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Chapter 10



Early Modern “Geotagging” in Cervantes’ “El coloquio de los perros” [Dialogue of the Dogs]
Submitted by Carolyn A. Nadeau
Feb 14, 2022

I am applying for an ASD Grant to support the research and writing of the essay, “Early Modern ‘Geotagging’ in Cervantes’ ‘El coloquio de los perros’ [Dialogue of the Dogs].” This paper analyzes specific geographical markers throughout seventeenth-century Seville, which provide

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II. “The Physical Senses in Early Modern Galenism Debates and Prescriptive Domestic Literature” (2013-14, \$3500)

End products:

1 article in collected essays book

“Treating Sensory Ailments in Early Modern Domestic Literature.” *Beyond Sight: Engaging the Senses in Iberian Literatures and Cultures*. Ed. Ryan D. Giles and Steven Wagschal. Toronto: University of Toronto Press, 2018. 141-66.

1 key note and 1 conference paper

“Treating Sensory Ailments in the Age of Andreas Vesalius,” keynote for the Altman Symposium, Miami University, 2016.

“Treating Sensory Ailments in Early Modern Domestic Literature.” Forging Links Across Space and Time: Hispanic Women’s Cultural Production 1300-1800 (20th Annual GEMELA conference), San Juan, Puerto Rico, 2016.

III. “Basil and Peppers: Old World-New World Markers in Cervantes’ *Rinconete y Cortadillo*” (2012-13, \$3500)

1 article in volume of collected essays

“Peppers and Basil: Old World-New World Markers in Cervantes’ *Rinconete y Cortadillo*.” *“Los cielos se agotaron de prodigios”*: *Essays in Honor of Frederick A. De Armas*. Newark, DE: Juan de la Cuesta Press, 2018. 235-44.

1 conference paper

“Basil and Peppers: Old World-New World Markers in Cervantes’ *Rinconete y Cortadillo*,” 13th Annual Cervantes Symposium, Chicago, 2013.

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With the support of the 2016-17 ASD grant I wrote the introduction to the critical edition and translation of Francisco Martínez Montañón’s *Arte de cocina, pastelería, viscochería y conservería* [The art of cooking, pie making, pastry making and preserving] (1611). Based on this work, I delivered several invited lectures and also published two peer-reviewed articles. In fall 2021, I submitted the completed manuscript to a university press where it is currently under review.

This ASD grant will support the research and writing of the essay, “Early Modern
‘Geotagging’

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Cervantes was fascinated with the city of Seville. A traveling resident between 1587-1591 while he was employed as a commissary officer for the provisioning of the king's galleys, Cervantes came to know well the urban landscape that around 150,000 inhabitants claimed as their home. In several of his works of fiction the city itself functions as one of Cervantes' rich characters. Thus, the city and many of its specific historic markers both frame and advance the story.

But how do physical spaces affect narrative and why should we consider their use in works of fiction? To answer this question, I turn to theories of narratology. For example, Marie-Laure Ryan, in her definition of "space" in *The Living Handbook of Narratology* reminds us that, "Narratives are not only inscribed on spatial objects, they are also situated within real-world space, and their relations to their environment go far beyond mimetic representation."¹ She goes on to explain that describing landscapes builds a "spirit" of place and that pointing out certain objects and areas can allow readers to better imagine character movements. In fact, "GPS and wireless technology have made it possible to create stories on mobile phones, attach them to particular geographic locations, and read them on the Internet and on mobile devices accessible only to people who happen to be in the right place."

Of course, Cervantes did not have access to the most recent version of an iOS device, but his intentional details of the urban spaces that Berganza occupies b

his autobiography with a specific geographic location: the slaughterhouse beyond the Puerta de la Carne [Meat Gate] in Seville. He describes the activities of the slaughterhouse beginning with portrayals of those who work there: his first master, Nicolás el Romo, and others. He is astonished by the level of violence seen on a daily basis and the rampant corruption. As Berganza continues to expose the corruption, he confirms that both workers and government officials are to blame and uses other geographical markers, including the San Francisco square, seat of the government in Cervantes' day, to define space of rampant criminal behavior located both within the industry and the very government that oversees it.

Within this opening of his tale, Berganza brings into sharp focus the issue of food insecurity, corruption, and violence that is not only associated with the slaughterhouse but will become a guiding theme as he travels from master to master across space and social class. The other dog, Cipión, as both "reader" and "critic" engages with his companion. His role is to critique the narrative process thus bringing together the physical journey of the story teller's life with his narrative journey as he recounts those trials and tribulations. This is the genius of Cervantes at play. Through the stories that Berganza shares with Cipion of his travels in and around Seville's urban and later rural workforce, (the slaughterhouse butcher, shepherds, and a rich merchant), the institution of education (teacher and students), and forces of law and order (constable), and later across Spain—the military (drummer in a company of soldiers), marginalized groups of gypsies and Moors, and intellectuals and artists (poet and a theatrical actor).

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contribute to this line of inquiry by analyzing Cervantes' use of historic and real urban spaces to bring to life his social critiques of different institutions and social groups. The essay will appear in a volume of collected

Time line	Stage of project
May-June 2022	Literature review; begin drafting essay
Mid June 2022	Research in Seville and Madrid, continue writing
July 2022	Polish essay and send to editor of collect volume
Academic year 2022-23	Present findings at a professional conference

(not applicable)

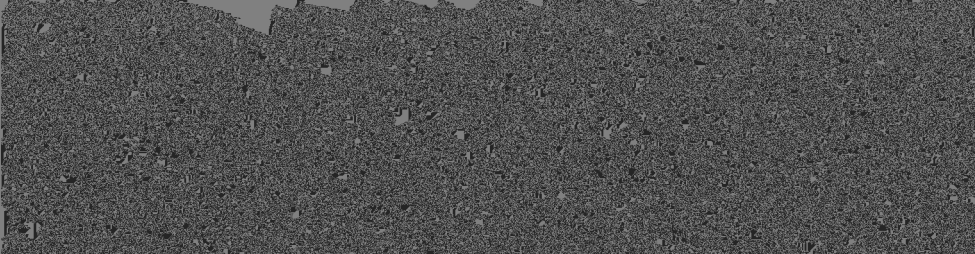
Appendix of titles to be consulted (not exhaustive)

- Alcalá-Galán, Mercedes. "African Space and Abencerrajismo in Cervantes's El Gallardo Español: Arlaxa and the Deconstruction of the Heroic Comedia." *Cervantes: Bulletin of the Cervantes Society of America*, vol. 39, no. 1, 2019, pp. 81–97. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=202116476336&site=ehost-live&scope=site>.
- Arellano, Ignacio. "Los personajes del Quijote en sus espacios (Algunas Calas)." *ALPHA: Revista de Artes, Letras y Filosofía*, vol. 43, Dec. 2016, pp. 177–89. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2017322300&site=ehost-live&scope=site>.
- Azaryahu, Maoz and Kenneth E. Foote, "Historical Space as Narrative Medium: On the Configuration of Spatial Narratives of Time and Historical Sites." *GeoJournal* vol 73 (2008), pp. 179–94.
- Baena, Julio. "Spanish Mannerist Detours in the Mapping of Reason: Around Cervantes' Novelas Ejemplares." *Reason and Its Others: Italy, Spain and the New World*, edited by David R. Castillo et al., Vanderbilt University Press, 2006, pp. 204–20. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2009100029&site=ehost-live&scope=site>.
- Brewer, Brian. "La Economía En Cervantes: Espacios Sociales de Intercambio y Productividad." *Dissertation Abstracts International, Section A: The Humanities and Social Sciences*, vol. 71, no. 12, Brown UniversityUMI; ProQuest, June 2011, p. 4406. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2011421891&site=ehost-live&scope=site>.
- Candia Pérez, Eva. "El Patio de Monipodio y La Casa de La Maldegollada: Pícaros Entre Cuatro Paredes." *EHumanista: Journal of Iberian Studies*, vol. 44, 2020, pp. 253–64. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=202120562779&site=ehost-live&scope=site>.
- Fajardo, Salvador J. "Space in 'La Fuerza de La Sangre.'" *Cervantes: Bulletin of the Cervantes Society of America*, vol. 25, no. 2, 2005, pp. 95–118. *EBSCOhost*, <https://search.ebscohost.com.proxy.iwu.edu/login.aspx?direct=true&db=mlf&AN=2007040048&site=ehost-live&scope=site>.
- Finello, Dominick. "El espacio geográfico de *Don Quijote*: La Mancha." *Cervantes Ilimitado: Cuatrocientos Años Del Quijote*, edited by Nuria Morgado, Asociación de Licenciados y Doctores ~~Morgado~~,
(Morgado),

ASD Grant Budget Page

Faculty Name(s) Carolyn Nadeau

Project Title Early Modern Geotagging in Cervantes' "El coloquio de los perros" [Dialogue of the Dogs]



Travel Expenses

RT to wt BLM-M ~\$1500
in - Seville ~\$1
and sw in ~\$50

- hotel @ 150/night \$0
- food @ 50/d
200 for 10 days =

\$0

I. Other

\$0

TOTAL

\$ 5950

(Maximum award \$3,500 per individual or \$5,500 for a joint proposal from two or more faculty members)

NOTE: List all expenses, even if the total exceeds the maximum grant. If your budget exceeds the maximum grant, explain how you will make up for the shortfall.

Carolyn A. Nadeau

ACADEMIC POSITIONS

Byron S. Tucci Professor of Spanish

EDUCATION

Ph.D.

M.A.

B.A.

PUBLICATIONS

Books

Articles and essays

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