

TABLE OF CONTENTS

Foreword, Dr. José V. Saval	i
Acknowledgements	v
Introduction	1
Spanish <i>novela negra</i> – History and Criticism	1
The author: Eduardo Mendoza	5
Criticism on Eduardo Mendoza	7
The Chapters Ahead	10
Chapter 1: CARNIVAL	13
Carnival Life	13
Carnavalesque Literature	18
Grotesque Realism	21
Carnival: The Spanish Tradition	23
17th Century: Cervantes	24
Contemporary Carnavalesque	29
The Ceferino Series	32
Chapter 2: FREE AND FAMILIAR CONTACT	37
Free contact	38
Familiar contact	41
Carnival Banqueting	43
The Ceferino Series: Towards a Free and Familiar Barcelona	45
Let the Party Begin: Official Sanctioning in Mendoza's	
Carnival	46

Free at Last: A Triumph Over Order	49
One Big, Happy Family: Familiarity in the Ceferino Series	53
Let's Eat: Food in the Ceferino Series	57
A Category Adopted	62
Chapter 3: ECCENTRICITY	65
What is <i>Eccentricity</i> ?	65
Eccentricity and Society	67
Mendoza's Eccentrics: Identity, Madness and Grotesque Realism	69
Aliases and Disguises	70
Wise Madmen and Mad Wise Men	76
Grotesque Characters	81
The Popular Comic Tradition of Women	84
Eccentricity – A New Norm	90
Chapter 4: CARNIVALISTIC MÉSALLIANCES	93
The Language of Carnival	93
<i>Mésalliances</i>	96
Why <i>Mésalliances</i> ? Incongruence and Humour	99
Language in the Ceferino Series	102
Baroque and Gothic Discourse	104
Unexpected Professional Discourse and Foreign Languages	109
Flattery and Exaggeration	117
Incongruence Between Signifier and Signified	122
Chapter 5: PROFANATION	129
<i>Profanation</i> : Towards a Critical Framework	130
Bakhtin and <i>Profanation</i>	135

Laughter	135
Scatology	139
Uncrownings	142
Parody	144
Profanation in the Ceferino Series	144
Mendoza's Dirty Works: Scatology, Grotesque Realism and Sex	145
Mendoza's King of Fools: the World-Upside-Down	153
The Series: A Parody of Traditional Detective Fiction	159
Conclusion	165
Bibliography	175
Index	189