes'. Lady Black Eyes is a fabled beauty believed to possess great powers of enchantment and sorcery. After a series of abductions by besotted warlords, she finds herself carried to Machiavellian Florence. In her attempts to command her own destiny in a world ruled by men, Lady Black Eyes brings together the two great cities of sensual Florence and hedonistic Sikri, so far apart and yet so alike, and two worlds become dangerously entwined. 'Vintage Rushdie...reminds us, in case we may have forgotten, that he can tell a story across East and West better than anyone else in the language' *Sunday Telegraph*

Salman Rushdie, een van de grote auteurs van onze tijd, heeft een adembenemende roman geschreven, een mengeling van geschiedenis, mythologie en een tijdloos liefdesverhaal. In de nabije toekomst, nadat New York is getroffen door een zware storm, ontdekt een nuchtere hovenier dat zijn voeten de grond niet meer raken. Een stripboekschrijver wordt wakker in zijn slaapkamer en ziet een geheimzinnig wezen dat lijkt op zijn eigen creatie. Een verleidelijke rijke-mannen-verslindster wordt geronseld om krachten te bestrijden die het voorstellingsvermogen te boven gaan. Zonder het te weten stammen zij allemaal af van grillige, wispelturige, lichtzinnige wezens, de jinns, die in een parallelle wereld leven, door een dunne sluier afgescheiden van de onze. Wanneer de grens tussen de werelden definitief wordt doorbroken, zullen de kinderen van de jinns een belangrijke rol spelen in een grootse oorlog tussen rede en religie, licht en duister. Rushdies roman, geïnspireerd op de traditionele 'wonderverhalen' uit het Oosten, is een satirisch, vrolijk en bovenal prachtig eerbetoon aan de kracht van verhalen, en een meesterwerk over eeuwenoude conflicten die ook de huidige wereld beheersen.

An astounding, intense novel by the Booker-prize winning author of *Midnight's Children*. In the summer of 2000 New York is a city living at breakneck speed in an age of unprecedented decadence. Into this tumultuous city arrives Malik Solanka. His life has been a sequence of exits. He has left in his wake his country, family, not one but two wives, and now a child. But as his latest marriage disintegrates and the fury builds within him he fears he will become dangerous to those he loves. And so he steps out of his life once again and begins a new one in New York. But New York is a city boiling with fury. Around Malik cab drivers spout obscenities, a serial killer is murdering women with a lump of concrete, and the petty spats and bone-deep resentments of the metropolis threaten to engulf him, as his own thoughts, emotions and desires reach breaking point. 'Both a howl of rage and a love letter... Rushdie is a very great novelist - our greatest' *Guardian*

This is a translation from English book *The Enchantress of Florence* written by Salman Rushdie. A tall, yellow-haired young European traveller calling himself 'Mogor dell'Amore', the Mughal of Love, arrives at the court of the real Grand Mughal, the Emperor Akbar, with a tale to tell that begins to obsess the whole imperial capital. The

Stranger claims to be the child of a lost Mughal princess, the youngest sister of Akbar's grandfather Babar; Qara Koz, Lady Black Eyes', a great beauty believed to possess powers of enchantment and sorcery, who is taken captive first by an Uzbek warlord, then by the Shah of Persia, and finally becomes the lover of a certain Argalia, a Florentine soldier of fortune, commander of the armies of the Ottoman Sultan. When Argalia returns home with his Mughal mistress the city is mesmerized by her presence, and much trouble ensues. The Enchantress of Florence is the story of a woman attempting to command her own destiny in a man's world. It brings together two cities that barely know each other - the hedonistic Mughal capital, in which the brilliant emperor wrestles daily with questions of belief, desire and the treachery of sons, and the equally sensual Florentine world of powerful courtesans, humanist philosophy and inhumanm torture, where Argalia's boyhood friend "il Machia" - Niccolo Machiavelli - is learning, the hard way, about the true brutality of power. These two worlds, so far apart, turn out to tbe uncannily alike, and the enchantments of women hold sway over them both. But is Mogor's story true? And if so, then what happened to the lost princess? And if he's a liar, must he die?

This updated and expanded new edition reviews Rushdie's novels in the light of recent critical developments. It also features new chapters which examine the author's latest works including Fury (2001), Shalimar the Clown (2005) and The Enchantress of Florence (2008), bringing coverage of this important British author up to the present.

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