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Titolo	Playing with desire : Christopher Marlowe and the art of tantalization / / Fred B. Tromly
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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- A Note on Texts -- Introduction -- 1. Marlowe and the Torment of Tantalus -- 2. Translation as Template: All Ovid's Elegies -- 3. Playing with the Powerless: Dido Queen of Carthage -- 4. The Conqueror's and the Playwright's Games: Tamburlaine the Great, Part One and Part Two -- 5. Playing with Avarice: The Jew of Malta -- 6. The Play of History and Desire: Edward II -- 7. Damnation as Tantalization: Doctor Faustus -- 8. Frustrating the Story of Desire: Hero and Leander -- Afterword -- Notes -- Works Cited -- Index
Sommario/riassunto	Playing with Desire takes a new approach to Christopher Marlowe's

body of writing, replacing the view of Marlovian desire as heroic aspiration with a far less uplifting model. Fred B. Tromly shows that in Marlowe's writing desire is a response to calculated, teasing enticement, ultimately a sign not of power but of impotence. The author identifies this desire with the sadistic irony of the Tantalus myth rather than with the sublime tragedy exemplified by the familiar figure of Icarus. Thus, Marlowe's characteristic *mis en scene* is moved from the heavens to the netherworld. Tromly also demonstrates that the manipulations of desire among Marlowe's characters find close parallels in the strategies by which his works tantalize and frustrate their audiences. Closely examining all the plays and the major poems, the author deploys a variety of resources - Renaissance mythography, the study of literary sources (especially Ovid), comparisons with contemporary writers, performance history, and social history - to demonstrate how central Tantalus and tantalizing are to Marlowe's imagination.
