

COMPARED LITERATURE AND THEMATOLOGY: PREVIOUS CONSIDERATIONS FOR A FUNCTIONAL READING OF THE SEA IN LITERARY THEMATOLOGY

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Palabras clave: Tematología, literatura comparada, el mar como tema literario.

Resumen: Los estudios temáticos forman parte del amplio campo teórico de la literatura comparada. Como tal, cualquier lectura llevada a cabo desde este punto de vista literario requiere enfoques anteriores de tipo funcional y ontológico como conceptos nodales para entender la literatura. En este caso, el mar como tema literario es el elemento significativo de nodos o específico en el que las consideraciones anteriores mencionadas se construyen.

Mots-clés: Thématologie, littérature comparée, la mer comme un thème littéraire.

Résumé : Les études thématiques font partie du vaste domaine théorique de la littérature comparée. En tant que telle, toute lecture réalisée à partir du ce point de vue littéraire nécessite des approches précédentes de type fonctionnel et ontologique comme concepts nodaux pour comprendre la littérature. Dans ce cas, la mer comme un thème littéraire est l'élément significatif de nodules, ou spécifique, sur lequel les considérations précédemment mentionnées sont construites.

Keywords: Thematology, comparative literature, the sea as a literary theme.

Abstract: The thematological studies are part of the broad theoretical field of comparative literature. As such, any reading carried out from the literary thematological point of view requires previous approaches of functional and ontological type as nodal concepts to understand literature. In this case, the sea as a literary theme is the nodule or specific significant element on which the previous mentioned considerations are built.

ONE

Amongst many other things, «literature is an ideological speech» (Rodríguez 1993: 33), a revisionist axiom of the *formalism and historicism* which makes possible its understanding as an *archaeological fallacy*. Literature is really an ideological speech subject to be structuralized given its nature based on the *speech in and from the language*. The linguistic submission of literature enables its widening on independent levels: levels both superficial and with depth, referential and referenced. From this point, therefore, a thematic structuralization is also possible. Definitively, literature is, amongst many other things, as I have already stated, an ideological speech subject to a thematic structuralization with an implied ideological burden, which is unavoidable among all the integrating parts of the communicative act, although in its most simple schematization: that is to say, structure formed by the three integrating parts: *transmitter, message and receiver*, or, in an equivalent way, *author, work and receiver (meaning the public)*. From this last perspective, Soria Olmedo relapses into the ideological aspect of literature:

If Tynjanov thinks that the *literary series* must be related to the rest of the *historical series*, the literary aspect, according to H. R. Jauss, as a means of communication, passes, in its way to the receiver (meaning the public), through its confrontation with the *expectative horizon* of that public and, at that time, that horizon is formed

by numerous material and mental systems, gestures, practices and institutions. In a few words, the text is a historical product, and these methods (or ways) try to catch it within its specific historicity [...]. In fact, an explicit literary work, related or not to politics, is a specific way of that social space called ideology and it works as a transmitter of specific knowledge embedded in the systems and institutions mentioned above¹ (Soria 1983: 5-6). 5-6).

TWO

The sea as a literary theme. First of all, before starting any historical reconstruction from a thematic perspective, it is necessary to recognize that there is the risk of raising some doubts about the legitimacy of the conclusions that, in this case, can be shown concerning the symbolism of sea writing that appears in literary works. A certain degree of daring is also exposed when connecting the sea as written in literature with the form, class, social environment where the work is written, as if the thematic choice of the sea would not intervene at all in these aspects and its presence in narration was due to other questions not related at all with the ideological aspect. It must not necessarily be understood this way,

¹ Si para Tynjanov la *serie literaria* debe ser puesta en relación con las demás *series* históricas, para H. R. Jauss lo literario, como hecho de comunicación, pasa, en su camino hacia el público receptor, por su confrontación con el *horizonte de expectativa* de ese público, y a su vez, ese horizonte está conformado por una serie de aparatos materiales o mentales, gestos, prácticas, instituciones. En pocas palabras, el texto es un producto histórico, y estos métodos (o caminos) intentan apresarlos en su historicidad específica [...]. En efecto, una obra literaria explícita en su relación con la política o ajena a ella, es forma específica de ese espacio social llamado ideología, y funciona como portadora de unos saberes concretos que se integran en los aparatos e instituciones arriba mencionados (Soria 1983: 5-6).

as it may be deduced from the text above. In this respect, we can also use the words Rodríguez used to clarify some basic principles for his *Literature of the poor*: «The question does not refer to the fact that I have chosen the *Literature of the poor* theme as being the most social for a historical theory of literature. I would say it is actually the opposite: to show how there are no themes, but instead, ways to tackle them, enunciate them and that, formalism or vanguardism, are as social as poverty²» (Rodríguez 1994: 38) or the sea.

We know the following: the sea is a literary theme. Any literary theme is an accurate and exact piece of the ideological puzzle that produces or underpins it. Omnipresence of the sea as a metaphor along with (artificial or official) history cannot and must not be considered as polysemy without any limits pursuant to the great variety of semantics assigned to the sea; artificius and officious *historization* so needed that it intrinsically contains a specific place from which the speech is made:

In fact, when the research of literary texts is considered to be an academic discipline, this institutionalization is not only established to tackle artistic and natural heritage, but is also intended for cooperating in the construction of a specific form of political and social structure. Put simply, it is not established to recover the past, but to help to create and justify the present. The choice of the corpus to work with; the establishment of the criteria that made

² «No se trata de que haya elegido esta temática de la *literatura del pobre* como la más *social* para una teoría histórica de la literatura. Yo diría que precisamente al contrario: para mostrar cómo no hay temas sino maneras de tratarlos, de enunciarlos, y que tan sociales son los sueños, el formalismo, o el vanguardismo, como la pobreza» (Rodríguez 1994: 38)

sense for the inclusion/exclusion of works and authors, and chronological frameworks and taxonomization of the materials used, were not therefore due to the presence of an additional verifiable truth, but to the will of building a reference at the same level, which can justify the way of living and considering the point of its authority. It is obvious that we always speak from some place (theoretical, political, ideological). It cannot be otherwise³ (Talens 1989: 107-108).

Omnipresence of the sea as a metaphor throughout the history (artificial/official) of our literature cannot and must not be considered as a polysemy without limits. It must be understood as a product of author intent submitted to an inevitable *radical historicity* (cfr., Rodríguez 1993: 403) that, in our case, enshrines as a last resort any act of literary construction.

We know the following: all elements that constitute the literary work and confer to it a logical structure, bear the weight of the

³ En efecto, cuando se instituye como disciplina académica el estudio de los textos denominados literarios, dicha institucionalización no va tanto asociada al deseo de abordar analíticamente un patrimonio artístico y natural, cuanto a la necesidad de cooperar en la constitución de una determinada forma de estructura política y social. En una palabra, no se instituye para recuperar un pasado, sino para ayudar a constituir y justificar un presente. La elección del *corpus* sobre el que operar; el establecimiento de los criterios que hicieron coherente la inclusión/exclusión de obras y autores, así como la periodización y *taxonomización* del material no respondían, en consecuencia, a la existencia de una verdad exterior comprobable, sino a la voluntad de construir un referente a la medida, capaz de justificar la manera de vivir y pensar el argumento de su autoridad. Obviamente, siempre se habla desde algún lugar, teórico, político, ideológico –no puede ser de otro modo– (Talens 1989: 107-108).

social space from which they are created. Therefore, the inclusion of these elements in the work must not be understood as an exclusive product and an individual and voluntary decision, but as functionally irreplaceable items with respect to the ideological value of that work (which includes all elements, literary themes and also the sea as a thematic subject).

THREE

Literature, that is to say the speeches that constitute it, contains a form of knowledge about the world in as much as it includes the historical memory of the world –in its writing (*cfr.*, Lledó 2000)– and the material in which it is printed (*cfr.*, Escolar 1988). In this sense, «definitely, the important thing is not what literature can explicitly say about itself, but the fact that there is a literature of the knowledge, a knowledge [...] whose radical identity must be recognized: literature is a form of knowledge⁴» (Chicharro 1987: 51); that is to say, it is possible to know the world through literature. That is its value and, nevertheless, the value of the literary work, its meaning, cannot be considered taking into account the essence but the act⁵, *id. est*, an act of granting on behalf of the person reading

⁴ Porque, «en definitiva, lo que aquí importa no es sólo lo que la literatura pueda decir de ella misma explícitamente, sino el hecho de que exista una *literatura del saber*, un saber que [...] impone efectuar el reconocimiento de su radical identidad: la literatura es una forma de conocimiento» (Chicharro 1987: 51)

⁵ Compulsory readings: Wolfgang Iser, *El acto de leer*, Taurus, Madrid, 1987. In this sense, it is recommended to read, for instance, published writings about the reading and their story stated by Carlos Ortega in «La Hora del Lector» (*Babelia*, 336, Abril, 1998, pag. 11; in *El País*, 18th of April, 1998): Alberto Manguel, *Una historia de la lectura*, Alianza/Fundación Germán Sánchez Ruipérez, Madrid, 1998;

the work. Forcing the implied text to the act of reading as a process of adequacy, to and from the reader, justifies in literary theory the need to delimit, to segment the texts from the whole as a previous requirement of the availability of the value they have. Such a segmentation, normally carried out in vertical and horizontal directions, in relation to the chronological axis of the historical flow, has made it possible to give that historic character to a corpus so wide and rich as the literary corpus. In that scenario of segmentation is where our proposal resides: a thematic reading of literature. The purpose is to add new parallel lines to the literary corpus that will be added to the pre-established chronological coordinates; lines that have been defined by the themes that conform to the text structure. Also, a name has been assigned to the theoretical study of these intentions of thematic segmentation: the *thematology*, a dependent discipline or included in the wide theoretical field that embraces Compared Literature (cfr., Guillén 1985: 248-303).

Among our intentions, we do not pursue too deeply into the framework of literature theory on the part of thematology, especially at this moment where thematical studies have suffered abusive requirements from the stylistic point of view and, also, they have become development instruments for hermeneutics⁶. On the other

Historia de la lectura en el mundo occidental, Taurus, Madrid, 1998; David Denby, *Los grandes libros*, Acento, Madrid, 1997; David R. Olson, *El mundo sobre el papel*, Gedisa, Barcelona, 1988.

⁶ With all, we insist on the possibility of taking as a starting point the work carried out by Guillén and, then, we suggest the following readings: 1) About precedents of thematology in theoretical studies: Paul Van Tieghem, *La littérature comparée*, Colin, París, 1951, pag. 87; H. M. Block, *Nouvelles tendances en la littérature comparée*, Nizet, París, 1970, pag. 22; Gaston Paris, *Légendes du Moyen Âge*, París, 1912; A. Graf, *La leggenda del Paradiso Terrestre*, Roma, 1878; A. Farinelli, *La vita*

hand, in spite of the possibility of taking the theory of literature as a weapon to defend and justify our work, we cannot evade the acceptance of the imbalances that enclose thematic studies. That is to say, risks of thematology: we refer, in a way, to the inevitable *common place* in the contents, since the purpose is to offer a slanted reading of a text and an author not only well-known by everyone, but also consciously studied by everyone. Also, we refer in the same way to the unavoidable exclusions related to authors and works that include any thematological marginal notes. Therefore, so far, the only thing we can do is to pay attention to the game (not innocent at all) of saying what has been said⁷ and to adopt the following words: «Not

è un sogno, Turín, 1916. 2) On thematological studies in correct criticism: Ulrich Weisstein, *Introducción a la literatura comparada*, Planeta, Madrid, 1975, chap. 7; François Jost, *Introduction to comparative literature*, Bobs Merrill, Indianapolis, 1974, chap. 5 and the bibliography it contains about thematology.

⁷ «Current criticism, which is apparently more progressist, from the structuralism to the semiotics, from the psychoanalysis to linguistic text, normally rightly talks about the uselessness of the gloss, or the paraphrase or textual analysis.[...] However, things are more complicated. This current criticism is right, but it does not take into account the ideology underneath. This ideology: belief in poetry as a literal and direct truth that anyone can understand because, in the end, poetry keeps talking about the human soul and this human soul is the same for everyone. This is to say: poetry as a direct transparence of itself, writing as a truth that more or less looks after that ultimate background truth: human spirit [...] I am not going to explain here why, at the end, current criticism, swotted up on that ideology and which is supposed to be more scientific, does not *gloss* or comment on the text, but that it tries to make it a “scientific” text: it breaks it down in elements, it builds modules that are almost mathematical from a structural point of view, etc. But, in fact, the background exposition does not vary: the poem says what it says [...] and, therefore, any explanations not related to extracting elements, make them materialize or make them *scientific* in a word, are not needed: reconstruction in *abstract* of what it has been *specifically* said in the text. *abstraction* of the critical

many days ago, I heard an important North American writer saying, just after starting a conference on the *Quijote*, that it is useful sometimes to come back to a common place, to the well-known part of an author or to a literary work that, due to its/his/her popularity, we almost forget about or almost reject it as our wish (which is of

and scientific language and the *precision* of poetic language. *abstraction* of the critical and scientific language and the *precision* of poetic language. current criticism that criticizes the comment, the gloss, etc. and, rightly, as a mere useless rhetoric, it does not separate all of the same background ideology in the comment of in the gloss: that is to say, ideology of poetry as transparent writing itself, a direct presence of itself [...]. Because poetry is not transparent and direct. It does not even *say* anything apart from footprints, trails, distorting facts, contradictions, etc. I am not talking about the footprints or the contradictions of the psychology or the soul of an author, but about the footprints and contradictions of an ideology, of a collective unconsciousness that, of course, the author experiences, but we do too. Therefore, this is the only real value of the criticism [...]: contribute to the objective knowledge of a text, its ideological operation at the same time from a conscious and unconscious point of view». These words were read by Juan Carlos Rodríguez at Palacio de la Madraza (*Palace of the Madraza*) of Granada on the 28th of November, 1988, on the occasion of the book *Troppo mare* of Javier Egea in: *Antología de la joven poesía granadina*, La General, Granada, 1990, edited by Miguel Gallego Roca, pag. 55-58. [«La crítica actual más aparentemente progresista –desde el estructuralismo a la semiótica, desde el psicoanálisis a la lingüística del texto– suele con razón hablar de la inutilidad de la *glosa*, de la *paráfrasis* o del *comentario de textos*. [...] Y sin embargo las cosas son más complicadas. Esa crítica actual lleva razón, sí, sólo que ignora la ideología que la habita. Esta ideología: la creencia en la poesía como verdad directa y literal, verdad que todos pueden entender porque en el fondo la poesía no hace más que hablar del alma humana y el alma humana es igual para todos. Esto es: la poesía como transparencia directa de sí misma, la escritura como verdad más o menos velada de esa última verdad de fondo: el espíritu humano [...]. No voy a explicar aquí por qué, en el fondo, empapada de tal ideología, la crítica actual supuestamente más científica no *glosa* ni comenta el texto, sino que pretende hacerlo «científico»: lo descompone en sus elementos,

course legitimate) is to work on new aspects or concepts that have not been tackled that much⁸» (Florit 1988: 17).

FOUR. WHY THE SEA IN OUR LITERATURE?

The sea, present throughout the centuries in literature, over all the centuries in all literature, appears strange precisely because of

construye modelos casi matemáticos de su estructura, etc. Pero el planteamiento de fondo no varía: el poema dice lo que dice [...] y por tanto sobra toda explicación que no sea extraer sus elementos, materializarlos, hacerlos *científicos*, en una palabra: reconstrucción *en abstracto* de lo que ya está dicho *en concreto* en el texto. La única diferencia sería esta: la *abstracción* del lenguaje crítico –o científico– y la *concreción* del lenguaje poético. En el fondo, pues, los mismos perros con distintos collares: la crítica actual que critica al comentario, a la glosa, etc. –y con razón– como mera retórica inútil, no se separa un ápice sin embargo de la misma ideología de fondo que subyace en el comentario o en la glosa: esto es, la ideología de la poesía como escritura transparente en sí misma, presencia directa de sí misma [...]. Porque la poesía no es transparente ni directa. Ni siquiera *dice* nada que no sean huellas, rastros, distorsiones, contradicciones, etc. No las huellas o las contradicciones de la psicología o el alma de un autor, sino las contradicciones y las huellas de una ideología, de un inconsciente colectivo –que el autor vive, naturalmente, pero que también vivimos nosotros–. Por tanto he aquí el único valor real de la crítica [...]: contribuir al conocimiento objetivo de un texto, de su funcionamiento ideológico a la vez consciente e inconsciente». Palabras leídas por Juan Carlos Rodríguez en el Palacio de la Madraza de Granada el día 28 de noviembre de 1988 con motivo de la presentación del libro *Tropo mare* de Javier Egea, en: *Antología de la joven poesía granadina*, La General, Granada, 1990, edición de Miguel Gallego Roca, págs. 55-58].

⁸ «No hace muchos días oír decir a un notable escritor norteamericano al iniciar una conferencia sobre el *Quijote* precisamente, cómo es útil muchas veces el regreso al lugar común, a lo muy conocido de un autor o una obra literaria que, por serlo tanto, olvidamos o hasta casi despreciamos en el deseo, muy legítimo desde luego, de trabajar en aspectos nuevos o menos trillados» (Florit 1988: 17).

its absence in our literature. We cannot describe it in another way: «the forgotten sea of Spain» (Nadal 1981: 89-90). Certainly, the Hispanic letters have not had great sea writers and it seems that sea has not found a specific accommodation in our literature to adapt it to a certain place within its discourses; the Spanish literary sea is shown as an easy piece to find, but with too many battles in its waters to fix it without problems in that ideological puzzle that is literature; battles that have suffered an erosion towards essentialism, spiritualism, intimism, as if the sea only exists as a horizon, at dawn, of song⁹, as if the sea has never held in its waves fishermen boats that were wrecked in early old age due to work efforts, for example...

It is stated: «Spain, aircraft carrier of Europe anchored between the Atlantic and the Mediterranean, so many times the launch pad for overseas adventures, country of long coastlines, of people who have earned their living, of emigrants, has not, paradoxically, been a literary republic of sea writers; As if an insurmountable shyness

⁹ In fact, almost all the studies carried out about this topic and that we have had the chance of analysing, have been tackled possibly, from the most appropriate perspective, due to that intimist or essentialist nature mentioned: we refer to the stylistic perspective. In addition to the works mentioned on footnotes from now on, some examples can be shown such as that of José María Fernández Nieto, *El mar y la poesía. Epilírica del mar* (Cajal, Almería, 1987) or the article of Pedro Granados «The sea as structuring topic in the *Fable of Polifemo and Galatea* of Luis de Góngora» (*Lexis*. vol. XVIII, 2, Lima, 1944). But maybe, the most representative among these works, in our opinion, belongs to Manuel Criado de Val, *Atlántico. Ensayo de una Breve Estilística Marina*, with foreword written by Karl Vossler (Madrid, 1944), where likewise there are included some theoretical contributions about marine stylistics on one hand, and, on the other hand, an overall perspective about the *Imagen atlántica* and its aesthetic combination, passing through the mythology, psychology, history, etc.

stops the pen and discourages our people of words¹⁰» (Nadal 1981: 23). It is stated: «Surprisingly Spain, a Mediterranean country “coming out” onto one of the most culturally enriched seas, has not produced great men of words associated with the sea. A handful of poets, one or two novelists, nobody as important as Conrad or Julio Verne with respect to “sea breath” in their pages¹¹» (Díaz Rueda 1981: 89-90). It is stated: «It is possible, and it has been done partially, to trace a route of the sea topic in the Spanish writers, but this result is rather disappointing¹²» (Nadal 1981: 23). It is stated: «The poetry of the sea appears with a meaning of particular importance in the Spanish literature of the century XX [...]. The presence of this topic in the poetry of this present century highlights, even more, if we compare it in contrast with its relative absence in immediate previous periods¹³» (Correa 1966: 62). It is

¹⁰ «España, portaaviones de Europa anclado entre el Atlántico y el Mediterráneo, tantas veces plataforma para aventuras ultramarinas, país de litorales prolongados, de gentes que en el mar han buscado su vida, de emigrantes, no ha sido paradójicamente república literaria de escritores del mar. Como si una timidez invencible detuviera la pluma y encogiera el ánimo de nuestras gentes de letras» (Nadal 1981: 23).

¹¹ «Sorprendentemente España, país mediterráneo “asomado” a uno de los mares culturalmente más enriquecedores, no ha dado grandes hombres de letras asociados al mar. Algún que otro poeta, uno o dos novelistas, nadie de la talla de un Conrad o un Julio Verne en cuanto a “aliento marino” en sus páginas» (Díaz Rueda 1981: 89-90).

¹² «Es posible, y se ha hecho parcialmente, trazar un itinerario del tema del mar en los escritores españoles, pero el resultado es más bien decepcionante» (Nadal 1981: 23).

¹³ «La poesía del mar aparece con una significación de particular importancia en la literatura española del siglo XX [...]. La presencia de este tema en la poesía del presente siglo resalta, aún más, si la situamos en contraste con su relativa ausencia en épocas inmediatamente anteriores» (Correa 1966: 62).

stated: «Certainly, if we had to set the Castilian literature under the sign of one of the four elements, this would not be water. Most of the main Castilian writers slaved away by luminous and harsh lands¹⁴» (Navarro 1962: 477).

The forgotten sea of Spain, why? The sea, a natural element that, since Homero (?), has never stopped beating strongly in time's immortal works of literature, but its beat has become weak and unhealthy due to so much abstraction, internalization in Spanish literature. Why? What are the differences between our sea and the rest of the literary seas? What are the reasons –always ideological– that hide it, and bury it here, while the sea is stood up as main character in other literature?

The answer to these questions seems to escape, in principle, from any annotation. However, we have provided some conclusions in this sense. . In previous works, we have offered keys that explained the ideological operation of the sea matter in contemporary Spanish poetry (*vid.*, Rienda 2000) beginning our long voyage at two different moments of a crucial century of the social and literary series, the Spanish XIX, and following from that point our hindered visit to that huge museum where literature can be shown and in whose rooms, the reader, a «passenger in a museum», walks freely without the need for submitting to chronological arrangement: «One of the ways to present the anthology as genre has consisted of comparing it with a museum, in whose rooms the reader, the “passenger in a museum”, walks freely, subjecting to chronology or doing without it, if he wants to go directly to his favourite poem, since anthol-

¹⁴ «Ciertamente que si tuviéramos que situar la literatura castellana bajo el signo de uno de los cuatro elementos, éste no sería el agua. La mayoría de los principales escritores castellanos bregaron por luminosas y ásperas tierras» (Navarro 1962: 477).

ogy can space out time, making it pure present time, playing with affiliations and comparisons¹⁵» (Soria 1991: 11). 11).

The *Canción del Pirata* of Espronceda as a sea paradigm of Romanticism; *La pesca* of Núñez de Arce as a representative poem of Realism; the De Fuerteventura to Paris of *above all a poet*¹⁶ Unamuno; the Atlantic fin-de-siècle enclave of Ramón Pérez de Ayala, Tomás Morales and Alonso Quesada offered in *El sendero innumerable*, *Las Rosas de Hércules* and *El lino de los sueños* respectively; the returning seas of Juan Ramón Jiménez in his *Diario*; the sea appointed by *Contemplado* of Salinas; and the material (and) historical sea of *Troppo mare* of Javier Egea were our object of study to establish that the ideological operation of the sea as a subject matter as an attempt at the first answer to the previous questions, and, in which, it is obvious that the symbolic adaptation of sea due to the functional multiplicity with which it has been written in the different historic moments, and, on the other hand, it makes it more suitable for study and analysis due to the scope for socio-criticism than the philology. However, before that, we also looked at some of the native seas of the universal literature to discover some fundamental keys that would become valid later, such as, firstly, the adaptation of the sea treatment to the special features of leisure time of the public

¹⁵ «Uno de los modos de presentación de la antología como género ha consistido en asemejarla al museo, por cuyas salas el lector –pasajero en museo– deambula en libertad, sujetándose a la cronología o prescindiendo de ella si se quiere acudir directamente al poema favorito –ya que la antología puede espacializar el tiempo, convertirlo en pura actualidad–, jugando a filiaciones y comparaciones» (Soria 1991: 11).

¹⁶ This is the description that Rubén Darío made of him in the foreword to *Teresa* (1924): «Miguel de Unamuno is above all a poet and maybe only that» (Miguel de Unamuno, *Poesía completa. II*, Alianza, Madrid, 1987, p. 107).

listener/reader that it is shown between the *Odisea* de Homero (?) and *El viaje de los argonautas* of Apolonio de Rodas; secondly, the first great ideological value of the sea in the literary texts, which is given by the bionomy of the sea and divine power found in an explicitly functional way in the *Eneida* of Virgilio as well as a deliberate patriotic demagoguery; thirdly, the qualitative jump that brings about the demystification of the sea before the imperative of the didactic request in *Las mil y una noches*; and fourthly, the use in a game of literary fiction truth and lies about the sea as a literary topic to put it at the disposal of the rulings ordered by the established power, exemplified in an unquestionable manner in *Os Lusíadas* of Camoens (cfr., Rienda 2003: 89-104). From now on, the sea as an object of literary study is presented so widely that it inevitably requires an endless *nautical chart*, due to the payroll of sea writers that we find significant in this respect: Shakespeare, Swift, Defoe, Melville, Conrad, Verne, Stevenson, Salgari, London..., shall be other ports to reach always equipped with these previous considerations, where literature is a form of knowledge and where the radical historicity of creative, constructive acts, makes it possible to view at any literary text from such a perspective.

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