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I. CHARACTERIZATION AND ACTION IN LAS FIRMEZAS II. DIALOGUE, MONOLOGUE, AND ASIDE; III. DRAMATIZING POETRY; 5. Gongora and the Comedia (Part II): Parody as Performance in El doctor Carlino; 6. The Critique of Gongora and Culteranismo in Lope's Comedias; I. THE STORY OF ANGELICA; II. EL CAPELLAN DE LA VIRGEN; III. LA DAMA BOBA; IV. LA DOROTEA AND LAS BIZARRIAS DE BELISA: LOPE'S FINAL CRITIQUE AND EMBRACE OF GONGORISMO; 7. Gongorismo and Dramatic Practice after Lope; I. GONGORINE REPERCUSSIONS IN SEVENTEENTH-CENTURY PLAYS; II. "COLORES Y RUIDOS": GONGORISMO AND CALDERON'S THEATER
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B. THE COMEDIA AS SELF-CONSCIOUS GENRE; C. THE POETRY OF CALDERON'S PLAYS; D. THEATRICALITY AND GONGORISMO; III. CONCLUSIONS; Notes; Works Consulted; Index

Sommario/riassunto

During the Golden Age, poetry and drama entered into a dynamic intertextual and intergeneric exchange. The Comedia appropriated the different poetic currents prevalent during the Renaissance and also often enacted the controversies surrounding poetic language. Of particular interest is the influence of gongorismo on the comedia. Luis de Gongora himself experimented with dramatic form in his two little-known plays, Las firmezas de Isabela and El doctor Carlino. In his quest for effective dramatic language, Lope de Vega dramatized Gongorine language through both parody and respectful
