

## Images of remote countries in Russian classical sea voyage literature

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White sail lonely  
In the mist of the sea blue! [...]  
What is he looking for in a faraway country?  
What did he throw at his native land?  
Mikhail Lermontov

Russian classical literature of the 19th century boasts many literary works related to sea voyages and round-the-world travels. There were frequent expeditions to far-off lands to explore new countries, learn the mysteries of the world's ocean and establish new trade routes: more than 40 expeditions took place only in the first part of the 19th century (Gaidaenko 1980, 3). As regards literary merit, popularity with readers of different age groups and generations, critical acclaim and the number of reprints, sea voyage literature has its more and less popular writers. Russian traveler-writers' sea voyage literature abounds with curious facts and revelations about new lands and their peoples. Interestingly, however, writers of the most revealing portrayals were drawn predominantly to Europe with its busy cities full of contrasts, Western cultural and industrial hubs and the ways of their local people. A vivid example of this is *Retvisan*, a literary sea voyage by Grigorovich (Xian Yiling 2018). Russian traveller-writers' interest in Europe is only natural. Russia was stripping off the confines of feudal serfdom and was looking up to the enlightened Europe in an attempt to find the best way forward. Yet only a few writers were as interested in the life of remote countries in the age of the latter's active Western European colonization.

The most prominent Russian sea travel writers to deal with this matter were Ivan A. Goncharov (1812–1891) and Konstantin M. Staniukovich (1843–1903). They both undertook round-the-world voyages and gave descriptive accounts of those in their literary works which became renowned bestsellers for many generations of readers. These are Goncharov's travelogue *Frigate Pallada* and Staniukovich's short story "Round the World on the *Vulture*", as well as one of his sea stories "Maximka", with "the sea voyage stories being the best of Staniukovich" (Vengerov 1900, 437; Zhang Mengjia 2018). The narratives describe round-the-world voyages of two Russian clip-pers, the *Pallada* and the *Vulture*, which both departed from Kronstadt (Saint Petersburg) on their three-year voyages, and the sequences of stops are almost the same. While the plot of these literary works is similar, the accounts of round-the-world

voyages by Staniukovich and Goncharov vary. What makes these two sea voyage narratives different in terms of their portrayal of images of remote countries?

Konstantin Staniukovich's short story "Round the World on the Vulture" follows the tradition of Russian classical literature and although it describes life at sea, it contains all the features of the short story genre. Staniukovich's main character is Vladimir Ashanin, whose personality is shown in his rise from cadet to garde-marine, up to midshipman. This story has the image of the author (Vinogradov 1971, 113–114), who tells the story in the third person singular and who cements all the events, different kinds of discourse (monologues and dialogues, dialects and professional vernacular) into one solid whole (Likhachov 1971, 214), with the main character in the middle. This character is an embodiment of the biography of Staniukovich himself, portrayed in the traditions of this genre. Nominally, the life of Vladimir Ashanin on the ship is the main storyline, and actually, it is a way of telling the reader about a variety of other problems, the images of remote countries included. A shift from a straightforward documentary style is evident in Staniukovich's chronology of events from the very first page: "On one gloomy nasty day early October 186\*" (2018, 23).

Alternately, Ivan Goncharov chose a different genre to describe his voyage as specified in the sub-title of *Frigate Pallada: a travelogue*. The story is told by the writer himself in the first person; he gives exact dates relating to the travels and his writing. His manner of telling the story is letters to certain addressees, but in essence it is a talk with the reader in the epistolary-diary genre. In terms of its plot, it is a typical travelogue (Maiga 2014, 254–259) written as memoirs. The writer's sketches, opinions and judgments are extremely interesting as they contain unique information on the land and culture which is still relevant today. Besides, Goncharov is a true master of ethnographical description who created an unforgettable gallery of portraits of exotic faces of indigenous peoples of remote countries and continents.

The differences in the literary characteristics of both writers are considerably determined by the differences in their outlooks which, in their turn, were molded by their different backgrounds, upbringing, education, lifestyle and immediate environment. Unlike other writers of his time, Ivan Goncharov was born into an affluent merchant's family which enabled him to gain a top-quality education along with a business affinity. His reading preferences were books on travels, and he took a keen interest in listening to stories about far-away travels told by his seafaring godfather. Years later it was his childhood passion for travels that sent him on a round-the-world sea voyage. When a student of Moscow University's Department of Fine Arts and Languages, he continued to spend much time reading, getting acquainted with classical writers of all countries and nations. The famous critic Semyon Vengerov notes that Goncharov's characteristic prose style is undoubtedly the fruit of his careful study of classical literary works (1893, 201).

It was at the age of 40 that Goncharov, already a renowned Russian writer, author of the famous novel *Oblomov*, who was used to having tea with jam in his cozy house, suddenly recalled his childhood passion for sea voyage stories, and to everyone's surprise set off on a voyage as a secretary to admiral Putyatin, head of the delegation.

The delegation (1852–1855) set off to Japan to establish diplomatic relations with this remote and secluded country. Owing to these exciting experiences Russian literature was enriched by a contribution of a remarkable Russian writer. These are the portrayals of the peoples in the most exotic far-off lands made by a writer with a rich cultural background and a keen eye for detail. Goncharov set off on his voyage in the Baltic Sea to make his voyage around Europe, Africa and Asia, setting the route for Vladimir Ashanin, the main character in Staniukovich's short story.

Goncharov places special emphasis on the culture of the East and the relations between local indigenous people and European colonizers who actively involved the labour force of the former to enrich themselves. His work also contains an analysis of the cultural and religious policy of the West. In China he focuses on the English and the Chinese. His letters from Hong Kong and Shanghai abound with interesting sketches. For instance, at the stop of the Russian clipper in Hong Kong the writer's eye is caught by a once-deserted cliff with a wonderful city on it. The Chinese had sold it almost for nothing to the English, not foreseeing that it would be by their own labours that a beautiful European city would be built. In the abominable heat of the day no European can be seen outdoors, while the Chinese are everywhere; and the excessive heat seemed to be no hindrance to them. Everywhere around one can see their bare shoulders, backs, legs, heads and hair in two plaits. All the Chinese are busy working by the sweat of their brow, especially coolies, who carry Europeans as well as delivering goods and post (Goncharov 2018, 306).

Besides this, Goncharov sees the Chinese quarter as an antithesis of the European part of the city. The Chinese quarter is overcrowded and buzzing with activity, with cramped living space, unbearable heat and a plethora of smells. There are long rows of small shops with housing on the upper floor. The Chinese sell fabrics, dish-ware, tea and fruits with the sellers sitting at the counters, on their legs, absolutely naked. In the small workshops nearby local craftsmen, tailors, shoemakers, blacksmiths, etc. are busy at work. In this quarter, in the mixture of shouts and smells, in an unbelievably cramped space, with piles of all kinds of goods around, the Chinese look much more cheerful (307). The critical eye of Goncharov notices that the space, freshness, cleanliness and the grandeur of the European part of Hong Kong makes some of the Chinese quarter dwellers ill at ease, hinting at the pirates (307, 281, 421, 434).

In addition, Goncharov resorts to vivid metaphors in the portrayal of the Chinese. He compares them to "peas falling out of a pea sack filled up to the rim" (421). Likewise, the Chinese people extend to all the neighbouring and far-off islands from the island of Java to California. Goncharov notes that the Chinese are plentiful everywhere. The Russian writer makes a favourable portrayal of the Chinese in Shanghai and notes their livelihood and business-like nature (438, 502). No Chinese can be seen resting in Shanghai. Unlike the Chinese in Hong Kong, the Chinese in Shanghai are peaceful, modest and very neat. Both men and women are neatly dressed (438). Goncharov does not only regard the Chinese as arduous labourers (noting that human labour and time spent on it were worthless in China) and he is amazed to see delicate time- and effort-consuming carvings which yet had no practical application. Those impressive

carvings of temples, houses, people and even their faces on almond nut and walnut shells are sold almost for nothing: Russian sailors would buy whole bunches of such shells for 5 or 6 dollars (441). Hence, Goncharov comes to the conclusion that no other people, not even Germans, would have the patience to produce such high-quality work or else it would cost a fortune (440, 445). Other portrayals of the Chinese in his travelogue include merchants and clever craftsmen and workers. Goncharov foresees that this people will have a great role to play in trade and other fields (421).

Goncharov's travelogue contains a profound analysis of the life of the local population of the countries and continents he visits. Wherever he goes, to the Cape of Good Hope, to Singapore, to Java or China, he takes a particular interest in the nuances of everyday life, sketches of everyday routine and portrayals of average people: "In taverns and in theaters I keep a keen eye on what people are doing, how they are drinking, eating and entertaining themselves" (42). But he perceives other lands through the lens of his own culture and outlook characteristic of the solid Eurocentric stance shared by the majority of the mid-19th century Russian intelligentsia (Kurilo 2018). Hence, the comparison of "them" to "us". For instance, when commenting upon the traditional national dress of Portuguese women, he compares them to those of Russian country women, a popular Spanish promenade in Manila is reminiscent of Russian popular promenades in Moscow and Saint Petersburg, and Chinese provincial country fairs are compared to the Moscow fair or a fair in a little Russian town (Goncharov 2018, 442). Therefore, comparison and juxtaposition, analysis and fusion, acceptance or criticism of the past experiences are indicative of both Goncharov's and Staniukovich's narratives. Besides, both writers touch upon a whole range of philosophical issues such as the value of and respect for human life, fairness in society, as well as commenting on various social ills and technological progress.

Typically, most Russian 19th-century sea narratives are in line with the travelogue genre and invariably contain two intrinsic features: images of foreign countries and their peoples as well as sketches of the routine on board, coping with life at sea and seascapes. Both writers follow this tradition, but there is a difference in the emphasis they put on each of these components. Goncharov is merely "a passenger" on board the naval ship (Lozovik 1955, 88) and regards it just as a means in pursuit of his overall literary objective (Vilchinskii 1966, 83). While, being alien to the naval routine, Goncharov takes little interest in the life on board the ship and focuses primarily on portrayals of new lands, other life styles, new people and different cultures and outlooks, Staniukovich has a keen eye for detail what concerns both components. He compares "them" to "us", both on shore and at sea. His portrayals of remote countries and images of indigenous peoples are also of high literary merit and are in line with Russian classical literary tradition. Undeniably, Staniukovich's original perspective comes from his different background and upbringing, as the descendant of a renowned noble family of "a tough old-school admiral of the Russian fleet" (Vengerov 1900, 436). Staniukovich's name as a writer, traveller and sea officer is associated with vast seascapes and depictions of "exotic" places and peoples. Staniukovich's prose set a high standard for sea voyage genre writers (Vilchinskii 1963).

As an 18-year-old cadet, Staniukovich set off on his first around-the-world voyage on board a Russian Imperial fleet ship from Kronstadt (Saint Petersburg) in October 1861. The ship was to sail from the Baltic Sea up to the Sea of Japan through the Atlantic, Indian and the Pacific Oceans. On their voyage the sailors visited Hamburg and London, the Madeira Island and Cape Verde, Indonesia (then called Batavia), Hong Kong, San Francisco and Honolulu. Later Staniukovich spent a year on board of different ships in the Pacific waters. Then he was assigned to Saigon and in September 1863 he returned to his native city of Saint Petersburg through China and Siberia. It is at this time that Staniukovich resolved to become a writer, but he would put his impressions of three unforgettable years of naval service down on paper only three decades later. In 1895 the first chapters of Staniukovich's future sea story "Round the World on the *Vulture*" were published in the *Rodnik* magazine, and in 1896 the full story was printed by the A.A. Kartsev publishing house in Moscow. The main protagonist of the story, Vladimir Ashanin, remade the journey of Staniukovich as cadet, revealing the beauty and grandeur of the sea world, far-away countries, the way of life and culture of people from other continents to the readers. The writer's sketches, opinions and judgments are extremely interesting as they contain unique information on countries and cultures which is still relevant.

The story of the round-the-world sea voyage as told by the main character of the story, the 17-year-old naval college graduate Vladimir Ashanin, is an exciting account which can be read in one sitting. For Ashanin, bidding farewell to his family and to his influential uncle-admiral, an old sea wolf who had taken good care of him, marks the beginning of a new independent life. On the ship the cadet makes friends with young garde-marines, graduates of the same naval college, as well as with some sailors to whom he took at once and whose hard labour he respected. Yet Vladimir is greatly impressed by the captain of the ship, a smart, well-educated, reserved man and a highly skilled sea expert who calls on the officers to abolish corporal punishments for sailors as humiliating. The captain sees it as an issue of honour, especially "following the greatest reforms of Emperor Alexander II which had set millions of people free by abolishing serfdom" (Staniukovich 2018, 52). Most of the sea officers on the ship praise this initiative, and Staniukovich himself hails the initiative to abolish serfdom (Vengerov 1900, 436).

The theme of coming to the rescue of people in a shipwreck is recurrent in other Staniukovich's sea stories. This subject helps the writer to reveal the best traits of average Russian people at sea, who come to the rescue of "any 'other' whoever they were, irrespective of their race, colour or creed" with the heartfelt sympathy for others inherent in the Russian national character (Staniukovich 2018, 90). Among those rescued in Staniukovich's stories there is always one special person, usually a teenager, who is taken good care of by an elderly Russian sailor. In "Around the World on the *Vulture*", this special person is a French young sailor boy named Jacques who survives a shipwreck. A sailor named Bastriukov takes the boy into his care, bringing him to meals, giving him an outfit he had bought in Copenhagen, and making boots for him (92). A similar episode is described in Staniukovich's short story "Maximka".

Another recurring theme in Staniukovich's sea stories is the slave trade, a social ill which was thriving back in the 19th century and which the writer posits was a deplorable relic of the past. Ashanin mentions it in the course of an English and American sea officers' courtesy visit to the Russian Vulture clipper which had anchored at Saint-Vicenti not far from Cape Verde. The American captain tells them that their clipper is assigned to that location to trace slave trafficking ships that sailed between the coasts of Africa and South America to provide the latter with slaves. During their sea voyage poor Africans suffer abominable treatment by slave traffickers, with frequent instances of some of the live cargo onboard not reaching the destination. One or two captured ships a year are no deterrence for ruthless captains, who earn huge fortunes in a few years' trafficking, then quit that shameful activity and settle in remote colonies. When asked, the American captain tells them about the latest captures, adding that the captain of the slave trafficking ship was an American from the South, as there would hardly be any Northerners involved in such dirty business. When the African slaves (three hundred people) are told that they were free, some of them settle on the Cape Verde islands with its predominantly African population, others want to go to America, and some, whom he labels "dummies" with a giggle, want to return to their motherland, risking being sold again (111).

The next remote country that Ashanin describes is Indonesia (then called Batavia), and some of the youth on the ship go to have a dip in the ocean. The next morning, when the local traders in various goods come onboard the ship, the sailors learn how dangerous it is to swim in those waters as they are swarming with abominable predators – sharks and alligators, and one careless captain has recently had his hand bitten off by an alligator (146). Ashanin gives a vivid portrayal of the indigenous people of Java, who are naked except for bright-coloured thigh belts and green turbans on their heads. The Russian sailors are astonished at the misery of the part of Batavia which was inhabited by the natives and the luxury of the European part of the island with palaces and villas inhabited by its Dutch masters, who live in every comfort with extremely cheap local servants. Ashanin compares their way of life to that of American slave-owners and Russian serf owners, yet he notes that the Dutch lack the violence of American and Russian masters towards the defenceless people who are entirely at their mercy (149). Ashanin gives an interesting account of his visit to the luxurious residence of the Governor General of Java. He sees the famous botanic gardens which had the richest variety of tropical plant species in the world and notes the mesmerizing beauty of the luxurious greenery and blooming flowers in Batavia (155).

Ashanin also shares his experience of visiting a tiny Malayan village surrounded by cacti, banana and mango trees where the bamboo cabins look quite miserable but the coachman leads the Russian sea officers into a tiny hut which looked quite neat. The hosts, who are almost naked, give the visitors a warm welcome and treat them to some fruit, which helps Ashanin learn that Malays, especially rural dwellers, are quiet, polite, non-imposing and hard-working and proves the depictions of that people in the books he had read. Ashanin mentions Malays' staple diet – rice with green produce and smoked fish that they get from rivers. On his way back he gives vent to

his passionate 17-year-old youngster's criticism of the unjust exploitation of the 20 million population of the archipelago by a small group of people.

However, it is not only the beauties of remote countries that Ashanin focuses on in his story. He also gives one of the most terrifying accounts of events that happened in a remote place. In Hong Kong, where the Russian ship anchored for two weeks, he encounters piracy which Staniukovich sees, along with slavery and people trafficking, as a grave relic of the past. Ashanin describes his encounter with the captain of an English ship, who tells him a hair-raising story of an attack of the Chinese Hong Kong pirates. In the open sea the English ship was surrounded by 20 Chinese boats filled with pirates. The English sailors offered fierce resistance to the pirates, but since there were only 19 English against 200 Chinese, all the English were killed except for the captain and a carpenter. The Chinese pirates plundered the ship and the two wounded survivors had to stay several hours in the water before they were rescued by a passing ship (170–172).

During Ashanin's stay in Hong Kong, one of the young Russian sailors has to stand trial at a local English court of law. The young sailor was drunkenly and loudly singing on his way to the harbour, and when stopped by a policeman for the excessive noise he was making, the sailor did not make out what the problem was and showed rude resistance. After the Russian captain gets an official paper summoning the sailor to court, Ashanin accompanies the sailor there as his interpreter and defence. On admitting his guilt, the sailor has to pay a 3-dollar fine and rejoices at the leniency of the local court judge, who has understood that the sailor had just been drunk and meant no harm (174–176).

Ashanin describes another encounter in the Southern hemisphere, where the Russian clipper anchored at the town of Honolulu, the capital of the Hawaiian Kingdom. Ashanin joins the official Russian delegation led by the captain on their visit to the residence of the local king and queen. The palace looks like an average house with a modest interior and the thrones look like big red leather armchairs. The attractive young royal couple had had a terrible blow – their little son had died of a sunstroke a week before – so the queen is wearing a well-fitting black silk dress which was indicative of her refined taste in clothes. Ashanin gives a detailed depiction of the visit of the royals to the clipper – they were given a cordial welcome, a fireworks display and a hoisting of the Hawaiian flag on the main mast. The captain offers a bouquet of white roses to the queen, one of which is given to Ashanin who entertained the queen and told her about Russia. At the end of the function Ashanin is asked by the captain to take the honorary guests to the harbour, and he receives a box of oranges and a bunch of bananas as a farewell gift, which is long remembered by his fellow officers.

Ashanin describes his two-month stay in Saigon in Indochina (also known as Cochinchina after the 1862–1867 French invasion) and all the atrocities of war, including French violence towards the Vietnamese (then called Annamites) who treat the invaders with hatred and fight back with unprecedented courage and valour (257). If taken as prisoners they prefer to die and treat death with indifference as they were shot dead by ferocious invader soldiers (264). As Ashanin cannot (out

of politeness) refuse the French admiral's offer to join the military campaign against the indigenous Annamite locals, he finds himself in the thick of the poorly managed campaign that turns out to be a complete fiasco for the French. Back on board, Ashanin begins his report for admiral Korneev in which he commits to paper all his deliberations on the unjust colonial wars.

At their stop at Porto-Grande, Cape Verde, the local fruit sellers are allowed to get on board the ship *Vulture*. The sailors marvel at the unfamiliar looks of the indigenous people, but their attitude proves the Russian tolerance and brotherly treatment of all people whoever they were, let alone "Africans or people of unknown origin" (112). This humane attitude of Russian sailors to people of different race, colour and creed is seen by Ashanin not only in Porto Grande, but wherever they went. The sailors particularly take to a 17-year-old boy named Paolo clad in miserable rags, who comes to see the ship and starts to help the sailors with their work. The sailors start calling him "Pavel" and each of them gives him items of a sailor's uniform (112). The portrayal of Paolo reminds the reader of the "chocolate-coloured" boy saved by Russian sailors in Konstantin Staniukovich's short story "Maximka". Such recurring themes and episodes, called "filiation" by critics, are highly characteristic of Staniukovich's writing (Petrushkov 1966, 69), though critically seen both as an asset (69) and as an imperfection of style (Novich 1953, 6).

Ashanin gives a portrayal of other African and Creole locals in Porto-Grande. The fewer than fifty white people in the town, include the English, who have coal warehouses, and the Portuguese, who engage in trade. The African population of Porto-Grande do all the hard, menial jobs, labour in the coal ware-houses, unload steamers and clean waste, yet the Portuguese traders called them "lazybones". At the seaside African women spend their days washing and singing their sad songs (Staniukovich 2018, 112–113).

Vladimir Ashanin describes his visit to a house of the local Africans. Once while having a stroll around the town he meets Paolo, surrounded by a group of Africans jealous of Paolo's new sailor's uniform. Paolo catches sight of the Russian sea officers and invites them to his house. A Portuguese guide, one of the local traders, wants to stop them, claiming it is filthy inside, but they accept the invitation, to Paolo's delight. The guests find themselves in a clean and spacious room where three women and two men are playing cards. Paolo's sister and the other two women, her guests, are quite neatly dressed in bright striped skirts, white blouses, and white turbans, while the men wear rags. The women start entertaining the guests, and the men go on playing without paying any attention to the guests (113). The women sing a sad song about misery, complaints, deep distress and acceptance of fate, without a single note of joy, in which the Russian officers discern something reminiscent of their homeland. The Portuguese guide is quite taken aback by such an opinion, telling Vladimir that it is only regular whining, complaints about the whites, sympathy for their brothers-slaves, etc. (114–115).

In his three years on the *Vulture*, Ashanin is gradually promoted to garde-marine and later to midshipman. In one of the most touching chapters of the story he describes the return of the clipper to their motherland, which by that time was already



much dearer to their hearts than the bright southern sun, the warm sea, wonderful fruits and luxurious greenery (312).

1896 also saw the first publication of Staniukovich's short story "Maximka" (Little Maxim) by the *Detskoe chtenye* (Child's Reader) magazine. The writer did not attach much importance to this short story and was even amazed by its great success with readers of all ages. Later, the short story was included in a collection of the writer's best "Sea Stories". Fortune favoured "Maximka" so that nowadays the short story is still widely popular and gets frequent reprints both as part of a collection of works and as a separate work in the *Secondary School Reader* series. The historical setting of "Maximka" has similarities with "Round the World on the *Vulture*". The timeless appeal of this short story comes not only from its intriguing plot and vivid portrayals of the characters but also from the noble message of the story in which the writer teaches the lesson of tolerance towards people of a different race, colour and creed. As the sailor Luchkin says to his shipmates who offer a seat by their side in a friendly way at mealtime to the "unchristened pagan coloured boy", "God treats all people as equals [...] Everyone needs bread to eat [...]" (24).

One morning the Russian war clipper *Zabiyaka* is moving at high speed across the Atlantic, when a lookout notices the wreckage of a mast with a person on it. The captain sends a boat with sailors and an officer to rescue the drowning person, and to their amazement, it is a thin African boy aged 10–11. The boy recovers quickly and is given the nickname "Maximka" after St. Maxim, whose religious festival fell on the day of his rescue. An interpreter helps to reveal the boy's life story: he was an orphan whom the captain of an American ship had bought in Mozambique a year before, and had been severely beaten by his master for any fault. The American ship had been bound from Senegal to Rio with African slaves on board, when it was hit by another one and sank. The boy spent nearly two days on the mast awaiting a horrifying death when he was miraculously saved by the Russian sailors.

The writer adds vivid touches to describe people of different cultures who happened to be on board the ship due to the emergency. Thus, the Russian sailors are taken aback by the boy's frustration when offered a seat at the dining table with white people. He had been accustomed to other ways on the American ship, such as eating unseen in a hiding place. When a Russian sailor brings him a bowl full of hot *shi* (traditional soup), the boy cannot make himself touch the food although he was very hungry, and it is not until the old ship carpenter Zakharych caresses Maximka's curly hair and touches his lips with his own spoon that the boy overcomes his fear.

Staniukovich vividly depicts his time in "Maximka" as well as in all his sea travel prose. As a writer he witnessed all the most significant historic events both in Russia and in remote countries. It was then that in Russia Emperor Alexander II had just abolished serfdom (1861), a new order to ban corporal punishment for sailors was underway, with the American states torn by the bloodshed of the Civil War which turned into a fight against the slave trade and the abolition of slavery there. This problem concerns the Russian clipper sailors who had first-hand experience of slavery, serfdom and beating. Feeling resentment caused by the severe ill-treatment of the African boy by his master, the captain of the American ship, they naïvely think that

African slaves were similar to Russian serfs: “Some Americans want their African slaves to be free, whereas others cannot accept it. They are those who have African slaves as serfs [...] Yet they say that some Americans stand up for their African slaves and they will take over!, said a young sailor named Artiushka with pleasure” (Staniukovich 2015, 15).

Ivan Luchkin, known to be one of the best sailors on the ship, is a drunkard when ashore, but caring for the African boy gives his life meaning. Likewise, Maximka refuses to leave him during a stop at the Cape of Good Hope. The captain agrees to the sailors’ pledge to keep the boy on the ship as a young sailor boy, and he is formally baptized with the name of Maxim. His last name became Zabiyaikin after the name of the clipper. When after three years the Russian clipper returns to Saint Petersburg, the captain arranges for the boy, now fluent in Russian, to attend a medical school, and Luchkin stays in Saint Petersburg to remain close to him.

The analysis of the sea voyage literature by both Goncharov and Staniukovich proves that there are two distinct dimensions to the narratives. The first dimension is concerned with the portrayals of remote countries and cultures, as well as images of local people per se. Alternately, the second dimension builds upon the first one and raises a number of philosophical issues, such as the eternal fight between good and evil, the value of human life, human dignity, justice and social fairness, equality and non-discrimination, one’s responsibility towards those around and society at large, and the eventual triumph of the good. All these features bear the trace of classic Russian literature.

## CONCLUSION

Any narrative of a sea voyage is sure to have two features: a replica of the motherland on board, and the rest outside – a vast endless sea and foreign lands. The similarities include the following features: the given literary works are based on personal experiences of both authors, the plot is concerned with a round-the-world sea voyage of the same time span (three years) and route (from Russia through the Baltic Sea around Europe, Africa and Asia), as well as almost the same sequence of stops on the way. Besides, both authors and their respective characters display an ardent desire to get an insight into the remote lands, their cultures and outlooks, establish contacts with their people and learn more about their respective lives and mindsets. Additionally, those portrayals prove to be vivid, rich in colourful details and true-to-life observations in which the remote countries are compared to Russia. Furthermore, the portrayed images are indicative of a sympathetic attitude to the locals along with good-natured humour. Finally, both the life of Vladimir Ashanin on the ship, which constitutes the main storyline in Staniukovich’s narrative, and Goncharov’s references to his personal experiences while travelling are actually a way of telling the reader about a variety of other problems, images of remote countries included.

Alternately, Konstantin Staniukovich’s and Ivan Goncharov’s works contain respective differences. To begin with, there is a genre difference – Goncharov’s almost documentary travelogue versus Staniukovich’s fictional stories. Secondly, while Staniukovich is a career Navy officer highly knowledgeable about the seafaring routine

as the son of a Navy admiral, Goncharov is merely a passenger on board a ship, the secretary to the head of a diplomatic mission, unaware of the intricacies of the sea trade. Thirdly, there is a difference in the two authors' respective outlooks. Whereas Goncharov has a solid Eurocentric stance shared by the majority of the mid-19th century Russian intelligentsia, Staniukovich represents a new generation. He is a proponent of reforms and the abolition of serfdom in Russia, strongly opposed to corporal punishments of lower rank sailors and the oppressed. Fourthly, the main character in Goncharov's travelogue is the author himself, a middle-aged man of a conservative outlook, while Staniukovich's main character is Vladimir Ashanin, the author's alter ego and an embodiment of the new liberally-minded generation.

This accounts for the differences in the portrayals of remote countries and their people: Goncharov hails the progress brought over to pristine remote countries by advanced colonizers, but Staniukovich deeply sympathizes with the oppressed locals, whose hard labor contributes to the prosperity of overseas colonizers. All in all, the analyzed sea voyage stories by Staniukovich ("Round the World on the *Vulture*" and "Maximka") and Goncharov's *Frigate Pallada* are valuable literary records of culture and history which have not lost their relevance even today.

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## Images of remote countries in Russian classical sea voyage literature

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Russian sea voyage literature. 19th century. Round-the-world voyages. Ivan Goncharov. Konstantin Staniukovich.

The article deals with the portrayals of remote countries and indigenous peoples in the sea voyage narratives by Ivan Goncharov and Konstantin Staniukovich, renowned Russian writers of the 19th century. The research is based on their literary works which describe the round-the-world voyages of their respective characters, their numerous experiences in remote lands, their encounters with new cultures and peoples. The article analyzes Goncharov's famous sea voyage travelogue – *Frigate Pallada* and Staniukovich's stories "Round the World on the *Vulture*" and his short story "Maximka". The analysis of the given literary works is preceded by a brief note about the writers, followed by the conclusion which reveals a number of similarities and differences of the narratives.

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