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Nota di contenuto	Preface: A Personal Note -- 1 Don't Follow the Poets!: The Quran and Poetry -- 2 Revolt against God: Attar and Suffering -- 3 World without God: Shakespeare and Man -- 4 Heroic Weakness: Lessing and Terror -- 5 God Breathing: Goethe and Religion -- 6 Filth of My Soul: Kleist and Love -- 7 The Truth of Theatre: The Shiite Passion Play and Alienation -- 8 Liberate Bayreuth!: Wagner and Empathy -- 9 Swimming in the Afternoon: Kafka and Germany -- 10 The Duty of Literature: Hedayat and Kafka -- 11 Towards Europe: Zweig and the Borders -- 12 In Defence of the Glass Bead Game: Hesse and Decadence -- 13 The Violence of Compassion: Arendt and Revolution -- 14 Tilting at Windmills: Mosebach and the Novel -- 15 One God, One Wife, One Cheese: Golshiri and Friendship -- 16 Sing the Quran Singingly: Neuwirth and Literalist Piety -- Appendix On the Sixty-Fifth Anniversary of the Promulgation of the German Constitution: Speech to the Bundestag, Berlin, 23 May 2014 -- On Receiving the Peace Prize of the German Publishers' Association: Speech in St Paul's Church, Frankfurt am Main, 18 October 2015 -- About the Text -- Index
Sommario/riassunto	What connects Shiite passion plays with Brecht's drama? Which of Goethe's poems were inspired by the Quran? How can Ibn Arabi's theology of sighs explain the plays of Heinrich von Kleist? And why did the Persian author Sadeq Hedayat identify with the Prague Jew Franz

Kafka?'One who knows himself and others will here too understand: Orient and Occident are no longer separable': in this new book, the critically acclaimed author and scholar Navid Kermani takes Goethe at his word. He reads the Quran as a poetic text, opens Eastern literature to Western readers, unveils the mystical dimension in the works of Goethe and Kleist, and deciphers the political implications of theatre, from Shakespeare to Lessing to Brecht. Drawing striking comparisons between diverse literary traditions and cultures, Kermani argues for a literary cosmopolitanism that is opposed to all those who would play religions and cultures against one another, isolating them from one another by force. *Between Quran and Kafka* concludes with Kermani's speech on receiving Germany's highest literary prize, an impassioned plea for greater fraternity in the face of the tyranny and terrorism of Islamic State. Kermani's personal assimilation of the classics gives his work that topical urgency that distinguishes universal literature when it speaks to our most intimate feelings. For, of course, love too lies 'between Quran and Kafka'.
