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# The Sea as a Prism of Human Condition: A Comparative Study of Maritime Poetry in Bei Dao and Vicente Aleixandre

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**Abstract:**
*The ocean, as a core archetypal image in world poetic traditions, provides a crucial dimension for cross-cultural literary comparison. Both Chinese and Spanish poetry possess rich traditions of maritime verse. This study adopts a comparative cross-cultural framework and close textual analysis to examine representative maritime poetry by the Chinese poet Bei Dao and the Spanish poet Vicente Aleixandre. It focuses on three analytical dimensions: imagery and symbolism, emotional tone, and form-stylistic features. Then the discussion further traces the historical-cultural contexts, poetic-philosophical traditions, and personal life experiences underlying these differences. The analysis reveals that Bei Dao, influenced by the Misty Poetry movement, employs maritime imagery to connect personal destiny with collective historical consciousness, articulating a poetics of historical memory and social responsibility. In contrast, Vicente Aleixandre, shaped by Western existentialism—particularly surrealism—uses the sea as a medium to explore the metaphysical union between the individual and the cosmos. Despite distinct historical, cultural, and philosophical foundations, both poets exemplify the common orientation of modern maritime poetry: employing natural imagery to establish a coherent symbolic system that mediates reflections on fundamental human themes—self, history, existence, and the cosmos. Through comparative analysis, this study aims to illuminate the distinctive characteristics of twentieth-century Chinese and Spanish maritime poetry, facilitate cross-cultural dialogue between the two poetic traditions, and highlight the commonality of world maritime literature in exploring these shared humanistic concerns.*

**Keywords:**
*Twentiethcentury maritime literature, Maritime poetry, Cross-cultural Study, Bei Dao, Vicente Aleixandre*

## 1. Introduction

As a key archetype in global poetry, the sea has consistently served as a medium through which human existence is examined—revealing relationships with nature, history, and the cosmos (Morison, 2022). Both Chinese and Spanish poetic traditions boast rich bodies of maritime poetry, in which the sea mirrors not only geographical and cultural contrasts but also deeper philosophical and poetic distinctions between East Asia and the Mediterranean, reflecting the diversity of world maritime poetry.

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Within this literary current, the maritime poetry of Chinese poet Bei Dao—a key figure of China's Misty Poetry movement—stands as a distinctive case. His experience living by the sea established the ocean as an important motif in his work. In Bei Dao's writing, the sea enables a profound inquiry into both the individual's condition and the historical context of late-twentieth-century China. In works such as The Unfamiliar Beach, tthe sea acts not merely as scenery, but as a symbolic medium through which the poet reflects on questions of self, history, and existence (Xu, 2025).

Vicente Aleixandre—a central figure of Spain's Generation of '27—serves as a significant counterpart to Bei Dao in cross-cultural literary study. Like Bei Dao, Aleixandre was significantly shaped by his coastal life experience—his childhood in Málaga, a Mediterranean port, established the sea as a recurring motif in his work. In his poetry, the sea functions as a symbolic space through which he explores the human condition, existential questions, and the cosmos (Volek, 2022). His sustained use of metaphor and symbolic language lends his poetry rich, layered meanings. This profound engagement with fundamental humanistic themes was acknowledged with the 1977 Nobel Prize in Literature, awarded for "a creative poetic writing which illuminates man's condition in the cosmos and in present-day society" (Staff, 2019).

However, in contrast to Bei Dao's restrained style, Aleixandre's poetry is marked by a more emotionally expressive and imaginatively expansive mode, shaped by neoromantic and surrealist influences (Nair, 2026). This artistic vision allows his work to move beyond literal representation toward metaphysical and cosmic dimensions.

Thus, the poetry of Bei Dao and Vicente Aleixandre reveals both convergence and divergence in imagery construction, symbolic connotations, emotional expression, and poetic style. A systematic comparison of their maritime poetics in these aspects, not only provides a concrete case for understanding the diversity of twentieth-century Chinese and Spanish maritime literary, but also fosters a cross-cultural dialogue between the two poetic traditions. Ultimately, it contributes to a deeper understanding of the commonality inherent in world maritime literature.

Moreover, the literature review shows that while both Chinese and Western scholars have examined the poetry of Bei Dao and Vicente Aleixandre, their maritime-themed works remain relatively underexplored. At the same time, a systematic comparative analysis of the two poets' works represents a gap in current scholarship.

For example, existing scholarship has predominantly examined Bei Dao's animal and mirror imagery along with his paradoxical symbolic system (Cui, 2023; Xue, 2018; Tang, 2022), while research on Vicente Aleixandre has largely centered on his surrealist poetics and symbolic framework (Rodríguez López-Vázquez, 1997; García Velasco, 2017; Hatton, 2024), with his maritime poetry receiving limited attention. It is these dual research gaps that drive the present comparative study.

Therefore, this research employs a crosscultural comparative framework and close textual analysis to examine representative maritime poetry by Bei Dao and Vicente Aleixandre. The analysis focuses on three dimensions: imagery and symbolism, emotional tone, and form-stylistic features. It further traces the historical-cultural contexts, poetic-philosophical traditions, and personal life experiences underlying their distinctions. By doing so, the study aims to illuminate the diversity within Chinese and Spanish maritime poetics,

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promote cross-cultural dialogue between them, and highlight the shared concern of world maritime literature with enduring humanistic themes: the self, history, existence, and the cosmos.

## 2.Materials and Method

This study adopts a comparative methodology that integrates close textual analysis with historicalcultural contextualization. The analytical procedure is structured into three sequential phases: material selection, textual analysis, and contextual interpretation.

### *2.1 Material Selection*

The textual corpus of this study consists of The Bank by Bei Dao and The Sea by Vicente Aleixandre.

### *2.2 Analytical Framework*

Three dimensions are examined within the analytical framework:

(1) Imagery and symbolism: focusing on the construction, symbolic meaning, and metaphorical networks of key maritime images;

(2) Emotional tone: examining how affective responses are generated, structured, and conveyed through maritime images;

(3) Form-stylistic features: analyzing poetic form, rhythm, rhetorical strategies, and other distinctive stylistic devices.

### *2.3 Text Analysis*

The text analysis proceeds in two structured stages. First, individual poems are examined through close text reading within the previously established analytical framework. Subsequently, a systematic comparative analysis is conducted to identify both convergences and divergences between the two poets.

### *2.4 Contextual Interpretation*

To explain the differences identified above, a further contextual interpretation is conducted to examine how sociohistorical, philosophical, and personal factors shaped each poet's engagement with the sea. This interpretive phase interacts with the textual analysis to clarify how distinct contexts produce divergent poetic forms and meanings.

## 3. Results and Analysis

### *3.1 Analysis of Bei Dao's Ocean Poetry*

In Bei Dao's poetry, the ocean consistently functions as a significant symbolic medium for reflecting on individual destiny and historical transformation. This symbolism is directly linked to the historical turmoil of twentieth-century China (Zhang, 2024). A clear illustration is his poem The Bank, where maritime imagery

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articulates the tension between individual and collective fate.

**The Bank**

Companion to the present and the past

the bank, lifting a tall reed,

gazes in all directions

it is you

who keep watch on each wave

and the bewitching foams and stars

when the sobbing moon

strikes up an age-old shanty

it is so forlorn

I am a bank

a fishing haven

I stretch out my arms

to wait for the needy children's little boats

bringing back a string of lamps

First, in terms of imagery and symbolic meaning, the poem introduces the "bank" as a guardian poised "between the present and the past," constructing a symbolic space that operates both diachronically and synchronically. The act of "holding a tall reed / gazing around" animates the static coastline, endowing it with vigilant vitality. The "reed," though fragile, functions as a symbol of resilience and steadfast companionship, forming with the bank a cohesive imagery system of guardianship and endurance.

Subsequently, the bank extends its guardianship to each wave, foams, and stars. Foams symbolize transience, while stars signify hope and a distant future. This progression means the guardian role of the bank is not limited to protecting the tangible "reed," but also encompasses preserving the intangibles—ephemeral things easily lost (foams) and ideals (stars) oriented toward the future. In this way, the symbolic meaning of the bank is extended from the beginning of the poem of safeguarding tangible objects to the future.

Regarding emotional tone, the poem establishes a sorrowful and forlorn atmosphere, as in the lines: "when the sobbing moon / strikes up an age-old shanty / it is so forlorn." The melancholic and cold imagery of the "sobbing moon" and "age-old shanty" evokes a mood of desolation, characteristic of Bei Dao's austere poetic style.

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However, by the poem's conclusion, the emotional tone undergoes a subtle yet significant modulation. The act of waiting "for the needy children's little boats/ bringing back a string of lamps" introduces a resilient, forward-looking hope. This does not signify a turn to overt optimism, but rather a tempered perseverance. Amidst the era's profound confusion and trauma, the poet affirms a restrained glimmer of possibility—neither arrogant joy nor unrelenting despair, but a steadfast, watchful endurance. This progression demonstrates the poem's complex emotional modulation, moving from sorrowful reflection to a guarded optimism.

In terms of form and stylistic devices, Bei Dao employs free verse without a fixed meter or rhyme scheme, characteristic of his modernist style. Multiple rhetorical techniques are integral to the poem's construction: personification endows the shore and moon with human agency ("gazes," "keep watch," "sobbing"), transforming them into active guardians; synesthesia in the line "when the sobbing moon / strikes up an ageold shanty" merges visual and auditory imagery to deepen the emotional texture of memory, thereby amplifying the poem's sorrowful and mood.

Moreover, a pivotal formal feature of this poem is the pronoun shift. As a crucial structural device, the pronoun moves from third-person description (The Bank) to second-person address ("it is you") and finally to first-person identification ("I am a bank"). This progression—from "it" to "you" and finally to "I"—marks the lyrical subject's full embodiment of the guardian role. The focus of responsibility thus shifts from an external object to a direct interlocutor and finally to the poet's own self, demonstrating a conscious and active commitment to the duty of protection. This structural progression is central to embodying the ethos of ethical responsibility that defines Bei Dao's work.

In summary, through the use of personification, synesthesia, and pronominal shifts, Bei Dao constructs a complex symbolic system. In the poem, the bank transcends its natural imagery to become a vessel for both individual and collective destiny. The emotional tone evolves from somber contemplation toward a restrained, and tempered hope, reflecting the poet's sense of ethical responsibility characteristic of the Misty Poetry movement.

### *3.2. Analysis of Vicente Aleixandre's ocean poetry*

Like Bei Dao, Vicente Aleixandre also had a coastal life experience. He spent his childhood in Málaga, which established the sea as a frequent motif in his oeuvre. For him, the sea similarly transcends the natural realm to become a medium for contemplating essential themes, yet its orientation is cosmic rather than historical, as it is in Bei Dao's poetry.

**The Sea**

Has anyone ever said that the sea also sighs?

Kissing the Bank with her loving lips, weeping?

Letting the sunlight wrap her round,

How magnificent, the sky and the sea, a golden expanse!

Ah, the sunlight envelops you.

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Singing of the never-aging youth of this joyful ocean!

There, mirages appear,

Breaking through the boundaries of time, the sea lives forever.

Like the heart of an immortal God, beating ceaselessly.

As a key figure of Spain's Generation of '27, Vicente Aleixandre was profoundly shaped by modernist currents, especially surrealism, which led him to employ symbolic imagery to explore essential human questions. This influence is evident in this poem. Here, the sea is not merely a central image but is personified—through verbs like "sighs," "kissing," and "weeping"—as a subjective, living, and emotive entity. This animation establishes an intimate connection between nature and the human, transforming the sea from a natural element into a vital symbol, reflecting Aleixandre's poetic integration of modernist symbolism.

Subsequently, the imagery of sky and sunlight elevates the scene into a transcendent vision. The fusion of sea, sky, and light into a "golden expanse" creates a luminous atmosphere that symbolizes a realm beyond the tangible world, suggesting an emergent divine order. This movement from the concrete toward luminosity and expansiveness marks a shift from objective description to a visual/emotional plane, anticipating a moment of exaltation captured in the line: "Singing of the never-aging youth of this joyful ocean!" Through this progression, the poem's symbolism ascends from material reality into the level of consciousness.

Then the image of the "mirage" further lifts the symbolism into an abstract, timeless dimension. Here, it represents not merely illusion but the fundamentally unattainable. Aleixandre employs the mirage as a metaphor for life's deceptive appearances, reflecting his meditation on the transient and elusive nature of human destiny.

Finally, the concluding line—"Like the heart of an immortal God, beating ceaselessly"—introduces a divine image, marking a symbolic leap from the natural and the visual into the eternal. Metaphors are thus organized around the triad of sea, human, and divine, forming a coherent symbolic framework. This structure completes the poem's threefold ascent: from the material, through the illusory, to the spiritual. Through this progression, Aleixandre establishes a dialogue among reality, illusion, and eternity, culminating in a meditation on human destiny and its union with the cosmos.

In terms of emotional tone, this poem stands in contrast to the restrained, resilient mood of Bei Dao's The Bank. In "The Sea", Aleixandre evokes a mood of exaltation and ardor, as evidenced by exclamatory lines such as "How magnificent, the sky and the sea, a golden expanse!" and "Singing of the never-aging youth of this joyful ocean!". These lines cultivate a magnificent, and joyful atmosphere, setting this exultant ocean in contrast to the desolate sea shanty of Bei Dao's poetry.

Regarding the form and stylistic, the poem is written in free verse without a strict meter. It employs rhetorical devices such as parallel questions ("Has anyone ever said that the sea also sighs? Kissing the shore with her loving lips, weeping?") and apostrophe ("Ah, the sunlight envelops you") to create a ceremonial rhythm. Musically, it utilizes sound devices including alliteration (the recurring /s/ in "sunlight," "sea," "sighs"), asso-

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nance (the extended /oʊ/ in "golden," "ocean"), and strategic enjambment to enhance its lyrical quality.

In its diction, the poem employs elevated adjectives ("magnificent," "immortal") with language of sensory immediacy ("loving lips," "golden expanse"). This synthesis of neoromantic and surrealist elements reflects Aleixandre's modernist foundations, through which he transmutes sensory experience into a visionary, metaphysical poetic realm.

In summary, Vicente Aleixandre uses vivid adjectives, exclamatory lines, and a blend of sensory detail with deeper meaning to build a threelevel symbolic structure of the sea. This structure moves from the physical world, to the visual level, and finally to the spiritual dimension, conveying a tone of joyful exaltation that reflects his surrealist perspective. Through this poetic approach, Aleixandre offers a thoughtful reflection of human destiny and its union with the cosmos.

### *3.3. Comparative analysis*

Based on the established three-dimensional analytical framework, a systematic comparative study will be conducted. It aims to clarify both the similarities and differences between the two poets, while also highlighting the diversity within Chinese and Spanish maritime poetry and the shared thematic concerns of world maritime literature.

#### *3.3.1 Comparison of Imagery and Symbolism*

In Bei Dao's The Bank, the imagery of the bank functions as a "guardian," situated within a historical temporality marked by "the present and the past." It simultaneously connects individual fate ("the needy children's little boats") with a collective future ("a string of lamps"). Thus, the bank in Bei Dao's poetics operates as a medium that links the individual and the collective destiny.

In contrast, the sea in Vicente Aleixandre's poetry is conceived as a subject endowed with divinity. It symbolizes the cosmos and divine power, with the poet seeking to integrate the individual with the universal source, rather than with national destiny as in Bei Dao.

Moreover, the progressive symbolic system in Vicente Aleixandre's The Sea differs from that in Bei Dao's The Bank. Aleixandre develops a threelayered symbolic system that ascends from the tangible to the eternal layer. This progression is vertical, moving from the mundane world to the sacred. In contrast, Bei Dao's symbolic system functions in a linear, and historically anchored manner, without exhibiting the vertical, transcendent structure characteristic of Aleixandre's work.

In short, Bei Dao's "bank" represents a linear reflection on the fate of the individual and the era. Alexandre's "sea," on the other hand, embodies a vertical reflection on the integration of the individual with the universe. One is anchored to the historical reality, bearing ethical responsibility; the other points to the cosmos, seeking metaphysical unity.

#### *3.3.2 Comparison of Emotional Tone*

As a key figure of the Misty Poetry movement, the decade of turbulence that Bei Dao experienced profoundly shaped his expressive mode. His poetry is marked by tonal restraint and a conscious avoidance of

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emotional excess. This restrained expressive mode is fully realized in The Bank, whose emotional tone lies in resilient endurance and quiet anticipation of the future. Images such as the "bank," "reed," "stars," and the "sobbing moon" are rendered with austere clarity, sustaining an atmosphere of sorrow and coldness. Overall, the poem's emotion remains measured and contained.

In contrast, influenced by Neo-Romanticism and Surrealism, Aleixandre's The Sea conveys a more impassioned emotional quality. The use of interrogative and exclamatory sentences, along with adjectives such as "magnificent," "golden," and "joyful," creates a passionate atmosphere that stands in clear contrast to the melancholic restraint of Bei Dao's verse. Consequently, whereas Bei Dao's poetry embodies a mode of "cold lyricism," Aleixandre's work reflects an ardent, exclamatory emotional temperament.

### *3.3.3 Comparison of Form and Stylistic Features*

In The Bank, Bei Dao employs concise diction, paratactic syntax, and a restrained rhythm ("keeping watch," "waiting") to create a contemplative space oriented toward historical reflection. In contrast, Aleixandre's The Sea uses dense sensory vocabulary ("sighs," "weeping"), extended metaphors, exclamatory syntax, and expansive, flowing rhythms ,through enjambment and apostrophe, to evoke emotional rapture and cosmic sublimation. This fundamental opposition—between formal condensation and linguistic expansion—encapsulates their distinct formal and stylistic approaches.

### *3.3.4 Fundamental Resonance: Symbolism of Imagery and Human Existential Questions*

Despite the differences noted above, the works of both poets share a common orientation in modern maritime poetry.

Firstly, in symbolic construction, each employs a core natural image—the bank or the sea—to build a coherent system of symbols and metaphors. In their poetry, the "bank" or the "sea" transcends mere description into a metaphorical symbol that conveys philosophical reflection on fundamental human themes: self, history, existence, and the cosmos.

Secondly, in spiritual orientation, the maritime imagery functions as a poetic medium that connects the individual to a higher order. Bei Dao's "bank" anchors the self to the weight of history and collective destiny, whereas Aleixandre's "sea" dissolves the self into cosmic unity. Both poetics express a shared human longing for security and transcendence—whether found in ethical responsibility or union with universe.

Thus, through maritime imagery, the two poets achieve a cross-cultural resonance in both symbolic construction and existential pursuit. This resonance not only affirms the philosophical significance of the sea as a recurring motif in world maritime literature, but also reveals profound commonalities—in imagery, theme and existential reflection—between Chinese and Spanish maritime poetic poetry, extending to worldwide maritime literature.

## *3.4. Analysis of the Causes of the differences*

The poetic divergence between Bei Dao and Vicente Aleixandre is not incidental; it arises comprehensively from their distinct historicalcultural contexts, divergent poeticphilosophical traditions, and different personal

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life experiences.

### *3.4.1 Historical-Cultural Contexts as a Shaping Force*

Divergent historical and cultural contexts fundamentally shape their poetic contrasts. Historically, Bei Dao's work emerged from the profound social upheavals of twentieth-century China , a period marked by collective uncertainty and a search for direction (Wang, 2018) .Thus, in his poetry, the "bank" functions as a spiritual anchor, reflecting Chinese intellectuals' need for belonging amid historical turbulence. It symbolically connects the individual to the nation and carries a consciousness of historical continuity. Consequently, the "bank" embodies a distinct sense of historical burden and reflective responsibility.

While Aleixandre's The Sea belongs to his collection Shadow of Paradise (Sombra del paraíso), composed between 1939 and 1943 and published in Madrid in 1944. The work emerged under Franco's regime following the Spanish Civil War. In this context of political repression and social fragmentation, Aleixandre turned from direct social engagement toward metaphysical inquiry. The collectionrevisits a realm of childhood innocence, depicting a paradise removed from historical turmoil and seeking union with the cosmos (eNotes, 2025). Consequently, the "sea" in his poetry does not engage directly with specific historical or national conditions, as Bei Dao's work does. Instead, it functions as a medium for exploring philosophical themes—such as the individual's confrontation with authority, being, and nothingness—directing its symbolic force toward the divine power rather than the socio-historical protection.

Thus, while both confronting the turmoil of the twentieth century—Bei Dao with China's decade of upheaval and Aleixandre with Spain's Civil War and Franco's dictatorship—the two poets adopted distinct orientations: Bei Dao assumes a realistic vision and a protective stance toward the nation and history, whereas Aleixandre adopted a utopian perspective, appealing to divine and cosmic unity.

On a cultural level, Bei Dao's "bank" adheres to the traditional Chinese literary principle of wen yi zai dao ( 文以载道 ), which views as a vehicle for conveying moral and social purpose, emphasizing art's role in social engagement. In contrast, Vicente Aleixandre's poetry is rooted in Spain's maritime cultural tradition, where the sea symbolizes expansiveness, exploration, and metaphysical inquiry. Thus, the sea in his poetry invokes the legacy—the glory and pride—of the Age of Discovery, as captured in lines such as "How magnificent, the sea, a golden expanse!". This imagery reflects Spain's enduring maritime spirit of aspiration and transcendence.

Consequently, while Bei Dao's "Bank" bears a weight of social and historical responsibility, underscoring literature's function in societal intervention, Aleixandre's sea serves as a medium for existential and philosophical reflection.

### *3.4.2 Poetic-philosophical Traditions Serve as the Theoretical Foundation.*

The poetic-philosophical traditions fouction as the theoretical foundation for their distinct aesthetic orientations. As a central figure of China's Misty Poetry, Bei Dao adheres to the core principle of this movement: a lyrical engagement with social reality that channels collective consciousness through personal reflection. Thus, the "bank" in his poetry bridges the quest for individual destiny with a profound sense of national and

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historical responsibility. This treatment exemplifies Chinese Confucian ethical principle of Jia Guo Qing Huai ( 家国情怀 )—a deep-seated sentiment that binds the self to the nation, and collective.

In contrast, as a key voice of Spain's Generation of '27, Vicente Aleixandre engages with European modernist thought, especially Surrealism. He employs surrealism to explore themes of existence, reality, and humanity's place in the cosmos. Thus, In his poetry, the "sea" serve as a medium for metaphysical inquiry, facilitating the merging of self-identification with cosmic unity. This focus stands in contrast to the historically grounded and collectively oriented version of Bei Dao's The Bank.

### *3.4.3 Personal Life Experiences Function as the Direct Force*

Ultimately, personal life experiences function as the direct driving force behind their poetic expressions. Bei Dao, due to his involvement in China's decade-long social turmoil, consistently links individual suffering with the nation's destiny, expressing a profound longing for spiritual solace. In his poetry, the imagery of the "bank" embodies enduring hope, as suggested by the lines "waiting for the needy children's little boats to bring back a string of lamps."Through metaphors of shelter, resilience, and guiding light, he conveys moral steadfastness, faith in collective redemption, and resilient optimism toward the nation and its people. Thus, Bei Dao's life of hardship has endowed his work with a cool and resilient tone.

In contrast, Aleixandre's childhood in Málaga, a sun-drenched coastal city in southern Spain, profoundly shaped his poetic sensibility. Although "Shadow of Paradise" was written amidst the hardship and despair of the Spanish Civil War and its aftermath, Aleixandre constructs a lyrical harmony that transcends the disillusionment of his surroundings. Thus, in his verse, the sea functions as a vehicle for nostalgic meditation on the fragile, idealized beauty of an irretrievable past. Through evocative adjectives such as "magnificent," "golden," and "joyful," Aleixandre evokes an emotional tone of grandeur, passion, and joy. This stands in direct contrast to the cool resilience and socio-historical engagement found in Bei Dao's The Bank.

Consequently, whereas Bei Dao's experience of social turmoil imbues his "bank" with a tone of cool resilience and historical responsibility, Aleixandre's Andalusian origins and coastal childhood infuse his poetry with a more sensory and passionately existential engagement with the cosmic.

## 4.Conclusions

This study, through a comparative analysis of representative maritime poetry by Bei Dao and Vicente Aleixandre, focuses on the use of imagery and symbolism, emotional tone, form, and stylistic features. It shows that Bei Dao’s work, rooted in the historical turbulence of twentieth-century China and the aesthetic of the Misty Poetry movement, uses the bank as a symbol that connects personal destiny to collective historical consciousness, emphasizing endurance and futurity. In contrast, Aleixandre, influenced by existentialism—particularly surrealism—turns the sea into a metaphysical medium for exploring the union between the individual and the cosmos.

These distinct poetic perspectives stem from differing historical-cultural contexts, poetic-philosophical traditions, and personal trajectories. Yet,, a significant convergence emerges: both poets employ maritime imagery to construct a coherent symbolic framework for contemplating essential humanistic themes—the self,

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history, existence, and the cosmos. This duality—difference in origin yet similarity in symbolic function—reveals a deeper consonance within world maritime literature, where the sea serves as a universal medium for examining fundamental human concerns.

This comparative study highlights the distinctive features of twentieth-century Chinese and Spanish maritime poetry, while also identifying their shared engagement with essential humanistic themes. It contributes to facilitating cross-cultural dialogue between them and illuminates both the diversity and commonality embedded in global maritime literature.

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