

A Geospatial and Cartographic Analysis of the Galician Black Genre: the Map as a Tool for a Sociology of Space and for Literary Education

If space is, in general, a key pillar of narratology, in the case of crime novels the relevance and load of meaning of space is particularly relevant. In the noir genre, spaces often convey symbolic and sociological values, are intimately linked to the narrative plot and constitute more than a mere spatial framework. Often the crime takes the form of a message, and the investigator presents himself as a hermeneutist who reads the signs inscribed in space. This spatial relevance is also revealed in the fact that there are perceptible geographical marks in the functioning of the genre, as can be exemplified by the emergence of the Nordic crime novel or by the role played by the big city, as well as by the frequent presence of symbolic spaces pregnant with a semiotic charge such as islands.

Starting from the hypothesis that the noir genre constitutes a privileged vehicle for the expression of geospatial tensions, we intend to analyze, using geographic information systems (GIS), the functioning of space in the Galician noir novel, as well as in audiovisual fiction. Significantly, in recent years the black genre has emerged strongly in the Spanish state precisely in peripheral spaces with a culture and language of its own in which identity tensions between social imaginaries are enormously enhanced. Thus, the trilogy of Baztán by Dolores Redondo and the cycle of *La ciudad Blanca* (*The White City*) by Eva G. Sáenz de Urturi have achieved enormous diffusion, to which transmediality has also contributed through film adaptations. It is no coincidence that in both series the murders take on a ritual value that entails a journey through emblematic spaces and traditions of Basque and Navarrese culture. The resolution of crimes involves delving into cultural elements, spaces and meanings and establishes a code that remains opaque for those who do not know the geographical and cultural keys. Beyond the purpose of disseminating and preserving cultural traditions and values, both series point to the centrality of space and the social imaginary in the genre. In fact, it could be said that the rise of the noir genre in recent years has a direct and not accidental connection with the spatial turn that characterizes the postmodern chronotope.

The emergence of the Galician noir novel is late. *Crime en Compostela* (1984) by Carlos Reigosa is considered the work that marks the beginning of the genre in Galicia. But in recent years we can speak of a real hatching. And while in the Galician literary tradition the primacy corresponded to the rural area, the noir genre has privileged the urban environment, becoming a true producer of urban literary geographies. Faced with the inaugural presence of Santiago de Compostela, Vigo has emerged as the city in which black fiction is set in a preferential way in Galicia. Faced with the impossibility of carrying out a complete emptying of all the geographical references contained in the Galician noir fictions, we will choose to capture on maps the priority spaces of setting (geolocation of the crime, investigation spaces...) that allow us to have

a cartographic tool for the interpretation of social and territorial meanings. By developing these maps we hope to illustrate the potential of literary cartography to generate useful tools for the analysis and understanding of the ideological, identity, and sociological mechanisms present in the conformation of literary spaces, as well as to explore its potential for literary dissemination and education.