

Sea Fiction as World Literature

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Abstract: *This paper comprehensively examines sea fiction as world literature from the theoretical perspectives of Franco Moretti and David Damrosch by exploring how it qualifies as world literature through the lens of their theories, highlighting the genre's global circulation, evolution and representation of both universal and local experiences. The research begins with a comparative analysis of Damrosch's and Moretti's approaches to world literature, as the former's focus on the transnational circulation of literature provides a foundation for understanding how sea fiction has transcended cultural boundaries, while the latter's emphasis on the diffusion and transformation of literary forms illuminates the genre's evolution and global reach. The paper explores sea fiction's manifestation as a global genre, employing Moretti's concept of distant reading to analyse large-scale trends. In addition, the study investigates the influence of sea fiction on postcolonial and postmodern rewritings, demonstrating how the genre's main themes and narratives have been adapted and reframed in contemporary world literature. The translations and global circulation of classical sea fiction are examined as critical factors that have facilitated their evolution from national and regional narratives into integral components of the world literature system. In conclusion, sea fiction is presented as a microcosm of the broader world literature system. Its interplay with world literature and global genres offers a rich field for future literary studies. The findings of this research paper underscore the enduring relevance of sea fiction in the literary field and its significant role in fostering a mutual literary journey transcending cultural and geographical boundaries.*

Keywords: *world literature; sea fiction; global genre; circulation; translation;*