

Contents:

I. Theoretical Part:

1. Introduction.....	8
2. Defining Misrule and Reversals.....	34
3. Defining Carnival. Critical Approaches to Carnival.....	42
3.1. Carnavalesque Shows as Transitory Delusions and Reassurances of Authority.....	42
3.2. Carnival as an Agency of Resistance and Permanent Loss of Social Cohesion.....	50
4. Bakhtin's Carnavalesque and Carnival.....	59
5. Carnival and Laughter.....	70

II. Carnavalesque Performances:

6. Carnavalesque Performances and Laughter in <i>Doctor Faustus</i>	79
6.1. Carnavalesque Clowns and Laughter.....	85
6.2. Inversion and Misrule. The Downward Trajectory of the Devil Invocation.....	95
6.3. The Carnavalesque Pageant of the Seven Deadly Sins. Corporeality and Feasting.....	110
6.4. Disturbance of Solemnity. Solemn Rituals and Laughter.....	120
7. The Imperial Sublime and Subversive Blasphemy. Violence and the Carnavalesque. Laughter in <i>Tamburlaine the Great</i>	133
7.1. Mingling of Kings and Clowns.....	142
7.2. Devaluation of Symbols of Royal Power.....	152
7.3. Gluttonous Banquets and Pageants.....	160
7.4. Tamburlaine's Disguises.....	170

8. <i>The Jew of Malta</i> . Faces of Deceit. Carnavalesque Revenges and Counterfeit Professions.....	184
8.1. Parody and Counterfeit Professions. License for Scapegoating.....	190
8.2. Masking and Cross-dressing. Tricksters' Disguises.....	206
8.3. Anti-celebratory Feasting and Cannibalistic Images of Consumption.....	223
8.4. The Mock Resurrection. Performing Death as Parody. Tragedy as a Farcical Event.....	227
9. The Grotesque Body of Carnival. Forces of Debasement and Masquerade in <i>Edward the Second</i>	236
9.1. Carnavalesque Shows and a Carnivalized Court.....	236
9.2. The Death Scene and the Grotesque Body of Carnival.....	258
10. Conclusive Thoughts.....	270
11. Bibliography.....	275