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Titolo	Entangled voices [[electronic resource]] : genre and the religious construction of the self // Frederick J. Ruf
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Nota di bibliografia	Includes bibliographical references (p. 103-120) and index.
Nota di contenuto	Introduction: hearing voices -- ; ch. 1. The voices of narrative, lyric, and drama: The three characteristics of narrative -- Lyric -- Drama -- ; ch. 2. "Jogona's great treasure": narrative, lyric, and dramatic intelligibility: Intelligibility: Comprehensiveness and cohesion -- Conclusions -- ; ch. 3. "Intoxicated with intimacy": the lyric voice in John Donne's Holy sonnets: Unruly autobiography -- Donne's Holy sonnets -- Donne's lyric self -- The lyric voice -- ; ch. 4. "The circle of chalk": narrative voice in Primo Levi's The periodic table: The periodic table -- The aspiration to narrative -- Narrative instability -- "The rich and messy domain" -- ; ch. 5. "Survival and distance": the dramatic voice in Robert Wilson's Einstein on the beach: Einstein on the beach -- Dramatic voice in Einstein -- The dramatic voice and religion -- The dramatic self -- ; ch.. 6. "Harmonized chaos": the mixed voice of Coleridge's Biographia literaria: The biographia literaria -- The form of the Biographia -- Dissociation, fragmentation, and incoherence -- Harmony and unity -- Ramifications: the "mixed" self -- ; ch. 7. Conclusion: genre and instability.
Sommario/riassunto	In this book, Ruf tries to understand how the concepts of ""voice"" and

"genre" function in texts, especially religious texts. To this end, he joins literary theorists in the discussion about "narrative." Ruf rejects the idea of genre as a fixed historical form that serves as a template for readers and writers; instead, he suggests that we imagine different genres, whether narrative, lyric, or dramatic, as the expression of different voices. Each voice, he asserts, possesses different key qualities: embodiment, sociality, contextuality, and opacity in the dramatic voice; intimacy, limitat
