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**ORIENTAL AND OCCIDENTAL MYTHS IN SALMAN
RUSHDIE`S *THE ENCHANTRESS OF FLORENCE***

**AUSTRUMU UN RIETUMU MĪTI SALMANA RUŠDI
ROMĀNĀ „FLORENCES BURVE”**

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ANOTĀCIJA

Austrumu un rietumu mītiem daudzu gadsimtu garumā bijusi būtiska loma dažādos literārajos darbos. Šī pētnieciskā darba mērķis ir pierādīt, ka austrumu un rietumu mītiem ir nozīmīga loma Salmana Rušdi romānā „Florences burve”. Mērķa sasniegšanai tika studēti dažādi austrumu un rietumu mīti, ieskaitot mītus no Tuvo Austrumu folkloras stāstu krājuma „Tūkstoš un vienas nakts pasakas”, mītu par Pigmalionu un Galateju, renesanses laika dzejoļus „Orlando innamorato” un „Orlando furioso”. Rezultāti pierāda, ka austrumu un rietumu mīti Rušdi romānā ir komplicēti un pārklāj cits citu, tie skar politiskas un sociālas problēmas. Pētījumā tika pierādīts, ka eksistē būtiskas paralēles starp mītiem Salmana Rušdi romānā „Florences burve” un mītiem Tuvo Austrumu stāstu krājumā „Tūkstoš un vienas nakts pasakas”, mītam par Pigmalionu un Galateju, kā arī renesanses laika dzejoļiem „Orlando innamorato” un „Orlando furioso”.

Atslēgvārdi: austrumu mitoloģija, rietumu mitoloģija, Salmans Rušdi, Lielie ģeogrāfiskie atklājumi, maģiskais reālisms, sievietes loma sabiedrībā.

ABSTRACT

Oriental and Occidental myths have had a significant role in various literary works throughout many centuries. The aim of this research is to demonstrate that Oriental and Occidental myths have an important role in Rushdie`s novel *The Enchantress of Florence*. To achieve this goal, various Oriental and Occidental myths, including those found in the compilation of Middle Eastern folk tales *The One Thousand and One Nights*, the myth of Pygmalion and Galatea, and Renaissance poems *Orlando innamorato* and *Orlando furioso* are drawn upon. Analysis of *The Enchantress of Florence* shows that the uses of Oriental and Occidental myths in the given novel are multilayered and complex and these myths are interwoven into political and social issues. In conclusion, there are significant parallels between the myths in Salman Rushdie`s novel *The Enchantress of Florence* and the myths in the compilation of Middle Eastern folk tales *The One Thousand and One Nights*, the myth of Pygmalion and Galatea, and Renaissance poems *Orlando innamorato* and *Orlando furioso*.

Key words: Oriental mythology, Occidental mythology, Salman Rushdie, Age of Discovery, Magical Realism, the woman`s role in society.

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INTRODUCTION

The paper is devoted to examining the use of Oriental and Occidental myths in Salman Rushdie`s novel *The Enchantress of Florence*. In the current paper, the use of Oriental and Occidental myths, including those found in *The One Thousand and One Nights*, the myth of Pygmalion and Galatea, as well as in the Renaissance poems *Orlando innamorato* and *Orlando furioso* are investigated and relevant conclusions are drawn.

This study is significant, as it would help to explain the importance of Oriental and Occidental myths for the plot, characters, and themes in *The Enchantress of Florence*.

The **goal** of the research is to demonstrate that Oriental and Occidental myths play a significant role in Rushdie`s novel *The Enchantress of Florence*.

The **hypothesis** of the research is that Oriental and Occidental myths are used in order to convey a multidimensional vision of Eastern and Western history and culture and to underscore the connections between the two in Rushdie`s novel *The Enchantress of Florence*.

The **enabling objectives** to achieve this goal are:

1. to research Oriental and Occidental myths, including those found in *The One Thousand and One Nights*, the myth of Pygmalion and Galatea, as well as in the Renaissance poems *Orlando innamorato* and *Orlando furioso*, and relevant historical background represented in the novel ;
2. to analyze the use of Oriental and Occidental myths in Rushdie`s novel *The Enchantress of Florence*;
3. to summarize the findings and to draw relevant conclusions.

The **research methods** applied in the study:

- study of Rushdie`s novel`s intertextual connections to the compilation of Middle Eastern folk tales, including those found in *The One Thousand and One Nights*, the myth of Pygmalion and Galatea, the Renaissance poems *Orlando innamorato* and *Orlando furioso*, and various narrative accounts of the historical periods in which the novel is set;
- narrative analysis and interpretation of Oriental and Occidental myths in Rushdie`s novel *The Enchantress of Florence*.

The first chapter deals with the concept of myth, summarizes the relevant historical background to the novel, and provides the framework for the research carried out in the paper, and an overview of Oriental and Occidental myths, the myth of Pygmalion and Galatea, Renaissance poems *Orlando innamorato* and *Orlando furioso*.

The second chapter studies Postmodernism and Magic Realism as literary styles used by Salman Rushdie.

The third chapter examines the intertextual connections between Oriental and Occidental myths, *Orlando innamorato* and *Orlando furioso*, and Rushdie`s novel *The Enchantress of Florence*. In addition, the chapter examines the ways in which Rushdie mythologizes certain historical figures and events.

LITERATURE REVIEW

The first relevant concept of the paper is the concept of intertextuality. The term “intertextuality” was invented in the 1960s by Julia Kristeva, a French psychoanalyst, critic, novelist, and educator. Since then it has been widely accepted by postmodern critics and theoreticians. According to Kristeva’s definition, ‘Intertextuality is the interrelationship between texts, especially works of literature; the way that similar or related texts influence, reflect, or differ from each other’ (Online 2). In other words, each text exists not as a single text but in interrelationships with other, previously written texts, which means that references, allusions, and myths in one text may also be interlinked with other texts. Originally the term contains ideas expressed by Bakhtin and Saussure ‘Julia Kristeva [...] combined ideas from Bakhtin on the social context of language with Saussure’s positing of the systematic features of language’ (Martin, 2011: 148). In other words, the systematic features of language are significant in the social context. According to Allen Graham, the Irish writer and academic, ‘Intertextuality [...] foregrounds notions of relationality, interconnectedness and interdependence in modern cultural life’ (Graham, 2000: 16). Therefore, through intertextuality, not only texts but also various socio-political and historical phenomena are interrelated and interdependent. Graham also claims that ‘[...] intertextuality is and will remain a crucial element in the attempt to understand literature and culture in general’ (ibid.: 18). Namely, the awareness of mutually related different cultural elements would facilitate the perception of a certain culture. It would also indicate the characteristic clichés, or stereotypes within a particular culture: ‘In a culture dominated by codes so pervasive that they appear natural, the intertextual, viewed as the presence of these codes and clichés within culture, can cause [...] a saturation of cultural stereotypes [...]’ (ibid.: 194). In addition, Graham points out intertextuality as a tool often used by Postmodernists in order to create the link between fantasy and reality: ‘[...] in a Postmodern context intertextual codes and practices predominate because of a loss of any access to reality’ (ibid.). Moreover, intertextuality may help the author to express his/her personal attitude towards relevant events: ‘[...] intertextuality, like influence or imitation, is not neutral and thus hints at its underlying socio-political importance’ (Martin, 2011: 148). Therefore, by deliberate interrelation of specific texts, intertextuality may have a cultural and socio-political significance.

Another relevant research topic is mythology, which has been widely studied by, among many others, Claude Lévi-Strauss (1908-2009), the French anthropologist, ethnologist, and structuralist. In his lectures *Myth and Meaning* he focuses on the interconnection of myths in various cultures, the historical split between science and mythology, and the significance of qualitative aspects of myth. In his collection of essays *Mythologies*, Roland Gérard Barthes

(1915-1980), the French literary theorist, critic, and semiotician, studies the correlation between myth and language. Barthes argues that myth depends on its historical and geographical context, is created by humans, and transmitted via storytelling. Moreover, in his book *Cosmos and History. The Myth of the Eternal Return*, Mircea Eliade (1907-1986), the Romanian historian of religion, philosopher and professor at the University of Chicago, demonstrates the importance of archaic and “primitive” cultures and their mythologies as great contributors to the contemporary world-view. Similarly, Markus Gabriel, the contemporary German philosopher at the University of Bonn and Slavoj Žižek, the Slovenian philosopher, the researcher at the Department of Philosophy of the University of Ljubljana, illuminates the continuity of myths and the impact they have on contemporary world. In the book *Mythology, Madness and Laughter. Subjectivity in German Idealism*, they cover such topics as myth, German idealist movement, subjectivity, habit, and others.

In his essays *Anatomy of Criticism*, Northrop Frye (1912-1991), the Canadian literary critic and literary theorist, formulates archetypes as universal communicative symbols – certain images of things common to all men, such as “good” and “evil”, “light” and “dark”, “quest” or “journey”, and others. The same subject is studied by Christopher John Penrice Booker (1937-2019), the English journalist and author. In *The Seven Basic Plots Why We Tell Stories*, he focuses on the relevance of storytelling as a great contributor to the evolution of mythology and human psychology throughout centuries. The book also contains references to the studies conducted by the Swiss psychiatrist and psychoanalyst Carl Gustav Jung (1875-1961). In his last work *Man and His Symbols*, Jung examines the unconscious which “communicates” with the conscious via the language of symbols created by dreams and imagination. He claims that myth originated from a “primitive” storytelling, has a great contribution in creating archetypal elements.

In addition, myth is widely studied by Joseph Campbell (1904-1987), an American Professor of Literature at Sarah Lawrence College. In his works, Campbell focuses on comparative mythology and religion. His study of myths *The Masks of God*, which includes 4 volumes: *Primitive Mythology*, *Oriental Mythology*, *Occidental Mythology*, and *Creative Mythology*, is an overview of the world’s mythologies, their differences and similarities. In the current Bachelor paper, his volumes on Oriental and Occidental mythologies have been drawn upon. In addition, the statement that the Eastern and Western worlds are two opposites which together combine into one whole is discussed in *The Power of Myth* with an American journalist and political commentator Bill Moyers. Moreover, in this work Campbell refers to the myth of the Holy Grail as a symbol of the balance between the opposites. Similarly, in *Classical Mythology. Sixth Edition*, Lenardon, the Professor of Classics at the Ohio State

University and Morford, highlights the relevance of myth in daily lives of humans in Ancient Greece and Rome, and how these myths have been adopted by both Oriental and Occidental traditions and religions.

Considering the Oriental mythology, in *History of Islamic Philosophy*, Oliver Leaman, a Professor of Philosophy and Zantker Professor of Judaic studies at the University of Kentucky, and Seyyed Hossein Nasr, an Iranian Professor Emeritus of Islamic studies at George Washington University, provide an overview of the most prominent figures of Islamic philosophy being influenced by Greek, Western, and Oriental (Arabic, Persian, Indian, Turkish, and South East Asian) traditions.

Another relevant topic of the paper is the study of Magic Realism. Maggie Ann Bowers, the author of the book *Magic- (al) Realism*, examines the differences between Magic Realism and other genres, such as Surrealism, Realism, and Fantasy, and shows how the elements of Postmodernism and Modernism may be also found in the literary works of Magic Realism. Bowers explores the historical background of the genre, and what impact it has made not only on literature, but also on painting and cinematography. In addition, Bowers refers to Magic realists, such as Gabriel García Márquez, Angela Carter, and Salman Rushdie, and comments on characteristic techniques the novelists have applied in their literary works. Another author, Ignacio López-Calvo, Ph.D. Professor of Latin American Literature at the University of California, in his compilation of essays *Critical Insights. Magical Realism*, refers to Magic Realism as the most influential genre of Latin American and Caribbean region, as well as to its contribution to other cultures. His research mainly includes ‘cultural production by [...] Latin American authors and [...] the literary and cultural representations of the relationship between human rights, racialization, gender, migration, and authoritarianism’ (Online 10). Therefore, the author focuses not only on the historical expansion of the genre, but also on literary genres as representations of socio-political problems throughout centuries. López-Calvo also studies the elements and techniques of Magic Realism in the literary works of Latin American writers, especially in the works of Marcio Veloz Maggiolo, José Luis Cuerda, and others.

All in all, these are the main theoretical and critical sources drawn upon in the paper. Both topics of mythology and relevant historical background will be examined in detail in the following chapter.

1. REVIEW OF ORIENTAL AND OCCIDENTAL MYTHS AND OF RELEVANT HISTORICAL BACKGROUND

1.1. The concept of mythology

First of all, as there exist numerous parallels between myths in different cultures, the study of myth is interwoven with the study of intertextuality. Therefore, in order to understand myth, it is important to search for intercultural connections. According to Lévi-Strauss, who observes the mythological correlation between people with harelips and twins, ‘In order to solve the problem, we have, [...] to make a jump from South America to North America, because it will be a North American myth which will give us the clue to the South American one’ (Lévi-Strauss, 2001: 22). Although, beliefs in certain gods, mythical beings, and traditions differ from culture to culture, they often share essential elements. Lenardon and Monford states that, ‘Myth is a comprehensive [...] term for stories primarily concerned with gods and humankind relationships with them [...]. There are obvious parallels between the myths of various cultures’ (Lenardon and Monford, 1999: 13). Therefore, it could be said that one tradition or religion may have borrowed myths from other traditions or religions. Lenardon and Monford also provide the definition of the classical myth: ‘A classical myth is a story that [...] has attained a kind of immortality, and because of its inherent archetypal beauty, profundity, and power has inspired rewarding renewal and transformation by successful generations’ (ibid.: 15). In other words, classical myths are profound, and their moral values have been evaluated and retained throughout centuries in both Oriental and Occidental cultures.

In addition, myths created an illusion that a person understands the universe, and that he/she could manipulate with the processes of it. According to Campbell, ‘In the primitive and Oriental provinces of collective authority and faith, local customs were always mythologically overinterpreted as of a superhuman origin’ (Campbell, 1991: 87). Campbell claims that, ‘[...] the mythological ancestors were believed to have founded [...] the customs by which their descendants would have to abide if they and the world itself were to endure’ (ibid.). Therefore, mythology had a crucial role in ancient cultures, as it was incorporated in each aspect of life of the people living in both Eastern and “primitive” cultures, and these cultures believed to have founded the very laws of the universe. According to Lévi-Strauss, such beliefs created the illusion that one could understand and control the universe: ‘[...] myth is unsuccessful in giving man more material power over the environment. However, it gives man, very importantly, the illusion that he can understand the universe’ (Lévi-Strauss, 2001: 17). Sir James George Frazer, the Scottish social anthropologist and folklorist, claims that

myths were transmitted from one generation to the next, often simply as a custom which gradually lost its meaning: '[...] men continue to do what their fathers did before them, though the reasons on which their fathers acted have been long forgotten' (Frazer, n.d.: 421). However, the concept of myth has retained its significance until the present day. According to Gabriel and Žižek,

We always already find ourselves thrown into a mythology, i.e. a systematic web of beliefs which enables us to determine respective scenes of our lives, as [...] divine services, dinners with friends, marriages, etc. [...] Our scenic knowledge of acquaintance with the world is mythological. [...] it is pre-scientific and yet basic, because it opens up the possibility of orientation. Without a mythology that helps us to re-identify scenes of our lives, we would not be able to lead a human life at all' (Gabriel and Žižek, 2009: 69).

Therefore, myth is interwoven within our lives and helps us to form our identity and realize ourselves. According to Lévi-Strauss, myth has a relevant qualitative aspect:

[...] science is becoming able to explain not only its own validity but also what was to some extent valid in mythological thinking. [...] we are becoming more and more interested in this qualitative aspect, and that science, which had a purely quantitative outlook in the 17th to 19th centuries, is beginning to integrate the qualitative aspects of reality as well. (Lévi-Strauss, 2001: 19).

In other words, Lévi-Strauss states that both contemporary rationalistic society, and the ancient one with its mythological thinking, should be equally valued: 'People who are without writing have a fantastically precise knowledge of their environment and all their resources. All these things we have lost, but we did not lose them for nothing; we are now able to drive an automobile without being crushed at each moment' (ibid.: 17). Although, myth is the opposite of the contemporary scientific thinking, it retains its importance nowadays by drawing attention to such unquantifiable qualitative aspects of human lives, as moral values and one's self-realization.

Moreover, there are similar elements among different religions and mythologies, for example, a fatherless birth of the king. The goddess Alanquva from the Mongolian mythology is said to be the progenitress of the Mongolian kings: '[...] have given miraculous birth to their line of early kings [...]. The birth was miraculous because it was fatherless' (Babayan, 2003: 245). Therefore, Alanquva shares similarities with the Virgin Mary, the mother of Jesus of the Bible and the Quran: 'She conceived her son through a light which came into her from the upper part of a door [...]. And [the light] said that it was one of the sons of the Commander of the Faithful, Ali son of Abu Talib' (The Holy Quran, 19: 17 – 18). In the Bible, the Virgin Mary was visited by an angelic being of light: 'The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God' (The New Testament, Luke 1:35). In Akbarnama, or

the Book of Akbar, which is a chronicle of the third Mughal Emperor, the Mongol princess Alanquva is represented as a progenitress of Akbar himself: '[...] in the pure womb of her Majesty Alanquva [...], is manifesting itself at the present day, in the pure entity of this unique God-knower and God-worshipper (Akbar)' (Brown, 2014: 194). Therefore, a fatherless birth of a king is a similar element of various mythologies.

Another common element of Oriental and Occidental mythologies is the concept of cyclical transformation, or the myth of eternal return. According to Eliade, in both mythologies, the myth of eternal return is present:

But we also discover the cyclical structure of time, which is regenerated at each new "birth" on whatever plane. This eternal return reveals ontology uncontaminated by time and becoming. Just as the Greeks in their myth of eternal return, sought to satisfy their metaphysical thirst for the "ontic" and the static [...], by conferring a cyclic direction upon time, annuls its irreversibility. [...] In the Indian tradition, the myth of the eternal return has received its boldest formulation. Belief in the periodic destruction and creation of the universe is already found in the Atharva-Veda (X, 8, 39-40). (Eliade, 1954: 127).

In other words, the idea that everything in the universe undergoes a cyclical transformation is present in both Oriental and Occidental mythologies.

Thirdly, the concept of dualism, namely, that the universe consists of two fundamental forces, which often oppose each other, such as "good" and "evil", "light" and "dark", is characteristic of both Orient and Occident mythologies and religions, such as Christianity, Islam, Judaism, Zoroastrianism, Manicheism, and others: 'The central claim of Zoroastrianism is that there are two coequal gods: Ahura Mazda, the All-knowing Lord of Light, and Angra Mainyu or Ahriman, the Lord of Darkness' (Online 25). Schneiderman claims that 'Dualism can be defined as the realization that God has not displaced the Devil' (Schneidermann, 1981: 20). Therefore, in both Oriental and Occidental mythologies, "good" and "evil" are two separate, yet interconnected symbols which exist in a continuous contradiction. Northrop claims that these symbols or archetypes are universal: '[...] some symbols are images of things common to all men, and therefore have a communicable power which is potentially unlimited. Such symbols include those of the quest or journey, of light and darkness [...]' (Northrop, 2000: 118). Booker argues that the archetypes found in various stories reveal the human unconscious: 'In fact the archetypal patterns which shape stories provide us with a much more structured picture of the components of the human unconscious than we can derive from dreams' (Booker, 2004: 555). Therefore, such archetypes, as the "quest" or "journey", and light and darkness contribute to the realization of one's unconscious mind. According to Booker, 'All these archetypal powers in the human psyche were identified by Jung, from his studies of dreams and myths' (ibid.). In his studies of the history of myth,

Jung claims that myths of the ancient times were conveyed from person to person via storytelling: 'Myths go back to the primitive storyteller and his dreams, to men moved by the stirring of their fantasies' (ibid.: 87). Myth, as the product of storytelling is also studied by Barthes: 'Myth is a system of communication, that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form' (Barthes, 1991: 107). In addition, he states that myth cannot be divided from its historical background: 'Ancient or not, mythology can only have an historical foundation, for myth is a type of speech chosen by history: it cannot possibly evolve from the "nature" of things' (ibid.: 108). He also claims that myth reflects its geographical area: '[...] every myth can have its history and its geography; each is in fact the sign of the other: a myth ripens because it spreads' (ibid: 151).

Therefore, in Christianity, Judaism, Islam, and Mongolian mythology there are analogous elements, such as a fatherless birth of a king, the myth of eternal return, and the concept of dualism. Moreover, such opposites, as "good" and "evil", and "light" and "dark", are universal archetypes that reveal the human unconscious. These archetypal patterns are found in stories and contain a specific historical and geographical background.

Campbell claims that both Eastern and Western parts of the world and other opposites, such as "light" and "dark", may complement rather than distort each other: 'Much as the characters of two sisters, one dark, the other fair, may in comparison illuminate each other, so do these two kindred worlds of the medieval Orient and Europe' (Campbell, 1991: 170). Campbell provides an example of the Eastern Christian legend of the Holy Grail which is illustrated as equivalence between the opposites:

'[...] during the war in heaven between God and Satan, between good and evil, some angelic hosts sided with Satan and some with God. The Grail was brought down through the middle by the neutral angels. It represents that spiritual path that is between pairs of opposites, between fear and desire, between good and evil. (Campbell, 1988: 196).

By the example of the legend of the Holy Grail, Campbell stresses the importance of the opposites, and the necessity of finding a balance between them. In addition, he points out that general vices, virtues, and ideals are common to both parts of the world: '[...] particularly in relation to the interpretation of their shared symbols, the value of a glance from Europe to India can be considerable' (ibid.). Therefore, the diversity of cultures and mythologies should be equally valued in both Eastern and Western parts of the world.

1.2. Water and mirror in mythology

The mirror and the water are two other elements common to both Oriental and Occidental mythologies and they were believed to possess similar magical qualities. For example, throughout many centuries, mirrors were often used in magic for scrying or divination: ‘This was known as catoptromancy or enoptromancy, and was described in an ancient Greek text as being performed by lowering a mirror on a thread until its lower edge touched the surface of a basin of water’ (Online 23). Therefore, it was believed that a mirror and water would create a reflection with the help of which one could look into the future. In addition, in the New Testament (I Corinthians, 13: 12), a mirror is described metaphorically as an object which reflects reality rather incorrectly: ‘For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known’ (Online 22). Water as a mirror is also represented in the Greek myth of Echo and Narcissus in *Metamorphoses*, a Latin narrative poem (the first edition published in 1497), written by the Roman poet Ovid. The myth tells about a beautiful man who was obsessed with his beauty, and used to look regularly at his reflection in the water: ‘Day after day, Narcissus stared at the water, in love with his own reflection. He began to waste away with grief, until one sad morning, he felt himself dying’ (Online 21). Narcissus fell in love with his own reflection in the water, which, in this case, functioned as a mirror; and the voice talking to him, was his own echo. Frazer refers to mythologies of ancient India and ancient Greece in which water was believed to be the home of evil water-spirits: ‘If one looked at his/her reflection, these spirits would drag the person’s reflection or soul under water, leaving him soulless to perish’ (Frazer, n.d.: 176). Therefore, one’s reflection was considered to be identical to one’s soul in these ancient mythologies. Water is also represented in Jewish mythology, in the Book of *Genesis*, where it is found as one of the primary created substances: ‘God is there before everything else, himself alone. He then creates duality, heaven and earth [...] The Spirit of God then moves upon the face of the waters and calls Light into the being’ (Booker, 2004: 544). In addition, Northrop claims that, ‘Water symbolism has its own cycle, from rains to springs, from springs and fountains to brooks and rivers [...] and back again’ (Northrop, 2000: 160), thus showing the continuity of water cycles, similar to the myth of eternal return. He also compares the water in nature to the water in one’s body: ‘Water circulates in the universal body like the blood in the individual body’ (ibid.: 146). Therefore, water flows in springs and rivers, just as blood in veins and arteries of the human body.

The mirror as a magic object is also represented in fairy-tales, for instance, in a 19th-century German fairy tale *Schneewittchen* (Snow White) that was adopted by German authors,

the Brothers Grimm: ‘Looking-glass upon the wall, who is fairest of us all?’ (Grimmi, 1971: 4). Moreover, the mirror stands for an evil object in Hans Christian Andersen’s fairy tale *The Snow Queen*, where the protagonist Kay becomes infected by the power of darkness via splinters of an evil mirror constructed by a wicked magician. Being under its spell, Kay is unable to feel, and becomes heartless and egocentric. When the splinters are eventually washed out, he is able to feel and love: ‘He is restored to his true self. United with his “other half” Gerda, he is complete’ (Booker, 2004: 198). Therefore, in the fairy-tale, the concept of dualism is represented via the principal characters, who are the opposites which together combine into one whole. In addition, Jung compares the symbol of the mirror with the power of the unconscious: ‘In dreams a mirror can symbolize the power of the unconscious to “mirror” the individual objectively – giving him a view of himself that he may never have had before’ (Jung, 1964: 202). Frazer claims that it was believed in various mythologies all over the world that the soul of a dying person could be drawn into the mirror, so the mirrors had to be covered up or turned to the wall: ‘It is feared that the soul, projected out of the person in the shape of his reflection in the mirror, may be carried off [...]’ (Frazer, n.d.: 177). Moreover, not only water and mirror were believed to draw in one’s soul, but also that paintings contained the soul of the person portrayed in them: ‘If the portrait is the soul [...], whoever possesses the portrait will be able to exercise a fatal influence over the original of it.’ (ibid.). Mirror as an object is also found in the painting of J.W. Waterhouse *Circe Offering the Cup to Ulysses* (see Appendix 1). The painting illustrates the scene from Homer’s *Odysseus* where the sorceress Circe offers Odysseus (in Greek version), or Ulysses (in Roman version), wine mixed with a potion which would turn him into an animal. Behind the back of the enchantress, a mirror, which reflects the enraged Ulysses, is depicted. Consequently, the mirror and the water as both tools and objects of magic are represented in numerous myths, literary works, and artworks, such as the New Testament, *Genesis*, *Metamorphoses*, fairy tales, and the painting *Circe Offering the Cup to Ulysses*.

1.3. The history and structure of *The One Thousand and One Nights*

The One Thousand and One Nights, also called *The Arabian Nights*, is a collection of largely Middle Eastern and Indian stories of uncertain date and authorship whose tales of Aladdin, Ali Baba, and Sinbad the Sailor are familiar also in Western culture. The work was written during the Islamic Golden Age (8th – 14th century), a period of scientific, economic, and cultural flourishing in the history of Islam. In Baghdad, there was established *the House of Wisdom*, which is considered to be an intellectual centre where both Muslim and non-

Muslim scholars gathered and translated into Arabic various texts from ancient Mesopotamia, Ancient Rome, China, India, Persia, Ancient Egypt, North Africa, Ancient Greece, and Byzantine civilizations (Online 13). The work consists of a frame story about the King Shahryar and his wife Shahrazad, who tells a new story each evening in order not to be killed, and various embedded stories (also told by Shahrazad) (ibid.). The text is written in Arabic. The oldest manuscript of *The One Thousand and One Nights* dates back to around the 15th century A.D. The often-called *Galland manuscript* is now located in Bibliotheque nationale in Paris (Online 14). *The One Thousand and One Nights* is widely used in various literary works, including Rushdie`s novels, such as, *Haroun and the Sea of Stories*, and *The Enchantress of Florence*.

1.4. The myth of Pygmalion and Galatea

First of all, the myth of Pygmalion and Galatea is found in *Metamorphoses*: ‘Pygmalion loathing their lascivious life, Abhorr`d all womankind, but most a wife [...]’ (Riley, 2007: 531). Consequently, the myth of Pygmalion and Galatea is one of the most influential myths in Greek mythology which has inspired many artworks in literature, theatre, painting, etc. According to the myth, the protagonist Pygmalion was a sculptor who carved in ivory a statue of a woman whom he regarded as a total perfection; she was named Galatea. In his view, she was absolutely different from other women who were flawed and sinful, and he eventually fell in love with his artwork – Pygmalion would bring her gifts and talk to her every day. His affection towards Galatea grew beyond measure, and he decided to make a plea to the goddess Aphrodite to bring his beloved to life. After he sacrificed a bull in the goddess`s temple and went back to his workshop, Pygmalion noticed differences in his statue; she seemed warmer than she used to be: ‘At his eager groping the ivory softened; the chill of her flesh passed off; it gladly yielded to his touch and softened, as does the wax of the honey bees of Hymettus [...]’ (Riley, 2007: 296). At first, the sculptor was fearful to be wrong and not to be able to distinguish reality from his imagination. However, the statue came alive and opened her eyes; she had been indeed turned into flesh by Aphrodite. In addition, various movies were inspired by the myth. An example where the myth has been used in cinematography is a musical *My Fair Lady*: ‘This widely known story was inspiration for the modern play *Pygmalion* by George Bernard Shaw [...]. The play was the basis for one of the most successful musicals of a time, *My Fair Lady*’ (Powell, 2007: 164). In addition, some literary works of postmodernism and science-fiction, such as *Galatea 2.2* by the American

novelist Richard Powers, have been inspired by the same myth (Online 9). Therefore, the Greek myth is widely used in different genres throughout centuries.

Metamorphoses, tells the stories of a number of mythical characters and Greek gods, such as Circe, Ulysses, Scylla, Narcissus, Echo, Atlanta, Venus, Hecate, and many others. A mythical female character – Circe, is well-known in Occidental mythology: ‘Circe was one of the most powerful enchantresses of Greek mythology, who some call a witch and some a goddess’ (Online 19). The character of Circe as an evil and powerful sorceress is also found in the works of Homer: ‘The first written reference to Circe appears in Homer’s epic poem *The Odyssey* [...]. In *Metamorphoses* [...] she uses foul herbs and Hecate’s spells to turn her love-rival, Scylla, into a vicious sea-monster’ (Dell, 2016: 76). Therefore, the myth of Pygmalion and Galatea, as well as other Hellenic myths are represented in the epic narrative poem *Metamorphoses* that provides an explicit insight into Greek mythology. Consequently, not only Oriental but also Occidental myths, such as the Greek myth of Pygmalion and Galatea, have had a considerable impact on European culture. Therefore, Oriental and Occidental mythologies are interconnected with one another by sharing various common elements, and it is impossible to draw clear boundaries between them.

1.5. *Orlando innamorato*, *Orlando furioso*, and the European Renaissance

The European Renaissance was a period between the 14th and the 16th centuries A.D. which is known for its rediscovery of the Hellenic myths, one of the most important mythologies of the Occident. At the time, Christopher Columbus’s discovery of the New World in 1492. A.D. led to an interest in new cultures, their traditions, mythology, and perception of the world. This was the period of history famous not only for its rediscovery of Greek mythology, but also for its fascination with magic and the occult: ‘[...] some of the artefacts brought back from Mexico by the Spanish conquistador Don Hernán Cortés had a new life in Europe; the Elizabethan magician John Dee [...] used an Aztec obsidian mirror for divination’ (Dell, 2016: 190). Consequently, the mysteries of the New World influenced the whole European philosophical view. As a result, the European Renaissance left an immeasurable impact on European art, science, and literature.

Characteristically for the Renaissance period, poetry contained various motifs of magic, including the Arthurian Legends which have parallels with the Celtic mythology: ‘[...] this was a time of great epics, such as Ludovico Ariosto’s colossal *Orlando furioso* (1516), which features the wizard Atlante and a sorceress called Alcina’ (ibid.: 204). Therefore, the Celtic mythology is also represented in *Orlando furioso*. Alcina and her sister Morgan le Fay both

are sorceresses and sisters of King Arthur from the Medieval Arthurian Legends of the Knights of the Round Table: '[...] *fay* means sorceress, and is related to the word *fairy* [...]' Morgan le Fay is depicted as a healer, an inhabitant – or ruler – of the enchanted island of Avalon' (Dell, 2016: 142). Morgan of the Arthurian Legends is often presented as '[...] the Welsh goddess Modron, who is described in the Welsh triads as the daughter of Avallac, wife of Urian of Reghed, and mother of Owain' (Online 26). However, the Welsh Modron is most likely derived from the Celtic Matrona, a mother goddess. Various Celtic and Gaulish stone carvings depict Matrona and other mother goddesses: '[...] nursing babies or holding fruits, other foods, or small dogs in their laps' (Green, 1989: 204). In addition, the Etruscan sorceresses Melissa and Dragontina were both mentioned in the Renaissance poem *Orlando innamorato*: '[...] Dragontina, who formed a palace, temple and gardens, in which, at the desire of her father, she enchanted a young prince and his wife' (Online 18). Therefore, the Renaissance poem comprises various mythical characters from Celtic and Welsh mythologies, and the Arthurian Legends.

Moreover, the poem is one of the most relevant literary works of the European Renaissance: '[...] *Orlando furioso* (1516) [...] is generally regarded as the finest expression of the literary tendencies and spiritual attitudes of the Italian Renaissance' (Online 3). The poems are a mix of fantasy and realism; they contain both historical facts, such as the war between the Saracen army and the Christendom in Europe, and mythical creatures – a hippogriff and an orc. The epic poem *Orlando furioso* (by Ludovico Ariosto) is a continuation of *Orlando innamorato* whose author is a Renaissance poet Matteo Maria Boiardo. The protagonist of both poems is Angelica, a pagan princess who offers herself as a prize to a man who will defeat her brother, Argalia. However, the brother is killed by a knight Ferraguto, and Angelica flees to the Ardenne forest where she drinks from a magic fountain, which makes her fall in love with Rinaldo, a Christian paladin who is chasing her. He drinks from the fountain of hate, and conceives hatred towards Angelica; later they drink from the opposite fountains. Eventually, the princess gets besieged by another of her admirers – King Agrican. Orlando, the other Christian paladin who has strong affection for Angelica, kills Agrican and encounters Rinaldo in a furious duel. In *Orlando furioso*, Angelica is chased by Rinaldo, Orlando, and other knights from various countries. Eventually she gets chained to a rock in the sea and offered as a sacrifice to a sea monster; however, a Saracen knight Ruggiero rescues her and gives her the ring of invisibility, which she used in order to vanish from Orlando, who pursues her. In the end of the poem, she falls in love with an ordinary North African soldier Medoro; Orlando goes mad, and attempts to recover his senses with the help of his cousin, Astolpho. (Online 4). Therefore, Ariosto and Boiardo have created both

narratives by mixing historical facts with myth, which is also a widely used method of Magic Realism.

All in all, the European Renaissance was a period in history, notable for its rediscovery of the Hellenic myths, and the epic poems *Orlando innamorato* and *Orlando furioso* are considered to be some of the most relevant literary works of the European Renaissance. In addition, the poems have intertextual connections with Celtic and Welsh myths, and the Arthurian Legends.

In the novel, alongside the mix of Oriental and Occidental myths, Rushdie draws on multiple historical sources and blends together facts and fiction. In his narrative, Rushdie incorporates historical figures, empires, historical regions, and historical periods; for example, Akbar the Great, the Mughal, the Safavid, the Ottoman Empires, the Medici Dynasty, the European Renaissance, the Age of Discovery, and others. By mythologizing historical data, Rushdie shows that Oriental and Occidental cultures share similar characteristics, and that both of them should be equally valued. In his narrative, Rushdie creates a mythical and intercultural space, thus providing alternative historical accounts that would promote balance and acceptance between different cultures.

1.6. Akbar the Great

Akbar the Great is one of the protagonists of the novel *The Enchantress of Florence*. Although the character is mythologized, most of the historical facts about him have been retained: ‘The ancestors of the Moghuls were patrons of science and knowledge. [...] But the golden age of the intellectual sciences in India begins with Jalāl al-Dīn Akbar, son of Humāyūn [...]’ (Leaman, Nasr, n.d.: 1052). Consequently, the golden age started with the rule of the emperor Akbar of the Moghul empire.

By the time Akbar died, his empire was greatly extended. Akbar’s successful creation of the empire was a result of rewarding talents and loyalty of his subjects, whatever their beliefs or ethnicity were; the emperor also participated in festivities with his citizens: ‘He was known for rewarding talent, loyalty, and intellect of his subjects, regardless of their ethnic background or religious practice’ (Akbar the Great Biography: 2014). In the 16th century A.D., Akbar went beyond traditions, and invented his own religious cult, which was a combination of the world’s largest religions, and the Persian religion Zoroastrianism: ‘In 1582 he established a new cult, the Din-i-Ilahi (“divine faith”), which combined elements of many religions, including Islam, Christianity, Buddhism, Hinduism and Zoroastrianism, with

himself as a deity' (ibid.). Thus, he attempted to unify religions and is considered to be the most tolerant emperor in Indian history.

Although, Akbar was not an artist or a writer, he appreciated the arts, culture, and intellectual discourse, and contributed to their expansion throughout the empire: '[...] he sponsored some of the brightest minds of the era – including poets, musicians, artists, philosophers, and engineers – in his courts at Delhi, Agra, and Fatehpur Sikri' (ibid.). All in all, Akbar the Great, one of the most permanent emperors of the Moghul empire, was famous for his cultivation of literature, arts, and religious and cultural tolerance among his subjects of diverse ethnical background.

1.7. Mughal empire

The Mughal (or Mogul) empire is another historical referent used and mythologized in the novel *The Enchantress of Florence* (see Appendix 4, tab. 1). Historically, the Moghuls, whose religion was Islam, ruled the country whose religion was mostly Hinduism: '[...] the empire ruled most of India and Pakistan in the 16th and 17th centuries. It consolidated Islam in South Asia, and spread Muslim (particularly Persian) arts and culture as well as the faith' (Mughal Empire (1500s, 1600s): 2009). Therefore, they brought considerable changes to India, especially under the rule of Akbar the Great, which was a period of great religious tolerance. The Moghuls assimilated both Middle Eastern and Eastern cultures: '[...] a style of architecture (e.g. Taj Mahal, which is a blend of Islamic, Indian, and Persian architecture), delegated government with respect for human rights, Persian language mixed with Arabic and Hindi to create Urdu, Persian art and culture, etc.' (ibid.). The rulers of the Mughal empire descended from Timur and Genghis Khan; therefore, the Mughals also mastered notable skills in war: '[...] they also retained the great military skill and cunning of their Mongol ancestors, and were among the first Western military leaders to use guns' (ibid.). The most prominent emperor among the Mughal rulers was the founder of the empire, Babur, who is also represented as the grandfather of Akbar in Rushdie's novel. In 1530 A.D., the empire was taken over by Babur's son Humayun (the father of Akbar the Great); however, he was less successful in ruling the empire: '[...] he lost territories ruled by the Mughal empire but regained them 15 years later with the aid of the Safavid empire of Persia' (Mughal Empire (1500s, 1600s): 2009). In 1556 A.D., Humayun died and left his legacy to his son, Akbar, who continued extending the Mughal empire to the entire country; the Mughal period was marked as the "Classical Period" during Akbar's rule. The successors of Akbar were '[...] Jahangir (1605-1627), Shah Jahan, the author of the Taj Mahal (1627-1658), and Aurangzeb

(1658-1707), the last of which took the empire to the zenith of its territorial expanse' (ibid.). However, Aurangzeb's rule was not successful, and, eventually, it led to the downfall of the Mughal empire.

1.8. Safavid empire

The Safavid empire, continuing from 1501 till 1722 A.D., is another considerable empire represented in *The Enchantress of Florence*. Historically, it granted one of Persia's golden ages in terms of culture, politics, and religion. Persia had a considerable geopolitical importance, and after the decline of the Mongols, various empires waged war with one another in order to acquire the territory of Persia. According to Muscato, a lecturer of History at the University of Northern Colorado, '[...] in 1502 A.D., a member of the Safavid family, Shah Ismail I, defeated the armies of Azerbaijan and claimed the throne. He then announced the creation of a new Persian empire that would be guided by the Shi'a sect of Islam' (Online 12). The Shi'a sect originated from a religious Sufi order called Safavid brotherhood. In the 15th century, it also became a military organization. However, the brotherhood became more and more aggressive, and eventually waged a *jihad* (Islamic holy war) against the Ottoman empire in the West and the Mughal empire in the East. The most prominent figure of the Safavid empire was Shah Ismail I, who '[...] was proclaimed ruler at the age of 14, by 1510 had conquered all of Persia, and parts of the Ottoman empire' (Safavid Empire: 2009). Consequently, Shah Ismail I was not only a religious leader, but also a successful ruler and conqueror.

Similarly to Akbar the Great, Shah Ismail I contributed in the cultivation of arts and literature:

Shah Ismail I was a poet himself. Isfahan, the capital of Persia, was the monument of artistic achievements, architecture, and prosperity. Isfahan became one of the world's most elegant cities. It was also one of the largest with a population of one million; 163 mosques, 48 religious schools, 1801 shops and 263 public baths (ibid.).

Unlike in the Mughal empire, the Safavids forbade other religions, except Shi'a: '[...] they even persecuted Sufi mystic groups, notwithstanding that the Shi'a itself had its origins in a Sufi order' (Online 12). In the 17th century, the Safavid military forces became less effective, which led to the formation of the world's first Islamic Republic in the 18th century. Similarly to the Mughal empire, the declension of the Safavid empire was associated with the death of its prominent leader – Shah Ismail I.

1.9. Ottoman empire

Another historical referent, the Ottoman empire, is drawn upon in Rushdie's novel. Founded around 1299 A.D. by Osman I, a leader of the Turkish tribes in Anatolia, the Ottoman empire was one of the largest and longest lasting empires in world history. It replaced the Byzantine empire, and the fall of Constantinople had enormous effects on Christian Europe: '[...] many scholars fled from the new empire to Italy where they contributed in the period of Renaissance' (Ottoman Empire: 2009). As a result of increasing its power, Istanbul became one of the greatest trade centres between Europe, Asia and Africa; the numbers of artisans and traders were intentionally increased in the empire by the Sultan Mehmet II. Such politics led to the dominance of the Muslim world over Europe; therefore, Western nations made attempts to find new ways to the East by going westwards, which: '[...] led to the expeditions of Columbus, Magellan, and Drake' (ibid.). The Ottomans also promoted loyalty from non-Muslim religious groups by building a strong slave-based army called Janissaries. The conquered Christian communities had to surrender twenty percent of their male children to the state. They were converted to Islam and trained for government service or the service of the elite military corps: 'Although Janissaries were slaves, they owed the Sultan their absolute loyalty, and became vital to his power' (ibid.). Such policy ensured that, both religions could collaborate and maintain a unified military force.

All of the Ottoman Sultans lived in the Topkapi Palace in Istanbul where a harem was located with more than a thousand concubines from all over the world. Although the harem contained much that was not permissible in Islam, it was a relevant feature of the Ottoman empire. The harem was extravagant, decadent, and vulgar; it was notorious for injustice towards women. Despite these facts, '[...] being a concubine also meant access to wealth, power, and patronage of the Sultan' (ibid.). Consequently, serving as a concubine in the harem had privileges of wealth and power for women living in the Topkapi Palace.

However, in the beginning of the 17th century, the power and control in Europe have shifted. The Age of Discovery had created new trade routes, the period of Renaissance and the Industrial Revolution had considerably strengthened Europe. Over the next hundred years, the empire lost prominent regions of land, and eventually ceased to exist. At the end of the 16th century, as the result of the Age of Discovery, the period of Renaissance, and the Industrial Revolution, Oriental and Occidental cultures increasingly interacted with one another.

1.10. The Medici dynasty

The 15th and 16th centuries marked the period of Italian Renaissance, in which The Medici dynasty was one of the key figures. First mentioned in 1230 A.D. as an Italian banking family, the Medici dynasty had its origins in the region of Tuscany. The Medici rose to political power in Florence by funding the Medici Bank, which was the largest bank in Europe during the 15th century. In addition, the Medicis dominated the government of Florence, and under their power the family created an environment in which art and humanism flourished; European Renaissance was centred in the city of Florence: ‘[...] during the time of Lorenzo the Magnificent (1449-1492), science and arts were cherished. He supported such masters as Botticelli, Leonardo da Vinci, Michelangelo, [...] Galileo Galilee, Raphael, Machiavelli, Brunelleschi, Masaccio, and others’ (Online 1). Such generous patronage of geniuses caused the flourishing of arts and culture far beyond Florence. The dynasty also contributed to producing relevant religious and political figures: ‘[...] three Popes of the Catholic Church – pope Leo X (1513-1521), Pope Clement VII (1523-1534), and Pope Leo XI (1605) and two queens regent of France – Catherine de` Medici and Marie de` Medici. [...] the family acquired the hereditary title Duke of Florence’ (The Medici Family: 2009). Gradually the Medici dynasty started to lose its dominance, and, ‘[...] in the 18th century, the dynasty ceased to exist’ (ibid.). Nevertheless, the Catholic Church retained its power in Europe after the end of the Medici dynasty, and after the period of the European Renaissance.

In addition, the establishment of colonies in other nations, such as the British territories in India, had various effects on the Western and Eastern parts of the world. In his book *Orientalism*, Edward Wadie Said, the professor of literature at Columbia University, views Orientalism as the depiction of the Orient in the Eastern world: ‘Orientalism derives from a particular closeness experienced between Britain and France and the Orient, which until the early 19th century had really meant only India and the British lands’ (Said, 1979: 13). He claims that the Orient was fictionally illustrated as exotic, feminine, magical, and irrational: ‘The Orient is irrational, depraved, childlike, “different”; thus the European is rational, virtuous, mature, “normal”’ (ibid.: 49). According to Said, the Western part of the world was considered to be the opposite of the Orient. The effects of colonization are viewed in postcolonial literary theory that examines the literature of countries which have undergone colonialism, and deals with their construction of their national identities. Colonialism has promoted a syncretic view of both parts of the world throughout centuries: ‘[...] the strength of post-colonial theory may well lay in its inherently comparative methodology and the hybridized and syncretic view of the modern world which this implies’ (Ashcroft et al., 1989:

48). Both Eastern and Western cultures have merged with one another, and their similarities or differences should be viewed according to their historical background. Moreover, New Historicism, developed in the 1980s, through the work of the critic Stephen Greenblatt, underscores the importance of historical context; it is based on the idea that: '[...] a literary work should be considered a product of the time, place, and historical circumstances of its composition rather than as an isolated work of art or text' (Online 28). Therefore, the historical context is crucial in understanding different cultures.

Consequently, the intertextual connections between Eastern and Western literary works should be observed, considering their different historical and geographical backgrounds. Colonization, together with the Age of Discovery, the period of Renaissance, and the Industrial Revolution, promoted the interaction and interanimation of Oriental and Occidental cultures.

The following chapter is devoted to examining the significance of Postmodernism and Magic Realism as the literary styles used by Salman Rushdie.

2. REVIEW OF POSTMODERNISM, MAGIC REALISM, AND SALMAN RUSHDIE'S WORKS

2.1. Postmodernism and Magic Realism

First of all, postmodernism as a movement emerged in the late 20th century, replacing modernism. In postmodernist works, various conventional styles are merged into one literary work. In addition, such devices are often used as metaphors, irony, black humour, fabulation, fragmentation, historiographic metafiction, and intertextuality: '[...] postmodernism represents a decentred concept of the universe in which individual works are not isolated creations, much of the focus [...] is on intertextuality: the relationship between [...] texts within the interwoven fabric of literary history' (Asayesh, 2017: 299). Yet another significant element used in postmodernism is paranoia: 'For the postmodernist, no ordering is extremely dependent upon the subject, so paranoia often straddles between the delusion and brilliant insight' (ibid.). Consequently, the use of paranoia may often go hand in hand with mystical experiences and magic.

As a result of the reaction against Enlightenment rationality in the beginning of the 20th century, a new style of fiction, called Magic, Magical, or Marvellous Realism, emerged. Originally, the term was associated with Latin American writers whose works were inspired by the art of German post-expressionists: 'The term "Magical Realism" was coined by art critic Franz Roh in 1925 to describe German post-expressionist painting' (López-Calvo, 2014:3). The Magic Realism of Latin Americans was highly influenced by Dada and Surrealism, and it reached its peak in the 1960s and 1970s, being associated with genre founders, such as Gabriel García Márquez and Alejo Carpentier: 'By the mid 1970s it became very popular in the context of the so-called "Boom" of the Latin American novel (1967-1984)' (ibid.: 4). The essence of the style would be similar to Surrealism: the borders between dream and reality are indeterminate. Such condition is achieved by applying a specific technique of writing: 'This formula – normalizing a supernatural atmosphere by describing it or narrating it in precise realistic detail – remains to this day a core technique of Magical Realism' (ibid.). In other words, the elements of magic have been intentionally incorporated into a literary work by describing them in a realistic manner. Spindler, the Guatemalan writer and journalist, argues that '[...] Magic realism is a term that describes works of art and fiction sharing certain identifiable thematic, formal and structural characteristics, and that these characteristics justify it being considered an aesthetic and literary category in its own right, independent of others such as the Fantastic and Surrealism, with which it is often confused'

(Spindler, 1993: 75). In Magic Realism it is important to create a dreamlike environment with no clear borders between imagination and reality. In other words, it is essential to leave space for the reader`s own imagination and interpretation of characters and events. According to Asayesh, an Assistant Professor in English Language and Literature at Islamic Azad University, ‘Magical Realism [...] is not an imitation of reality but an explanation of mystery and daily life as a miraculous adventure’ (Asayesh, 2017: 9). Therefore, Magic Realism implies the elements of fantasy, which are incorporated into mundane life, as if they were realistic.

Together with postmodernist techniques, such as the use of metaphors and character mythologizing, also modernist techniques – the disruption of linear narrative, and the mythologizing of history, is often used in works of Magic Realism: ‘Magical realist writing, moreover, has become associated with the modernist techniques of the disruption of linear narrative time and questioning of the notion of history’ (Bowers, 2004: 17). By incorporating historical characters and events into a magical narrative, such techniques create an absolute convergence of dream and reality. One of the contemporary Magic realists, who fuses historical facts and myths, is the British-Indian novelist, Sir Ahmed Salman Rushdie.

2.2. Magic Realism and Salman Rushdie

Salman Rushdie was born in 1947, in Bombay. In 1968, he graduated from the University of Cambridge, and received an M.A. in History. Afterwards, he worked in London as a copywriter, and published his first novel *Grimus* in 1975. Although the novel was not highly evaluated by the critics, his next novels ‘*Midnight’s Children* and *Shame*, both of which convey a story of immigrant lives in the region of Kashmir, gained considerable popularity’ (Online 8). His works comprise various novels, essays, non-fiction works, and two children`s books which combine surreal elements, and humour with political themes, and religion. Rushdie`s writing style is associated with postmodernism and Magical Realism; his works are concerned with the relationships and conflicts between Eastern and Western cultures. His irreverent rewriting of the story of the creation of the Quran in his infamous novel *The Satanic Verses* resulted in his criticism and condemnation by the Islamic world: ‘Rushdie has been accused of blasphemy against Islam due to his most controversial novel *The Satanic Verses* (1988), and Rushdie was forced to live under police protection’ (Online 6). Public demonstrations were held against *The Satanic Verses*, and, ‘[...] on February 14, 1989, the spiritual leader of revolutionary Iran, Ayatollah Ruhollah Khomeini, publicly condemned the book and [...] a bounty was offered to anyone who would execute him’ (ibid.). While under

the death threat, Rushdie continued writing essays and novels, including a children's book *Haroun and the Sea of Stories* (1990). His ninth novel, *The Enchantress of Florence*, was published in 2008. It draws upon a considerable number of Oriental and Occidental myths, as well as mythologized historical characters and events.

Rushdie himself is also a political activist: in the 1980s he was a supporter of the Labour Party of the UK, he supported racial minorities, fought against the alienation of immigrant youth, and racial discrimination. In addition, 'Rushdie endorsed the US-led campaign to remove the Taliban in Afghanistan, but was a vocal critic of the 2003 war in Iraq' (Online 7). Although Rushdie is a supporter of postmodern philosophy, Waugh claims that '[...] he still retains a high level of real political commitment by maintaining that whilst the choice between the mythic "then", the emancipatory "soon", and the postmodern "now" [...]' (Waugh, n.d.: 421). In other words, he uses his postmodernist style while retaining his engagement with the existing political and social situation.

In addition, Rushdie also stresses the significance of storytelling as a tool of better self-perception, and the effects on humans caused by the lack of communication via storytelling. According to Parui, a professor of Humanities in the Indian Institute of Technology in Madras, 'Salman Rushdie describes Homo sapiens as a storytelling animal, constitutionally inclined to inform identities, meanings and embodied experiences through creative imagination and fabulation' (Parui, 2014:55). Moreover, he refers to Rushdie's statement that humans, among other living beings on the earth, are the only ones who have such an ability: '[...] the only creature on the earth that told itself stories to understand what kind of creature it was' (ibid.). It turns out to be possible because humans impersonate themselves as fictional or non-fictional characters, which enables the processes of thinking, evaluating, and expressing attitudes. In the essay *Delusion and Dream* (1917), Sigmund Freud made a claim that '[...] each human being resembles, in varying degrees, characters in a literary novel or play, enacting the emotions and agency that may be found in the pages of a well-wrought urn of fiction' (Freud, 1922: 164). Consequently, because of the characteristics similar to a reader himself, a parallel may be drawn between the audience and the characters of the novel.

All in all, Rushdie regards miscommunication between cultures as the main factor of international conflicts in both religion and politics. In order to address the audience from Eastern and Western cultures, Rushdie uses Magic Realism to illuminate the problems of the contemporary world via mythologized historical characters in a realistic environment. The boundary between a dream and reality is loose, which provides the space for the reader's own imagination and interpretation of characters and events.

The following chapter contains the analysis of the intertextual connections between the Oriental and Occidental myths, the myth of Pygmalion and Galatea, Renaissance poems *Orlando innamorato* and *Orlando furioso*, and the novel *The Enchantress of Florence*. It also examines some of the ways in which Rushdie's novel mythologizes certain historical figures and events.

3. EMPIRICAL RESEARCH OF THE INTERTEXTUAL CONNECTIONS BETWEEN ORIENTAL AND OCCIDENTAL MYTHS AND RUSHDIE`S *THE ENCHANTRESS OF FLORENCE*

3.1. The plot of *The Enchantress of Florence*

The main event of the novel is the traveller Niccolo Vespucci`s (who calls himself Mogor dell`Amore) visit of the capital of the Mughal Empire, named Fatehpur Sikri, which was ruled by the emperor Akbar. During his visit, the traveller claims relations to the royal family; namely, that he is the son of the lost Indian princess Qara Köz. Vespucci tells his story to Akbar. He tells him that his mother was kidnapped by an Uzbek warlord Muhammad Shaybani Khan, who rebelled against the Safavid Empire. When the warlord was defeated by the Safavids, Qara Köz decided to stay with the Persian Shah Ismail I, and that was the reason for her being erased from the family history. When Ismail was defeated by the Ottoman Empire, Qara Köz travelled to Florence with her female servant and lover called Mirror, and the Ottoman janissary Antonino Argalia. Then Niccolo Vespucci shifts his story to three young boys in Florence – Niccolo Machiavelli, Agostino Vespucci, and Antonino Argalia, the last of whom ran away from Italy when his parents died but the two other boys stayed in Florence. Argalia proved himself in battle, became a mighty general of the Turkish army, and returned to his hometown with Qara Köz, and her servant Mirror. Argalia renamed Qara Köz Angelica, considering such a name to be more common and understandable to the Florentines. Eventually, people of the whole city got influenced by her beauty and the talent of potion-making, and she became known as the Enchantress of Florence. However, Lorenzo de Medici plotted to kill Argalia and informed Qara Köz about his plans to leave Argalia`s murderer unpunished, unless the princess would enter into sexual intercourse with him. Soon Lorenzo de Medici died of syphilis, and Angelica was accused of witchcraft. Argalia escaped from the assassination, returned to the city and helped the princess and her servant Mirror to escape. However, he died defending them. Both women then decided to flee with Agostino Vespucci to the New World. Akbar is so fascinated with the story of Niccolo Vespucci, especially with the parts where Qara Köz is involved, that he gradually forgets his imaginary wife Jodha, and falls in love with Qara Köz. However, he gets displeased by the ending, as it turns out that the traveller`s real parents are Agostino Vespucci and Mirror`s daughter (see Appendix 4, tab. 2). Akbar`s son Salim plots to have the traveller assassinated but Niccolo Vespucci escapes with

two concubines – a potion-maker Mohini the Skeleton and the Mattress. As Vespucci leaves the capital, the lake, which is the city's source of water, begins to go dry, and most of the citizens of Sikri are forced to leave the capital in order to survive. Finally, the image of Qara Köz appears to Akbar and says that his belief in her has brought her back to life, to her homeland, and that she will be his mistress.

3.2. Oriental and Occidental myths

In *The Enchantress of Florence*, Oriental and Occidental myths are multilayered and complex, and they are used throughout the whole novel. For example, the very structure of the novel is similar to *The One Thousand and One Nights* where Shahrazad tells a tale which includes various embedded stories. In *The Enchantress of Florence*, Niccolo Vespucci tells his autobiographical story to the king Akbar in order not to be killed for his claim: 'Then, my lord, know now that I am, in fact [...] your relative by blood. In point of fact: your uncle' (Rushdie, 2008: 126). Similarly to Shahrazad, the traveller Niccolo Vespucci is a skilful storyteller, and succeeds in keeping Akbar's attention: 'Because Akbar was so interested in this untold secret he behaved as if it did not matter, and found many ways to delay its telling' (ibid.: 106). Thus, he both fulfils his necessity to reveal the story of his life and captures Akbar's attention, so that the emperor decides not to kill him, and even starts adoring him. The relevance of storytelling is mentioned in the novel several times. For example, one of the main characters, Ago Vespucci, despite his pessimistic nature, is a storyteller 'In spite of the bleakness of his clerical future Ago was full of stories' (ibid.: 168). All in all, storytelling characterizes Oriental culture and mythology, and its importance is stressed in the novel *The Enchantress of Florence*.

In addition, there are various female characters of Oriental and Occidental mythology represented in the novel which explains the Florentine's adoration and fear of Qara Köz, caused by the enchantress's beauty, following her own will, and her skills in magic:

[...] people's heads were full of imaginary enchantresses in those days, for example Alcina, the evil sister of Morgana le Fay, in alliance with whom she persecuted her other sister, the good witch Logistilla, the daughter of Love; and Melissa the enchantress of Mantua; and Dragontina the captor of the knight Orlando; and Circe of ancient times, and the unnamed but fearsome Sorceress of Syria. (ibid.: 359).

First of all, Alcina and Morgana le Fay, which are found in various literary works, are represented as the antagonists of the poem *Orlando innamorato* who abuse their virtuous sister Logistilla. Notwithstanding le Fay's abilities as a healer and her nature of a fairy, Morgan is portrayed basically as an evil character: '[...] She is the one often who leads the

heroes of the legends into danger. She is also a very sensual part of the stories, as a woman who tried to seduce men' (Online 17). The virtuous, less-known Logistilla is abused by her evil sisters: 'Morgana (also identified as Morgan le Fay) is revealed as a twin sister of [...] the good Logistilla, whose lands have been stolen by Alcina and Morgana' (Cavallo, 2004: 149). The enchantress Circe, also a character in *Orlando innamorato*, is mentioned as a skilful potion-expert: 'Plants and herbs have long been a mainstay for magic [...]. Deadly nightshade was associated with the Greek goddess Circe [...]' (Dell, 2016: 181). Similarly, in the 9th chapter, the childhood of the princess Qara Kōz is depicted, where she enjoyed wandering in the woodlands of the Yeti Kent mountains, collecting such mythical plant as the mandrake root, a related plant to the deadly nightshade '[...] discovering large expanses of the mythical plant the locals called *ayiq otī*, otherwise known as the mandrake root. The mandrake – or “man-dragon” – was a relative of the deadly nightshade [...]' (Rushdie, 2008: 150). It is also claimed that the purposes of gathering those herbs were to protect herself and to manipulate men: '[...] revealing the hidden princess as a born Enlightened One, who instinctively knew what to do to protect herself, and also to conquer men`s hearts, which so often turned out to be the same thing' (ibid.). Therefore, both Qara Kōz and the sorceress Circe utilize the deadly nightshade, or its relative – the mandrake root, in order to make potions. Consequently, there are vivid parallels between Qara Kōz and various female enchantresses found in both Oriental and Occidental myths. In addition, the protagonist is compared to a specific mythological character Alanquva, a Mongol princess: '[...] his youngest daughter might be the reincarnation of the legendary Alanquva, the Mongol sun-goddess. Alanquva was the mistress of life and death' (Rushdie 2008: 152). All in all, in *The Enchantress of Florence*, the character of Qara Kōz comprises elements of numerous mythological characters, such as Circe, Morgana le Fay, Alanquva, Logistilla, Melissa, Dragontina, and the sorceress of Syria.

Although their good or evil natures differ, the unifying element of all those enchantresses is power. As the following quotation illustrates, one of the expressions of woman`s power is her beauty. In the 9th chapter, the heralds inform Umar Sheikh Mirza about the approaching of Khanzada, the eldest sister of Qara Kōz by stressing the equation between beauty and power: 'Lo, she is come, your daughter, the most beautiful woman in the world [...] who rules in beauty as you rule in might [...]' (Rushdie 2008: 151). Yet another important expression of woman`s power is following her own will, without taking into account conventional traditions. For example, the traveller Niccolo Vespucci states that his mother Qara Kōz '[...] freely made her own decision, and the Mirror made hers' (ibid.: 302). In the 15th chapter, the princess admits the dual nature of her choices; namely, that she would face the consequences of her decisions: 'The day she refused to return to the Mughal court with

her sister Khanzada she had learned not only that a woman could choose her own road, but that such choices had consequences [...]’ (ibid.: 328). For example, making her own choices would also mean that she would be separated from those whom she loved: ‘Qara Köz had learned that her power over men would permit her to shape her life’s journey but she had also understood that that act of shaping would entail great loss’ (ibid.). Therefore, Qara Köz would have to choose between love and herself in order to survive, which is reflected in the quotation by Antonino Argalia: ‘She loves me until it no longer serves her to love me [...] I would die for her, but she would not die for me’ (ibid.: 370). However, for one moment, to her own surprise Qara Köz suggests that Argalia leave her behind and flee from the wrath of Florentines and the Medici dynasty: “‘Give me up. That will end it all.’ Again, in her voice, the note of surprise at what she was allowing herself to say, to offer, to feel’ (ibid.: 389). As Argalia dies, the princess continues her individual path by prioritizing her own will instead of the will of the others: ‘Women are not perfect, one must admit, and it would appear that the young lady had a weakness for being on the winning side’ (ibid.: 270). In other words, such position would also imply the necessity to choose the winning side.

As the very title of the novel suggests, the third expression of woman’s power is her skill in magic: ‘Subtle perfumes of reconciliation and harmony filled the air, people worked harder and more productively, the quality of family life improved, the birth rate rose, and all the churches were full’ (ibid.: 358). Moreover, with the help of her skill in enchantment, Qara Köz succeeds in creating and sustaining for a certain period of time, a positive and welcoming atmosphere in Florence, while she resides there: ‘After the arrival of Angelica in the city the idea of the good enchantress, the beneficent, supra-normal being, who was both goddess of love and guardian of the people, took firm hold’ (ibid.: 359). As her power wanes and the political situation and religious conflicts rage in Florence, the opinion of the inhabitants of Florence changes radically – they start believing that the enchantress endangers society, and may cause harm to innocent people: ‘But the distance between enchantress and witch was still not so great [...] there were voices that suggested that [...] the true faces of such females were still the fearsome ones of old, the lamia, the crone’ (ibid.). Admitting her defeat in the face of the political and religious conflict, Qara Köz is forced to make plans for escape. Namely, the princess plots to bring Akbar under her spell, thus re-entering the imperial court. In the following quotation, her ambitions to overpower her eldest sister are revealed, which explains her desire for power: ‘She would wait for the future to arrive. Then she would return to her old life, be rejoined to it, and made whole. She would do better than Khanzada. She would not fail to recognize the king’ (ibid.: 381). Moreover, Qara Köz considers herself to be equal to men: ‘[...] she would make her own kingdom, for she, too, was born to rule. She was a

Mughal woman and as fearsome as any man' (ibid.: 330). Despite the conventional norm in the 16th century India that woman must obey man, the emperor Akbar finds attractive men-like characteristics in Qara Köz, as both of them share the same dislike towards tradition: 'Qara Köz was a woman such as he had never met, a woman who had forged her own life, beyond convention, by the force of her will alone, a woman like a king' (ibid.: 400). In addition, Akbar's council Birbal even suggests that women consider themselves to be more loyal and trustworthy than men, although they are not permitted to express their opinion: 'Women have always moaned about men [...] but their deepest complaints are reserved for one another, because while they expect men to be fickle, treacherous and weak, they judge their own sex by higher standards [...]' (ibid.: 259). In other words, they expect more positive characteristics from other women rather than from men – loyalty, understanding, and trustworthiness. The idea of close friendship between women is also expressed by Qara Köz: 'The love between women was more durable than the thing between women and men' (ibid.: 331). Therefore, friendship between women was highly valued in the 16th century India, as men were considered to be less trustworthy. In the novel, the female point of view is empowered. According to Paul Ady, associate professor of English at Assumption College in Worcester, '[...] feminist literary critics tend to reject the patriarchal norms of literature that privileges masculine ways of thinking [...] and marginalizes women politically, economically, and psychologically' (Online 27). Therefore, in *The Enchantress of Florence*, the male domination in the narrative is undermined by incorporating a powerful female character, who is represented as equal to men. According to Vallury, the Professor at University of New Mexico, 'Qara Köz defies the "naturalness" of a state or an order of things to shape the world around her [...]. In other words, the princess uses her power of enchantment to follow her own will. Therefore, the elements of magic are used to demonstrate female power and disregard of tradition.

In addition, mythical creatures, such as giants, goblins, and dragons are drawn upon in the novel: 'Dashwanth [...] made his name painting bearded giants flying through the air on enchanted urns, and the hairy, spotted goblins known as *devs*, [...] blue-and-gold dragons, and heavenly sorcerers whose hands reached down from the clouds [...]' (ibid.: 147). The faith in paranormal beings characterizes both Oriental and Occidental myths, and these mythical creatures are found in different cultures all over the world, and these elements are used to fuse myths with historical facts. Moreover, a historical figure, Abbasid Caliph Harun al-Rashid is represented in the novel, where the emperor Akbar sees himself as Harun al-Rashid during a dream: 'In his dream he was once again the caliph of Baghdad, Harun al-Rashid, wandering incognito, this time, through the streets of the city of Isbanir' (ibid.: 250). Consequently,

incorporation of a dream into a narrative creates indeterminate borders between dream and reality, which is a characteristic element of Magic Realism.

Alongside myths and magic, which are present throughout the novel, Akbar contemplates on the necessity of tradition and of the obedience to god. Namely, the emperor assumes that god is created by the human imagination: 'If man had created god then man could uncreate him too' (ibid.). Therefore, humans themselves could be the rulers of their lives, and they would not have to obey deities or traditions, which no longer serve them. It would then be possible to create new, syncretised society which would tolerate traditions of one another.

In the novel, Akbar values the importance of an individual, rather than tradition or religion:

If there had never been a God, the emperor thought, it might have been easier to work out what goodness was. This business of worship, of the abnegation of self in the face of Almighty, was a distraction, a false trail. Wherever goodness lay, it did not lie in ritual, unthinking obeisance before a deity but rather, perhaps, in the slow, clumsy, error-strewn working out of an individual or collective path. (ibid.: 401).

In other words, the emperor suggests that religion is an obstacle to a person's understanding of the true meaning of the opposites "good" and "bad".

In another fragment of the novel, the topic of the separation of matter and spirit is drawn upon. It suggests that holding to tradition even promotes the process of aging: 'The queen mother's body had succumbed comfortably and traditionally to the years, expanding to keep pace with her son's empire [...] My body is what an old woman's body should be like [...]' (ibid.: 134). On the contrary, her sister's independent opinion, free of traditional stereotypes, has granted her youthful looks, despite her old age: 'Gulbadan's insistence on continuing to look young was further proof of her dangerous lack of respect for tradition. [...] Gulbadan's body of a young woman, as slender and lithe in its old age as it had been in its youth' (ibid.). Moreover, in *The Enchantress of Florence*, it is claimed that women with loose moral values succeed in retaining their good health and youthful appearance: 'It was a wonder that God allowed hussies like Barbera to prosper while good women rotted and aged' (ibid.: 319). In addition, a fragment from the 15th chapter illustrates the body of Qara Köz which features the same qualities as Barbera and Gulbadan: 'She ate voraciously [...], and yet her own body remained slender and long' (ibid.: 275). From the perspective of Magic Realism, the reality is again mixed with the supernatural by incorporating an ambiguous link between the disrespect of tradition and deterioration of the women's appearance.

3.3. The myth of Pygmalion and Galatea

The Greek myth of Pygmalion and Galatea is widely used in *The Enchantress of Florence*. In the second chapter of the novel, Akbar orders the artist to paint his imaginary wife Jodha into life: ‘Master Abdus Samad the Persian portrayed her himself [...] from the memory of a dream without even looking upon her face’ (Rushdie, 2008: 34). Consequently, Akbar was satisfied with the result: ‘You have captured her, to the life’ (ibid.). Thus, by painting a non-visible, ghost-like being, the artist created an image, visible to the other inhabitants of Fatehpur Sikri. Moreover, in the last chapter, the other wives of Akbar tried to speak with Jodha, as they considered Qara Kōz to be dangerous: ‘They genuinely couldn’t see the woman to whom they were speaking [...]. After a while they stopped feeling that they had lost their minds, and acted as if they were alone’ (ibid.: 418). It is not clear if the wives truly communicated with the ghost-like woman, or it was nothing more than their imagination. However, the following quotation would suggest that Akbar’s wives actually saw a phantom woman who informed them that Jodha had gone: ‘[...] not only the shadow [...] but the solid outline of a woman forming in thin air, becoming sharper, cleaner, filling in, until the woman stood facing them with a curious smile on her lips’. (ibid.: 419). In this example, Rushdie mixes the elements of magic with reality: on one hand, the interaction with Jodha is not clear; on the other, Qara Kōz is clearly illustrated as a phantom.

In the 9th chapter of the novel, after Abdus Samad’s successful attempt to paint Jodha into life, Akbar summoned another artist, Dashwanth, and ordered him to paint Qara Kōz: ‘Paint her into the world, for there is such magic in your brushes that she may even come to life, spring off your pages and join us for feasting and wine’ (Rushdie 2008: 149). In addition, it is mentioned that Akbar would bring her to life himself by using his own magical powers; unfortunately, these powers are limited: ‘The emperor’s own life-giving powers had been temporarily exhausted by [...] sustaining his imaginary wife Jodha, and so [...] he was unable to act directly, and had to rely on art’ (ibid.). Therefore, the power of art is stressed; moreover, in the quotation it is suggested that art is a tool which influences the observer indirectly.

In the novel, the artist Dashwanth resembles the character Pygmalion found in the Greek myth of Pygmalion and Galatea – both of them are rather reserved, highly talented, and share dislike towards women: ‘Dashwanth’s depressive personality never changed [...] he never married, lived the celibate life’ (ibid.: 148). Again, Rushdie mixes fantasy with reality by incorporating the event in which Dashwanth draws a prophetic painting on a brothel’s wall, where the emperor’s wicked aunt and chief nurse Maham Anaga and her son Adham,

falling from the city walls, are depicted: ‘She was depicted [...] as a cackling blue-faced hag surrounded by bubbling potions, while the snivelling, murderous Adham was drawn as a reflection [...] falling from the castle ramparts on to his head’ (ibid.: 147.). Six years after the painting was made, Adham attacked the emperor, and was sentenced to be hurled head-first to his death off the city walls. Therefore, it is not clear if the painting possessed a prophetic quality, or it was just a coincidence: ‘[...] the emperor was left to question his memory and wonder how much of his waking life had been infected by dreams’ (ibid.). In *The Enchantress of Florence*, the blurred line between fantasy, reality, and even delusion, is present in various fragments. For example, during the process of creating the series of paintings of Qara Köz, Dashwanth gradually loses the link with reality and starts living in his self-created fantasy world. Birbal, the advisor of Akbar, expressed his concern about the painter: ‘I fear for the artist, for he is so deeply in love with this bygone woman that it will be hard for him to return to the present day’ (ibid.: 157). Moreover, the obsession with his paintings made Dashwanth lose his mind: ‘It’s as if he wants to give up the third dimension of real life and flatten himself into a picture [...] They saw him succumb to the final madness of the artist, heard him pick up his pictures [...] whispering *Breathe*’ (ibid.: 158). In the novel, it is suggested that the artist literally drew himself into the picture.

In the end of the chapter, Akbar contemplates if it is possible to cross the borderline between reality and imaginary world in either direction:

Instead of bringing a fantasy woman to life, Dashwanth had turned himself into an imaginary being, driven [...] by the overwhelming force of love. If the borderline between the worlds could be crossed in one direction, Akbar understood, it could also be crossed in the other. A dreamer could become a dream. (ibid.: 160).

There are other painters mentioned in different narrative times of the novel. For example, the painter of the Medici dynasty was ordered to paint the Qara Köz’s reflection in the mirror: ‘The painter Andrea del Sarto was summoned to look into the magic mirror and paint the likeness of the beauty within’ (ibid.: 344). Another artwork was intended to capture the beauty of the first enchantress of Florence – Simonetta Cattaneo: ‘[...] Simonetta possessed a pale, fair beauty so intense that no man could look at her without falling into a state of molten adoration [...] such was her powers of enchantment’ (ibid.: 168). The artist depicted her in various paintings as both mythical creatures and as a human being: ‘[...] the painter Alessandro Filipepi painted her many times, before and after she died, painted her clothed and naked, as the Spring and the goddess Venus, and even as herself’ (ibid.). After her death, the painter got obsessed with her even more deeply, craving to bring Simonetta back to life: ‘Filipepi [...] went on painting her, over and over, as if by painting her he could raise her

from the dead' (ibid.: 171). In addition, in a painting by Anne-Louis Girodet de Roucy-Trioson, a scene from the myth of Pygmalion and Galatea is illustrated where Pygmalion returns to his workshop, and finds that the ivory Galatea is brought to life (see Appendix 2). In the painting, Cupid in the middle and a statue of goddess Venus to the left side are depicted to show their participation in this act of creation. Moreover, Roucy-Trioson via the painting shows that Pygmalion is not able to distinguish whether it is happening in reality, or Galatea in a human form is nothing but his imagination. In addition, a lyre and white roses at the feet of the statue are depicted, thus showing Pygmalion's adoration of his artwork. All in all, the myth of Pygmalion and Galatea is widely used in various fragments in *The Enchantress of Florence*. The idea of an artist becoming obsessed with his artwork functions as paranoia, often used by postmodernists in order to demonstrate the narrow line between brilliant insight and delusion.

3.4. Historical figures and the characters in the novel

First of all, the protagonist of *The Enchantress of Florence*, Qara Köz, is a fictional character, the lost princess, whose father was Umar Sheikh Mirza – the founder of the Mughal empire. However, King Akbar was a real emperor of the Mughal empire who reigned from the 16th century until the beginning of the 17th century: 'The emperor Abul-Fath Jalaluddin Muhammad, king of kings, known since his childhood as Akbar, meaning 'the great' – the Grand Mughal, the dusty, battle-weary, victorious, pensive, disenchanted, moustachioed, poetic, and absolute emperor [...]' (Rushdie, 2008: 37). However, in the novel, the character of Akbar is mythologized: 'She was an imaginary wife, dreamed up by Akbar in the way that lonely children dream up imaginary friends' (ibid.: 33). Moreover, the emperor considered her to be more real than the actual women: '[...] Akbar was of the opinion that it was the real queens who were the phantoms and the non-existent beloved who was real' (ibid.). Thus, Rushdie fuses historical facts with fantasy, making it hard to draw a clear boundary between the two.

Similarly to Akbar as a historical figure, also in the novel, the character that bears his name attempts to unify various cultures: '[...] his true vision come to life, in which all races, tribes, faiths and nations would become part of the one grand Mughal synthesis, the one grand syncretisation of the earth, its sciences, its arts [...]' (ibid.: 411). Therefore, the character of Akbar covers socio-political topics, raising a question: is it possible to unify different cultures and religions? Moreover, Akbar in the novel contemplated about the usefulness of religion: 'He wanted, for example, to investigate why one should hold fast to a religion not because it

was true but because it was the faith of one`s fathers. Was faith not faith but simple family habit?’ (ibid.: 102). In other words, he states that religion is passed from one generation to the next, and questions the necessity of this tradition. Therefore, according to Akbar in *The Enchantress of Florence*, the co-existence and mutual enrichment of different cultures would be possible. In other words, with the character of Akbar, Rushdie illustrates the interconnections of different cultures and the impossibility of drawing clear boundaries between them, just as it is hard to separate fantasy from historical facts in the novel.

Alongside Fatehpur Sikri as a geographical place, various historical characters are represented as inhabitants of the city, such as Akbar`s mother Queen Hamida Bano and his aunt Princess Gulbadan Begum: ‘The queen mother Queen Hamida Bano and the senior lady of the court, Princess Gulbadan, were gliding like two mighty boats passing through the narrow canal [...]’ (ibid.: 130). An element of fantasy is used in the 14th chapter when the last days of Gulbadan are described:

‘[...] she began to slip into confusion, sometimes calling Akbar by his father`s name, Humayun, and sometimes even by his grandfather`s. It was as though all the first three Mughal emperors had gathered at her bedside, contained in Akbar`s body, to stand guard over her soul`s passage out of this world. (ibid.: 263-264).

In the same chapter, the ancestral home of the Mughal empire is depicted: ‘There were violets on the banks of the Andizhan River, a tributary of the Jaxartes or Syr Darya, and tulips and roses bloomed there [...]. Andizhan, the Mughals` original family seat, was in the province of Ferghana [...]’ (ibid.: 145). In addition, the geographical regions of Kashmir and Kabul are drawn upon several times: ‘When the emperor set forth once more on his campaigns [...] against the armies of Gujarat and Rajasthan, of Kabul and Kashmir – then the prison of silence was unlocked [...]’ (Rushdie 2008: 36). Moreover, the region of Kashmir has intertextual connections with other Rushdie`s novels, such as *Haroun and the Sea of Stories*, because Rushdie and his family are connected to it.

The Safavid empire and its main figure, Shah Ismail I, and associated historical regions are also incorporated into the novel: ‘On the west coast of the Caspian Sea which they called the Khazar, near Ardabil where Shah Ismail`s Safavid empire had its roots in Sufi mysticism, the witches were Shiites [...]’ (ibid.: 268). As the quotation shows, the mythological origin of the Safavid empire is Sufi mysticism. An element of paranoia is incorporated in the 15th chapter where Shah Ismail loses his mind after getting defeated by the Ottoman army: ‘When he was drunk he would run through the rooms of his palace looking for someone who was no longer there, who would never be there again’ (ibid.: 285). Another, partly mythologized character, Vlad Dracula, who was killed by the protagonist

Argalia, is also represented in *The Enchantress of Florence*: ‘Like Vlad Dracula in Wallachia, Ismail had used a scorched earth strategy’ (ibid.: 280). After Dracula was killed, despite the belief that he was immortal, Argalia and his companions were considered to possess magical powers: ‘This was when the Sultan understood that the hero was a superhuman being whose weapons possessed enchanted powers and whose companions were more than human also’ (ibid.: 237). In the novel, it is stated that Argalia had a delight of tulips because he believed they possessed the property of bringing the owner good luck: ‘He was a lover of tulips, and had them embroidered on to his tunics and cloaks, believing them to be bringers of good fortune [...]’ (ibid.: 277).

There is another great empire and its conflict with the Safavids incorporated in the novel – the Ottoman empire: ‘One hundred thousand Ottoman soldiers made camp at Lake Van in eastern Anatolia on the way to push these words down Shah Ismail’s blasphemous throat’ (ibid.). The novel follows the events of the war between the two empires, and the resulting expansion of the Ottoman empire: ‘They had won the victory and annexed much of eastern Anatolia and Kurdistan, almost doubling the size of the Ottoman empire’ (ibid.: 284). In addition, the elite military corps of the Ottoman army is widely represented in the novel: ‘Ah, the feared Janissaries of the Osmanli Sultan, may their renown spread far and wide! They were not Turks, but the pillars of the Turks’ empire’ (ibid.: 231). There are elements of fantasy in the 15th chapter when the Ottoman Sultan Selim the Grim pronounces the sentence of death on the traitor Argalia because he had endangered the Ottoman empire by capturing a Mughal princess and bringing her to the Topkapi Palace. There is a hint that Qara Kōz would use an enchanted potion upon the executioner ‘[...] to calculate exactly how long a certain potion stirred into the wine would take before it had its effect on his stomach, why, that would be quite impossible, of course’ (ibid.: 291). Therefore, historical facts are again mixed with magic.

In addition, the period of Italian Renaissance features in the novel *The Enchantress of Florence*. Moreover, the fascination with magic and the occult is represented, which characterizes the Renaissance period. It is suggested that the Medici dynasty owned a magic mirror: ‘According to legend the Medici family possessed a magic mirror whose purpose was to reveal to the reigning Duke the image of the most desirable woman in the known world [...]’ (ibid.: 342). In addition, the appearance of various historical characters, such as Duke Giuliano, is described in detail: ‘This lesser spawn of Lorenzo de` Medici, Duke Giuliano, was in his middle thirties, had a sad, long face, and looked like he was in poor health’ (ibid.: 339). Thus, a vivid image of each character and events is created. Another quotation from the 18th chapter shows a dialogue between Qara Kōz and Lorenzo de Medici containing fantasy

elements: ‘Before a flower dies, its perfume fades. [...] your aroma has faded considerably [...]. There is little talk now of heavenly music playing in your vicinity, or of glorious healings, or wonderful pregnancies in barren wombs’ (ibid.: 375). On the other hand, the same dialogue also indicates that “miracles” might have a rational explanation: ‘[...] not even the starving ones who eat bread flavoured with herbs that cause hallucinations [...] and poisonous plants that they see demons every night, are talking about your magical powers any more’ (ibid.). Another fantasy element in the novel is the death of Lorenzo de Medici. In *The Enchantress of Florence*, the nobleman dies of syphilis, inflicted by Qara Kōz – the event that thoroughly changed Florentines’ attitude towards the enchantress: ‘He was not sick before. Witchcraft. She gave him the Devil’s disease. Witch, witch, witch’ (ibid.: 382). In addition, the historical facts do not reveal the cause of death of Lorenzo de Medici. However, his autobiographical story contains fantasy: ‘[...] signs and portents were claimed to have taken place at the moment of his death, including the dome of Florence Cathedral being struck by lightning, ghosts appearing [...]’ (Williamson, 1974: 268). Therefore, in *The Enchantress of Florence*, the great empires, such as the Mughal, the Safavid, the Ottoman, the Medici dynasty, and historical figures fuse both facts and fantasy elements.

Another notable historical period in the novel is the Age of Discovery. One of the main characters, Ago Vespucci, is a cousin of the famous Italian explorer and navigator, after whose name the new continent – America – was called: ‘Il Machia thought about the other New World, and about Ago’s cousin Amerigo, Gonfaloniere Soderini’s friend, Amerigo the wild man, the wanderer who had proved, with Columbus, that the Ocean Sea didn’t contain monsters’ (ibid.: 306). The representation of the Age of Discovery, which is full of undiscovered mysteries, provides a room for imagination concerning the events happening in the novel. It also reflects the transformation of Qara Kōz in the end of the 18th chapter where she radically changes her looks and leaves Europe behind, thus becoming the first woman traveller. In the 13th chapter, it is suggested that travelling was a necessity for Qara Kōz not only to escape from her pursuers but also metaphorically to escape from the memories of humiliation and of the loved ones who now are dead:

If you run fast enough you might be able to escape your past and the memory of everything that had been done to you [...]. To be a part of the dead world it was necessary that you die as well. It was necessary that you run as fast as possible until you reached the edge between the worlds and then you didn’t stop you ran on across that border [...]. (ibid.: 244).

Moreover, in the novel, the princess’s and her companions’ departure from Europe is compared with the process of dying, as Qara Kōz, her Mirror, and Ago Vespucci leave behind everything they were before – even their identity: ‘[...] her journey across the Ocean Sea was

a kind of dying, a death before death, because death too was a sailing away from the known into the unknown' (ibid.: 430). Just like in the myth of eternal return, the princess dies and is reborn in her homeland, thus symbolizing the closed cycle of life. Therefore, in *The Enchantress of Florence*, the Age of Discovery metaphorically symbolizes both physical and spiritual transformation of a human being.

All in all, *The Enchantress of Florence* is full of various historical places, events, characters, and dynasties; they are depicted, using the disruption of the linear narrative, thus creating the impression of the events happening simultaneously. Moreover, these historical facts are mythologized; Rushdie uses elements of magic while describing them in a realistic manner. For example, the magic mirrors, or tulips as a symbol of protection, are described in precise realistic detail, so that the reader would confuse the borders between the supernatural and the reality.

3.5. Renaissance poems *Orlando innamorato* and *Orlando furioso*

Firstly, the poems contain myths from the Medieval Arthurian Legends of the 12th century: 'Morgana lives in her paradise-like garden in a crystal cavern under a lake, plotting to eventually destroy the entire world. There, she abducts her favourites until she is thwarted by Orlando who defeats, chases and captures Morgan' (Cavallo, 1993: 108). Therefore, both Renaissance poems *Orlando innamorato*, *Orlando furioso* and the novel contain a mix of Medieval Arthurian Legends, Greek, Welsh, and Hellenic legends.

There is a direct connotation between the novel and *Orlando innamorato* in the 17th chapter where Il Machia reads literary works of famous authors to Qara Köz in his library: '[...] allowed to read her diverse passages from the works of Pico della Mirandola and Dante Alighieri, and also many cantos from the epic poem *Orlando in Love*, by Matteo Boiardo of Scandiano [...]' (Rushdie, 2008: 347). Having the same name as the pagan sorceress, Qara Köz compares Angelica's lack of power with that of her own: '[...] poor Angelica! So many pursuers, so little power with which to resist them, or to impose her own will upon them' (ibid.). By seeing similarities with the pagan enchantress, Qara Köz admits her limited power, which becomes more and more exhausted, as the political turmoil starts growing in Florence. Similarly, in *Orlando furioso*, the pagan sorceress Angelica is powerless against a sea monster when she finds herself chained to a rock in the sea. Eventually, she is saved by the African knight Ruggiero, who kills the monster. In addition, the scene of Ruggiero saving Angelica, is illustrated by the French artist Gustave Doré (see Appendix 3). Like Angelica, the character in the epic poems, the Mughal princess Angelica is represented as an

exceedingly beautiful woman with whom many notable men fall in love, such as the Emperor Akbar, Shah Ismail I, Antonino Argalia, and others. In the novel, Qara Köz makes a considerable impact on historical events concerning the greatest empires of the world's history, such as the loss of territory that belonged to the Mughal empire: 'After the Persians departed, Babur at once lost Samarkand and was obliged to flee into the East' (Rushdie, 2008: 274). In the same chapter, Akbar and Niccolo Vespucci contemplates the impact of Qara Köz on the history of the Mughal empire: 'So if your story is true, then the beginning of our own empire is the direct consequence of the wilfulness of Qara Köz' (ibid.: 274). Consequently, the emperor speculates what kind of impact her will has made upon the historical changes of the Mughal empire: 'Should we condemn or praise her? Was she a traitor, for ever to be held in contempt, or our genetrix, who shaped our future?' (ibid.). Again, the quotation reveals the ambiguous nature of the character Qara Köz. Another parallel between *The Enchantress of Florence* and the poem *Orlando furioso* is that in the end of both literary works, the character Angelica has a relationship with a man who is neither wealthy, nor powerful. For example, in *Orlando furioso*, Angelica falls in love with a shepherd: 'While Angelica was running away she met Medoro, a shepherd who was wounded and she decided to take care of him. [...] she fell in love with him, they got married and carved their names into a tree' (Online 20). In *The Enchantress of Florence*, when Antonino Argalia had died, Qara Köz ran away with Agostino Vespucci, who was a humble and sarcastic man, and disliked travelling: '[...] the truth was that underneath all his dirty talk Ago Vespucci was a youth of over-weening modesty' (Rushdie, 2008: 183). Notwithstanding, he agreed to leave his previous lifestyle behind, and travelled to the New World with the enchantress and Mirror: 'So [...] you are ready to step away from your home, your work, your life, and flee with us into an unknown future, out of one peril and, who knows, into many others?' (ibid.: 392). However, in *Orlando furioso*, Angelica and Medoro were chased by the enraged Orlando who finally saw both of their names carved into the tree and lost his mind.

In addition, there are parallels between the principal characters of *The Enchantress of Florence* – Argalia and Qara Köz (named Angelica by her lover Argalia), and the poems. In the 6th chapter, the traveller Niccolo Vespucci starts telling his autobiographical story to King Akbar where he mentions Antonino Argalia, whom Niccolo considers to be his father: 'There was once in Turkey, an adventurer-prince named Argalia or Arcalia, a great warrior who possessed enchanted weapons, and in whose retinue were four terrifying giants, and he had a woman with him, Angelica...' (Rushdie 2008: 108). Both of these characters are inspired by the fictional characters in the Renaissance poems *Orlando innamorato* and *Orlando furioso*. In addition, Qara Köz passed her name to her servant Mirror: 'If I am to be Angelica, then this

guardian angel of mine will be an Angelica, too' (ibid.: 286). During the life of Ago Vespucci, Mirror, and Qara Köz in the newly-discovered America, after the death of Qara Köz, Mirror passes her name "Angelica" to her daughter: 'The man has nothing on earth now except the child and the servant, his dead wife's mirror. Together they raise the child. Angelica. The magic child [...]. The man watches the girl grow up and become a second mirror [...]' (ibid.: 440). Therefore, three persons are called Angelica in *The Enchantress of Florence*, thus stressing the importance of Mirror as a person, artwork as a mirror, and magic mirror, all of which reflect the same enchantress.

Another relevant parallel between the novel and the Renaissance poems is the significance of water. In *Orlando innamorato*, water has magical properties of imposing love or hatred over someone. However, in *The Enchantress of Florence*, water is mentioned as the life provider: 'He is punishing us with water [...] Now that he has gone he will leave us thirsty for his presence' (ibid.: 447). Moreover, King Akbar admits that such a fundamental resource as water is the true ruler of the world: 'Without water we are nothing. Even an emperor, denied water, would swiftly turn to dust. Water is the real monarch and we are all its slaves' (ibid.: 449). Therefore, water is of a higher value than wealth. Moreover, the traveller Niccolo Vespucci also claims that excessive prosperity may corrupt the perception of the truth: 'A man's wealth engenders his soul's poverty. [...] ugliness may become beauty, and any blessed thing is opposite. [...]. One must stand outside a circle to see that it is round' (ibid.: 100). Therefore, wealth corrupts a person, while water sustains life. Another parallel is found in the 18th chapter where Qara Köz compares herself and Mirror with water: 'We are water, we can turn into air and vanish like smoke, but the future is wealth and stone' (ibid.: 381). In this quotation, the enchantress reveals her ambitions of reunion with her dynasty by metaphorically using the properties of water. This quotation reveals the dual nature of Qara Köz – on the one hand, in the novel, she is compared with water as a "virtuous and wise" substance, on the other – the princess aims to live a wealthy life. A different fragment of the novel symbolizes water that "serves itself", and also "chooses" to serve the emperor: 'Water informed the emperor, it bore the truth to him upon its tides, and it also soothed him. [...] the emperor's relationship with the life-sustaining liquid was deeper than any religious bigot's' (ibid.: 104). Similarly to water, which acts according to its own will, Qara Köz chooses the emperor in order to return to the imperial court. Eventually, in the last chapter of *The Enchantress of Florence*, the lost princess speaks with the emperor Akbar, and reveals the true story about Niccolo Vespucci: 'I had a Mirror, the hidden princess said. She was as like to me as my own reflection in water, as the echo of my voice' (ibid.: 453). The servant Mirror, who reflects Qara Köz similarly as water and mirror, is represented in the novel.

Therefore, another relevant mythical element in *The Enchantress of Florence* is the mirror, as both a reflective and a magical object. Moreover, in the last chapter of the novel, after Akbar had left the capital Fatehpur Sikri, he asks Qara Kōz about the real parents of Niccolo Vespucci while looking at the mirrorwork panels that covered the walls of his tent: ‘Who was the foreigner’s mother, then, the emperor in wonder demanded. On the walls of the brocade tent the mirrorwork panels caught the candlelight and the reflections danced in his eyes’ (ibid.: 453). Although, the mirror stands for such diverse elements as water, an artwork, or a magical object, it also symbolizes one’s understanding of the truth and functions as an information provider. Such as the mirror and water, Qara Kōz reveals the truth to the emperor and reflects his worldview, which is similar to hers. Moreover, in the novel, the enchantress reflected the most prominent characteristics of inhabitants of Sikri by visiting them in their dreams: ‘[...] she was becoming all things to all people, an exemplar, a lover, an antagonist, a muse, in her absence she was being used as one of those vessels into which human beings pour their preferences, abhorrences, prejudices, idiosyncrasies [...]’. However, it is not clear whether she was “used” by the inhabitants of the capital, or the princess invaded their dreams deliberately: ‘She even bewitched the queen mother Hamida Bano, who ordinarily had no time for dreams. However, the Qara Kōz who visited Hamida Bano’s sleeping hours was a paragon of Muslim devotion and conservative behaviour’ (ibid.: 252). Therefore, the enchantress reflected the queen mother’s approval of the authority of tradition. Qara Kōz is the embodiment of perfection according to one’s desires. Self-realization appears to be a necessity for the citizens of Sikri, and the traveller who told the story of Qara Kōz, gained popularity: ‘Her narrator, Niccolo Vespucci the “Mughal of Love”, the emperor’s new favourite, swiftly became the city’s most sought guest’ (ibid.: 254). Thus, Rushdie again shows the influence of storytelling. Moreover, he foregrounds the importance of the coexistence of inhabitants with diverse beliefs, needs, and social statuses living in one city, as well as the importance of an individual in both Eastern and Western parts of the world. According to Neuman, the Professor of English Literature in Yale University, ‘Fictive and real, Florence and Hindustan, East and West evolve as parallel worlds – as “mirrors” of one another [...]. But so enthralled is the novel with symmetry, parallel, and simultaneity [...] that *The Enchantress of Florence* underplays points of contrast’ (Neuman, 2008: 48). Notwithstanding such contrasts, as the Orient/Occident, respecting/disrespecting tradition and others, by weaving together multiple strands of Occidental and Oriental myths and by mythologizing a number of historical figures and events that belong to both Western and Eastern traditions, Rushdie reveals similarities between individuals and cultures. For example, myths share analogous motifs in different cultures and religions, such as the fatherless birth of

a king, or a prototype of a powerful woman-sorceress. Rushdie suggests that multiculturalism would promote mutual enrichment and the value of an individual's development by enabling him/her to draw upon a larger store of ideas, practices and role-models for the purpose of self-fashioning.

CONCLUSIONS

As the current study shows, Oriental and Occidental myths have a significant role in Rushdie`s novel *The Enchantress of Florence*. Their origin is traced to diverse religions and traditions, such as Islam, Hinduism, Sufi mysticism, Celtic mythology, Christianity, Zoroastrianism, mythology of Ancient Greece and Ancient Rome, and others. Analysis of *The Enchantress of Florence* shows that the uses of Oriental and Occidental myths in the given novel are multilayered and complex and these myths are interwoven with political and social issues.

First of all, *The Enchantress of Florence* draws on a number of myths to create its powerful female characters. The protagonist of the novel, Qara Köz, comprises elements of mythological female characters, such as Circe, Alcina, Morgana le Fay, Logistilla, Dragontina, Alanquva, the pagan princess Angelica, and others. These mythological characters and Qara Köz share similar expressions of woman`s power – the courage of following one`s will, without taking into account conventional traditions, the power of female beauty, and the skill in magic. Similarly to Angelica from the Renaissance poems *Orlando innamorato* and *Orlando furioso*, in *The Enchantress of Florence*, by following her own will, Qara Köz has made a considerable impact on historical events involving such great empires as the Mughals, the Safavids, the Ottomans, and the Medici dynasty.

Secondly, the Greek myth of Pygmalion and Galatea is widely used in *The Enchantress of Florence*, thus underscoring the power of art throughout the novel. Namely, it is suggested that art is a tool which influences the observer indirectly. The image of an artist becoming obsessed with his artwork contributes to the blurring of the line between fantasy and reality. In addition, the importance of storytelling is expressed via the very structure of the novel which is similar to *The One Thousand and One Nights* where Shahrazad tells a tale including various embedded stories, while under a death threat.

Oriental and Occidental myths are used in order to convey a multidimensional vision of Eastern and Western history and culture and to underscore the connections between the two in Rushdie`s novel *The Enchantress of Florence*. Such connections are foregrounded via the historical character of Akbar who contemplates on socio-political topics, raising a question: is it possible to unite different cultures and religions? Therefore, the interconnections of different cultures and the impossibility of drawing clear boundaries between them are shown, just as it is hard to separate fantasy from historical facts in the novel. Alongside Oriental and Occidental myths, the concept of god is drawn upon; namely, Rushdie speculates on the idea that if god is created by human imagination, it would then be possible to create a new,

syncretic society which would tolerate religions and traditions of one another. In addition, via the character of Akbar, Rushdie shows the importance of an individual, rather than tradition or religion, regarding them as obstacles which hinder a person's understanding of the true meaning of the opposites "good" and "bad". Moreover, such opposites, as "good" and "evil", and "light" and "dark", are universal archetypes that reveal the workings of the human unconscious. These archetypal patterns are found in stories and also reflect a specific historical and geographical background.

In addition, water and mirror have a metaphorical significance in the novel; they reflect the truth that differs between individuals with diverse beliefs, social status, needs, etc. By accepting these differences and finding balance, it would be possible to promote a successful co-existence and mutual enrichment between various cultures. In *The Enchantress of Florence*, Rushdie undermines the opposition of the East as irrational, exotic, and feminine, and the West as scientific, rational, and masculine, and constructs an alternative, multicultural vision of the two parts of the world.

Rushdie applies techniques of Magic Realism by fusing historical facts with fantasy, making it hard to draw a clear boundary between them. Therefore, in *The Enchantress of Florence*, the great empires, such as the Mughal, the Safavid, the Ottoman, the Medici dynasty, historical periods, and historical figures blend together both facts and fantasy elements. Alongside Renaissance, another notable historical period represented in the novel is the Age of Discovery, which metaphorically symbolizes both physical and spiritual transformation of a human being. *The Enchantress of Florence* is full of mythological characters, historical places, events, and empires; they are depicted, using the disruption of the linear narrative, thus creating the impression of the events happening simultaneously.

All in all, the current study would help to explain the importance of Oriental and Occidental myths for the plot, characters, and themes in Rushdie's novel *The Enchantress of Florence*.

THESES

1. Oriental and Occidental myths have an important role in Rushdie`s novel *The Enchantress of Florence*.
2. There are significant parallels between the myths in Salman Rushdie`s novel *The Enchantress of Florence* and the myths in the compilation of Middle Eastern folk tales *The One Thousand and One Nights*, the myth of Pygmalion and Galatea, and Renaissance poems *Orlando innamorato* and *Orlando furioso*.
3. The origin of myths used in *The Enchantress of Florence* is traced to diverse religions and traditions, such as Islam, Hinduism, Sufi mysticism, Celtic mythology, Christianity, Zoroastrianism, mythology of Ancient Greece and Ancient Rome, and others.
4. In the novel, Rushdie draws attention to such socio-political topics, as the interconnections of different cultures, and discusses the possibility of unifying cultures and religions.
5. In *The Enchantress of Florence*, Rushdie demonstrates the impossibility of drawing clear boundaries between Oriental and Occidental worlds.
6. In the novel, art and storytelling are illustrated as significant tools which influence society indirectly.
7. There are three important expressions of woman`s power mentioned in the novel – following her own will, without taking into account conventional traditions, beauty, and the skill in magic.
8. The idea of an artist becoming obsessed with his artwork contributes to the blurring of the line between fantasy and reality.
9. In *The Enchantress of Florence*, Rushdie fuses historical facts with fantasy, making it hard to draw a clear boundary between the two.
10. In the novel, water, Mirror, and the protagonist Qara Kōz share similar characteristics – magic, self-reflection, and self-realization.
11. In *The Enchantress of Florence*, the Age of Discovery metaphorically symbolizes both physical and spiritual transformation of a human being.

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Appendix 1

**John William Waterhouse, *Circe Offering the Cup to Ulysses*, 1891, oil on canvas,
Gallery Oldham, United Kingdom**



Available from <https://www.artrenewal.org/artworks/circe-offering-the-cup-to-ulysses/john-william-waterhouse/9651> [Accessed on 29 January 2020].

Appendix 2

Anne-Louis Girodet de Roucy-Trioson, *Pygmalion and Galatea*, circa 1813-1819,
oil on canvas, Louvre Museum, Paris



Available from <https://www.oceansbridge.com/shop/subjects/nude-paintings/pygmalion-and-galatea-5> [Accessed on 29 January 2020].

Appendix 3

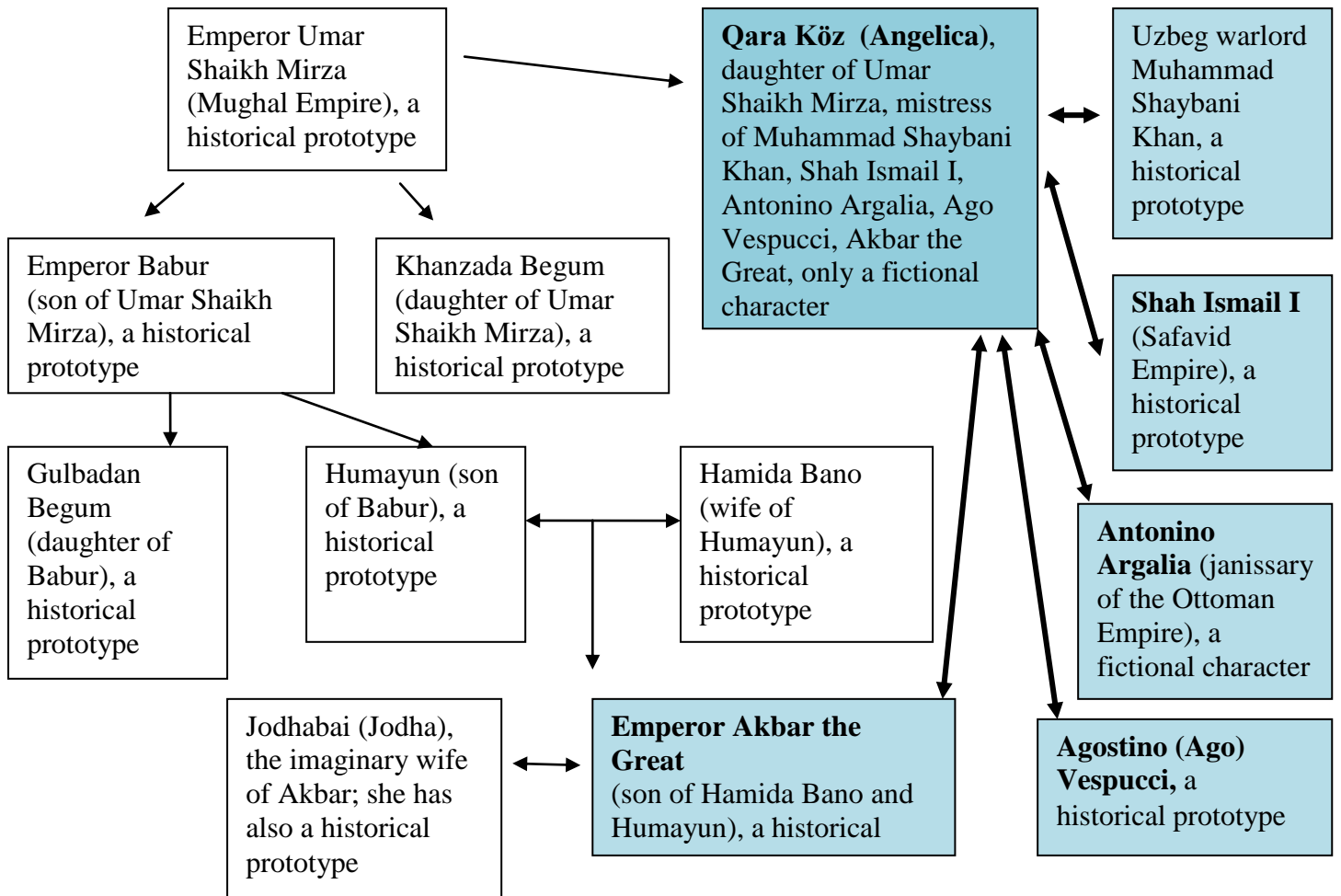
Gustave Doré, *Ruggiero Rescuing Angelica*, circa 1832-1883, oil on canvas, Paris



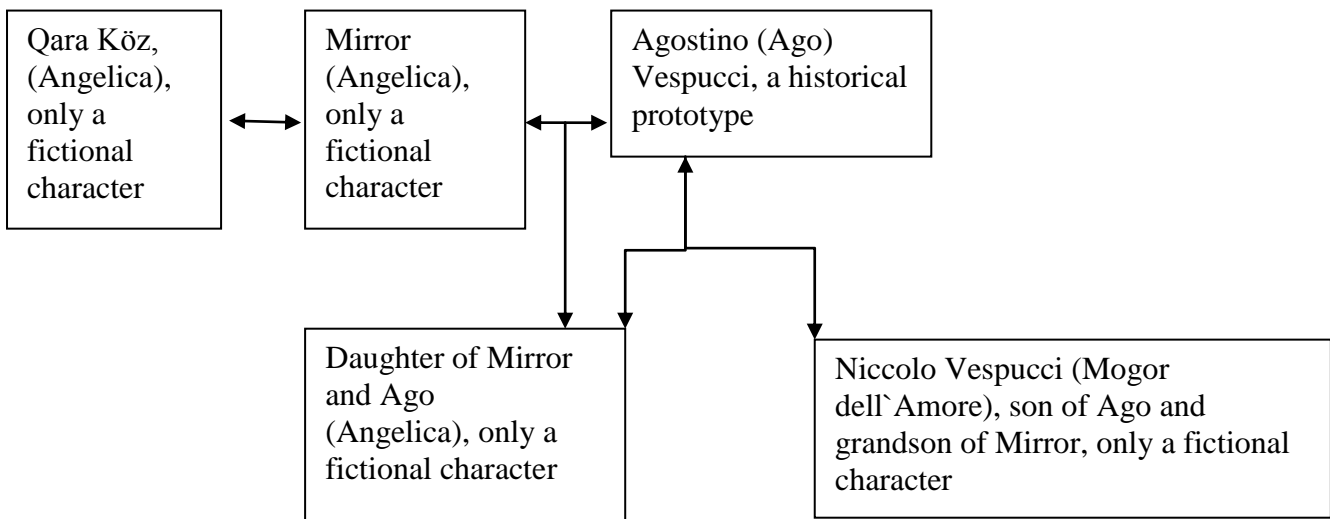
Available from <https://curiator.com/art/gustave-dore/ruggiero-rescuing-angelica> [Accessed on 29 January 2020].

Appendix 4

Fictional characters and their historical prototypes



Tab. 1



Tab. 2

Dokumentārā lapa

Bakalaura darbs „Oriental and Occidental Myths in Salman Rushdie`s *The Enchantress of Florence* ” (Austrumu un rietumu mīti Salmana Rušdi romānā „Florences burve”) izstrādāts LU Humanitāro zinātņu fakultātē.

Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

Autors: Zanda Timermane 22. 05. 2020.

Rekomendēju darbu aizstāvēšanai

Vadītājs: docents Dr. Philol. Aleksejs Taube 22. 05. 2020.

Recenzents:

Studiju metodiķe: Ieva Melbārde 22. 05. 2020.

Darbs iesniegts Anglistikas/Sastatāmās valodniecības un tulkošanas nodaļā 22. 05. 2020.

Darbu pieņēma:

Darbs aizstāvēts bakalaura gala pārbaudījuma komisijas sēdē

2020. gada..... jūnijā, prot. Nr., vērtējums

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