

MARLO VIVES "AGONISTS"

After a long career in the film industry, Marlo Vives has left a mark through

the film *El Señor de los Cerros* (The Lord of the Hills).

Marlo Vives has been a part of the film industry for over 20 years.

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Marlowes Agonists An Approach To The Ambiguity Of His Plays

Sara Munson Deats, Robert A. Logan



Marlowes Agonists An Approach To The Ambiguity Of His Plays:

Marlowe's "Agonists" Christopher G. Fanta,1970 In his closely argued essay Christopher Fanta maintains that the ambiguity in Marlowe's plays may well result from the duality of Marlowe's thought Fiery protagonists like Tamburlaine who are bent on overpowering the limitations of society and nature are set against what Fanta terms the agonists a handful of minor virtuous characters who by their actions and interaction with the hero express Marlowe's other muted voice Fanta analyzes five agonists Zenocrate and Olympia in Tamburlaine Abigail in The Jew of Malta Prince Edward in Edward II and the Old Man in Dr Faustus **Marlowe Agonists** Christopher H. Fanta,1970 **Marlovian Tragedy** Troni Y. Grande,1999 This re-visioning of the Marlowe canon aims to explain the ambiguous effects that readers have long associated with Marlowe's signature Marlovian tragedy has been inadequately theorized because Marlowe has too often been set under the giant shadow of Shakespeare Grande by contrast takes Marlowe on his own terms and demonstrates how he achieves his notorious moral ambiguity through the rhetorical technique of dilation or amplification All of Marlowe's plays end in the conventional tragic way with death But each play as well as Hero and Leander repeatedly evokes the reader's expectations of a tragic end only to defer them dilating the moment of pleasure so that the protagonists can dally before the law of tragedy

Christopher Marlowe at 450 Sara Munson Deats,Robert A. Logan,2016-05-23 There has never been a retrospective on Christopher Marlowe as comprehensive complete and up to date in appraising the Marlovian landscape Each chapter has been written by an eminent international Marlovian scholar to determine what has been covered what has not and what scholarship and criticism will or might focus on next The volume considers all of Marlowe's dramas and his poetry including his translations as well as the following special topics Critical Approaches to Marlowe Marlowe's Works in Performance Marlowe and Theatre History Electronic Resources for Marlovian Research and Marlowe's Biography Included in the discussions are the native continental and classical influences on Marlowe and the ways in which Marlowe has interacted with other contemporary writers including his influence on those who came after him The volume has appeal not only to students and scholars of Marlowe but to anyone interested in Renaissance drama and poetry Moreover the significance for readers lies in the contributors' approaches as well as in their content Interest in the biography of Christopher Marlowe and in his works has burgeoned since the turn of the century It therefore seems especially appropriate at this time to present a comprehensive assessment of past and present traditional and innovative lines of inquiry and to look forward to future developments **The Marlovian World Picture** William L. Godshalk,2012-05-02 No detailed description available for The Marlovian World Picture **Doctor Faustus** David Bevington,Eric Rasmussen,1993-05-15 This volume in the Revel Plays series offers reading editions with modern spelling of the 1604 and 1616 editions of Marlowe's play arguing that the two cannot be conflated into one Included are sources and commentary literary criticism style and staging performance assessments **Christopher Marlowe and the Failure to Unify** Andrew Duxfield,2016-03-03 In this sustained full length

study of Marlowe's plays Andrew Duxfield argues that Marlovian drama exhibits a marked interest in unity and unification and that in doing so it engages with a discourse of anxiety over social discord that was prominent in the 1580s and 1590s. In combination with the ambiguity of the plays he suggests this focus produces a tension that both heightens dramatic effect and facilitates a cynical response to contemporary evocations of and pleas for unity. This book has three main aims. Firstly it establishes that Marlowe's tragedies exhibit a profound interest in the process of reduction and the ideal of unity. Duxfield shows this interest to manifest itself in different ways in each of the plays. Secondly it identifies this interest in unity and unification as an engagement in a cultural discourse that was particularly prevalent in England during Marlowe's writing career during the late 1580s and early 1590s: heightened inter-confessional tension, the threat and reality of foreign invasion and public puritan dissent in the form of the Marprelate controversy provoked considerable public anxiety about social discord. Thirdly the book considers the plays' focus on unity in relation to their marked ambiguity throughout all of the plays: unifying ideals and reductive processes are consistently subject to renegotiation with or undercut entirely by the complexity and ambiguity of the dramas in which they feature. Duxfield's focus on unity as a theme throughout the plays provides a new lens through which to examine the place of Marlowe's work in its cultural moment. **Christopher Marlowe** Robert A.

Logan, 2017-03-02 In *Uncovering the Origin of the Designation University Wits* Bob Logan examines the characteristics of the Wits and their influence on the course of Elizabethan drama. For the first time Christopher Marlowe is placed in the context of the six University Wits where his reputation stands out as the most prominent and the impact of his university education on his works is clarified. The essays selected for reprinting assess the most significant scholarship written about Marlowe including biographical studies, challenges to familiar assumptions about the poet-playwright and his works, compositions on groupings of his works, on individual works and on subjects particular to Marlowe. Unique in its perspective and in the collection of essays, this book will interest all students and scholars of Renaissance poetry, drama and specialized cultural contexts. **The Ridiculous to the Delightful** Robert Nicholas Reeves, 1974 Sir Philip Sidney's comic technique in particular, the comic characters in the second version of his pastoral romance is the subject of this ably written essay. Robert Nicholas Reeves begins with a re-examination of comic theory in Sidney's *Defense of Poesy* and proceeds to a reading of the humorous in the *Arcadia* as a happy kind of moral teaching. He discusses devices employed: irony, ridicule, deflation and the relation of the low comic figures to the delightful elements of the main plot. **Satire and the Correspondence of Swift** Craig Hawkins Ulman, 1973 Since the first secret publication in 1740 of part of his correspondence with Alexander Pope, Jonathan Swift's letters have become a standard source for his biographers and critics. Craig Ulman argues that the letters are not entirely reliable for biographical fact and have often been taken too literally. In this readable essay Ulman surveys the satiric material in Swift's correspondence, highlighting his wit. The author views Swift's epistolary writing as very much a literary endeavor. He examines the pose and the persona and discusses the satiric methods the letters share with Swift's

other published works

Decoding **Marlowes Agonists An Approach To The Ambiguity Of His Plays**: Revealing the Captivating Potential of Verbal Expression

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