

Chapter 1

Introduction: Pushkin and Romance Literature

The Context and the Issues

Alexander Pushkin's novel *The Captains Daughter* is a comprehensive study of fortitude and romance in times of predicament. With the dominant theme 'never give up' no matter what harsh situation it is, the novel beautifully blends romance, fortitude, duty and war. The major characters namely, Pyotr and Maria go ahead with their romance, however, difficult the situation they undergo. They have been able to avert any unpleasant, dangerous events and situations using their confidence, perseverance, patience and courage. Most importantly, the fortitude they show in their journey of love making process proves to be the most powerful weapon to fight calamities.

The novel is mainly a story of a young boy's journey to romance and duty. Pyotr Andreich Grinyov, also spelled as 'Peter', is the protagonist in the novel. His father sends him to Orenburg to join the military with servant, Savelich. On their way, they are rescued by a wayfarer from a blizzard; he presents his hare-skin jacket to this savior. Pyotr reports to the general in command in Orenburg and is immediately sent to the Belogorsk Fortress Garrison, where he meets Captain's wife Vasilisa Yegorovna, a vigorous and determined woman and a malicious Alexey Shvabrin. Shvabrin is a soldier in Fortress Belogork and co-worker of Pyotr. Meanwhile, Pyotr also becomes acquainted with Captain Mironov's daughter, Maria Ivanovna (also called Masha) and falls in love with her. She is a beautiful and naive girl, who has a stereotypical Russian nature devoted to love and familial interests.

An obstacle occurs on his way. Pyotr has an unanticipated squabble with Shvabrin, who made offensive remarks over a love poem written for Maria. They

fight their duel, but are interrupted by Vasilisa. Woefully, in the next day duel Pyotr gets wounded and lies unconscious; Shvabrin is jailed. Pyotr asks Maria to marry him. In his dismay, his father writes to say that he is upset about the duel for a girl.

Later, Pyotr finds that Maria is concealed by Akulina Pamfilovna, a priest's wife. Pugachov acknowledges Pyotr's identity and invites Pyotr to join the army; however, Pyotr rejects. Pyotr and his servant are given safe conduct, transport and clothing for his return to Orenburg. Several days later the Cossacks attacked Orenburg. The General's refusal for support to save Maria makes Pyotr start off for Belogorsk. Pyotr is seized and taken to court. He persuades Pugachov to give Maria safe conduct and return to Orenburg. On the way back, Captain Zurin convinces Pyotr to send Maria to his family under protection, while he stays with the troops. The blockade of Orenburg is finally lifted. Incarcerated Maria and his family are rescued by Zurin; Pyotr joins him. Unfortunately, he is accused of spying for Pugachov. He is sentenced to exile in Siberia for the rest of his life. Maria, however, is not the one to let matters stand, she travels to St. Petersburg and visits the Court in Tsarskoye Selo; where, she meets a lady in a park, who affirms she can present her appeal to the Empress. Pyotr is pardoned and eventually, he marries Captain's daughter, Maria.

The novel achieved immense success catering emotional entertainment and intellectuality in the contemporary turbulent Russian society. The novel became so popular that two American authors, namely Robert Chandler and Elizabeth Chandler, translated it into English, and it received great appreciation from novel readers.

This is the first novel in Russian literature that has successfully blended the coherent and exhaustive analysis of contemporary romance with the historical turbulences in Russia at the end of the eighteenth century. It is a historical fiction blended with romance between the major characters, and the main purpose of this

research is to find eternal love in-between two characters even in a cruel moment of time.

The novel is all about the time of evil and love, deceit and honesty and hatred and generosity. The author presents a flawless love sprouted and enrooted within the two lovers. The narrator describes the emotion and inner world: imagination, beauty, and nature, idealization of lady, love and duty. Pushkin portrays the characters' rationalism, hardship, tolerance, confidence and fight for love in his novel. The present study centers on honesty, courage, determination, dutifulness and perseverance, which make love permanent even the worst calamity surrounds them. Through some vital characters, the sole purpose of this research is to explore romance and fortitude in this research.

The story develops among determination of starting a career, ambition of parents to be fulfilled and job to get good promotion. Likewise, true love and its sustainability, struggle to save the country, war between rebellions and innocent denizens, antagonist's plot against protagonist's love, and treachery to weave a web of wrongs are also the ingredients of the story.

The research entails the elements of love with the celebration of imagination, nature, beauty, rationalism, social reunion and sublime, but the present research is an attempt to find solutions to the following problems:

- i. What turbulence do the lovers undergo?
- ii. Why is their lovemaking process exceptional?
- iii. How do they display fortitude?

The study presumes that honesty, courage, determination, dutifulness and perseverance make love permanent by overcoming all types of tribulations.

Besides exploring romantic sensibilities in times of turbulences, the research aims to:

- i. Describe the predicament they face in their lovemaking process.
- ii. To explore the events and factors those make their lovemaking process unique.
- iii. To explain the way they show fearlessness, patience and readiness to fall for each other.

Pyotr's and Maria's lives have gone through different sets of situations: ups and downs. From the beginning of the chapter to the end, many plights entangle them. The duel between Shvabrin and Pyotr, Pyotr's injury, Belogorsk siege, abduction and captivity of Maria and her family, Shvabrin treacherous plot to forcefully marry her and Pyotr's parents' refutation to accept her as their bride are the major obstacles on their way. However, the research shows that, despite all the miseries, hindrances and obstructions, the two romantic lovers are united.

Literature Review

Among other Russian writers, Alexander Pushkin is the one who secured his place in the history of Russian and world of English Literature. He is one of the successful novelists who produced dozens of works of arts. He is regarded as a powerful poet. His works have been highly praised as well as criticized. Out of all his novels, *The Captain's Daughter* is reviewed by Irina Anisimova in the light of familial relationship including the relations of Pyotr with Maria and the uprising for the identity of the rebels:

The most remarkable aspect of the dream is that, despite Petr's apprehension, he is still favored by the peasant, in the same way that he would later be favored by Pugachev. Even though the terrifying peasant harms others, he remains kind and warm-hearted to Petr. Both in the dream and in the actual events of the novel, Petr manages to remain close to Pugachev without

betraying his allegiances Pugachev's importance as a symbolic father does not disappear after his execution, since the protagonist finds it necessary to preserve Pugachev's paternal role in his account. (173)

It also illustrates that the villain, Pugachov, who is wildly slaughtering people is quite decent to the lover boy and a responsible soldier of his country. The ties between these two controversial characters always seem intact. The relationship between the patriotic boy and the rebel displays the association between nobleman and peasant of contemporary Russian society. Though, the savage is not against the lovers' choices to reunite.

Anisimova further portrays the connection of Pugachov, Pyotr, Masha, and Empress; she also caters the paternal and maternal aspect of Pugachov and Empress:

Thus, in Pushkin's novel, the national family is created through Maria and Petr's mediation between the unlikely symbolic family figures of Catherine and Pugachev. There is an important difference between Pushkin's use of family metaphors in *The Captain's Daughter* and the examples Anderson draws from nineteenth-century American novels: Anderson emphasizes the interracial fraternal relationships that often appear in these works.⁸⁵ In contrast, *The Captain's Daughter* valorises vertical/parental and not horizontal/fraternal relationships between its characters Petr could not have fraternal relationships with peasants, since his economic and social position was defined in terms of their subjugation. (174)

Anisimova uses the metaphors; the national family which actually implies the Empress and Pugachov. She praises the fraternal relationship with the two quite opposite characters.

In the extract below, Anisimova views that initial narrative strategy disappears

because of some unexpected disputes between fraternal characters. She also talks about the proxy parents, the love between the two main characters, Peter and Maria despite the hardships of the scenario, and external and internal societal problems:

In *The Captain's Daughter*, the primary narrative strategy is to diminish the impact of violence by emphasizing personal relationships. The novel uses familial metaphors, presenting such unlikely figures as the leader of the uprising, Pugachev, and the empress, Catherine the Great, as proxy parents to the novel's protagonists, Petr Grinev and his future wife, Masha Mironova. Despite their problematic historical roles, Catherine II and Pugachev act as true benefactors to Maria and Petr, thereby establishing generational and historical continuity in Russian history. . . . Thus, the novel's protagonist, and possibly the author himself, can neither fully identify with the community of the people, nor with the imperial state. (175)

It focuses on familial relationships rather than the unstable circumstances around to reduce the intensity of the violence. The Empress becomes the real supporter for those two poor characters who suffered from the harsh situation regarding their love.

Anisimova further evaluates the novel through the cultural and formalist point of view and points out that the work is also a reflection of ethnic division on the basis of different groups and linguistic varieties. Anisimova does not halt to go further with another issue of class struggle between the peasants and the nobles:

In *The Captain's Daughter*, Pushkin approaches social and ethnic divisions using the medium of the historical novel. For Benedict Anderson, the novel is a quintessentially nationalist genre, and Pushkin's preoccupations in *The Captain's Daughter* work to illustrate this point. Even if the readership of this work was limited to the upper classes of the 1830s, the novel itself featured

different social groups. This social diversity was apparent on both the narrative and linguistic levels: the author attempts to include “a broader sampling of popular verbal expression” than he had in earlier works. However, this linguistic and social diversity clashes with the novel’s focus on extreme violence between the peasants and nobles. As noted by scholars, an important aspect of *The Captain’s Daughter* is its representation and interpretation of violence. (162)

Anisimova most probably tries to show the correspondences between the then social disparity and the class struggle due to ethnic division, linguistic variation and economic inequality.

The next review is by Paul Debreczeny. He expresses his view on the everyday life character, a romantic soldier and his duty towards the nation: “All romantic notions about the gallant life of a young officer are dashed against the mundane details of everyday life. Pushkin manages to construct a story that is not only full of humor, but is also infused with affection for the simple characters” (17). The entire novel does not focus on one aspect such as, neither merely humor nor valor rather it is mingled with the identity of the general character to the major ones.

Debreczeny talks about the special plot structure that Pushkin has employed in the novel. Development of the plot includes Pyotr’s journey, acquaintance with the Captain’s family, love struggles and sufferings of Pyotr and Maria:

Frustrated expectations, as they accumulate, strike us more and more as the basic technique of plot development. Grinyov falls in love with Masha, and prepares to fight a duel over her with Shvabrin, a St Petersburg rake sent to the remote fort in punishment for a previous duel. Tensions rise, but Vasilisa Yegorovna gets wind of the two young officers’ plan, has them arrested and

orders her maid to lock away their swords in the cubby hole Pugachov decides to return the favour and lets Grinyov go. (17)

The emotional characters are ever ready to fight for their eternal love. Despite the rising tension given by the malicious character, Shvabrin, to separate them and force Maria to marry him; both the romantic lovers are still not giving up.

Luba Golburt reviews a brief cause, which leads Pushkin to write a historical novel regarding love as well as rebellion. Golburt expresses Pushkin as a romantic writer to advance an argument, one more contentious than stating the same central literary figures of the romantic period:

Generations of critics—starting, shortly after Pushkin’s death, with the leading light of nineteenth-century Russian literary canon discussions, Vissarion Belinskii (1811-48)¹—narrated Pushkin’s career as a matter of shedding the trappings of Romantic (primarily Byronic) authorship and gradually yet deliberately progressing towards Realist representation.² If the former account sees Pushkin departing from some loosely denied Romantic practice, or ‘overcoming’ Romanticism, the latter, in fact, outlines a scenario of his ‘becoming’ a Romantic. (512-513)

Pushkin became the centre of attraction, who enlightened the Russian literature during the nineteenth century contributing many masterpieces of literary representation as well as various genres and becoming the first national poet.

Subsequently, Erik Wright viewed in his book review on *The Captain's Daughter* that the repercussion of the meeting with Catherine the Great may end up in negativity. However she strengthens her determination to advocate in favor of her beloved Pyotr to release him from the custody. The reason is entire Russia that is in the brink of class divisions and internal conflicts:

The elderly serf Savelyich scolds and fusses over young nobleman Pyotr Andreyich, but he is clearly obligated to follow Pyotr's orders. Non-Russians living in the Province of Orenburg are described as "half-savages" who must be kept in submission by the government (Pushkin 47). Marya Ivanovna is both terrified and awed by The Empress, who has absolute power to grant pardon to her beloved Pyotr Andreyich. Alexander Pushkin's *The Captain's Daughter* is filled with examples of the class divisions that existed in Russia in the late 1700s. These divisions, as well as the unfair treatment of underclass and minorities, led to tensions within Russia which resulted in numerous uprisings and rebellions. (162)

Wright also contrasts the difference between savage and the half savage. The Empress who is with the vision of expansionism petrifies the female protagonist.

Overall, different writers have distinct views in *The Captain's Daughter*. The extracts are taken from reliable sources. Writers have their distinctive analyses in various issues related to this novel. Hence, nobody has any discussion about the romance and fortitude. The issues which are raised and solved in this novel are literally significant.

Organization of the Study

The thesis is divided into three chapters. The first chapter is the introductory part of the thesis. This chapter contains a brief introduction of the topic and the plot summary of *The Captain's Daughter*. The journey of a young man from Simbirsk to Orenburg to Belogorsk Fortress and later to the Battle field and finally to the court is precisely summarized. Besides, there are issues problems illustrated and questions rose in connection with the romantic love between the characters: Peter and Maria. The chapter also includes a discussion of the approach for textual analysis. Literature

Review has also found space in this chapter. Different critical appraisals by various scholars are given with brief commentaries.

Subsequent chapter contains a discussion on fortitude, romance and romantic features with some extractions from reliable sources to justify the claim. Additionally, romantic sensibilities are explained with the reference to the book used for this thesis writing. The final chapter consists of the conclusion, which summaries the main points of the whole thesis.

Chapter 2

Love, Romance and Fortitude in Pushkin's *The Captain's Daughter*

Romance and Romantic Features

In this novel when we talk about romance and fortitude a lot of romantic sensibilities are found to be working in their process. Because of that it is significant to briefing and discusses the features of romanticism.

Romanticism is the historical movement of all times. Unlike others, it is not war or peace of technology or a political event; actually it refers to the new set of ideas. It is about mindsets and feelings. It began in Western Europe in the 18th Century in the work of artists, poets and the philosophers. Subsequently, it spread all over the world changing how millions of people looked at nature, children, love, sex, money and work. We are all now more or less in some aspects of our sensibilities.

Since around 1750, the concept of love has been different; romanticism, a literary movement, that has brought this change. The movement emerged as an ideology in Europe in the Mid-eighteenth century. It easily entered the minds of poets, artists and philosophers, and it has now conquered the world, powerfully. The impact of the movement has been so powerful that it has changed the way we think, we look at the world outside and the way we read and interpret literature.

Romanticism in a broader sense was a movement encompassing artistic, literary, musical, and intellectual movement with radical changes in the late eighteenth century in Europe. In about eighty years, the movement covered most areas of the globe. Glorification of beauty, love for nature, emphasis on emotion, focus on imagination and individualism, priority on medieval rather than classical were the salient features of romanticism. The movement also followed the principles of expressionism, pantheism and hedonism. It was partly a reaction to the components of

modernity like the industrial revolution, the aristocratic practices, social and political norms of the enlightenment era, and the scientific rationalization of nature. It also had a significant influence on politics.

Samuel Coleridge, William Wordsworth, Alexander Pope, Samuel Johnson, Jonathan Swift, Thomas Gray, Jane Austin, John Keats, Friedrich Nietzsche, William Blake, Lord Byron and Alexander Pushkin were the prominent authors and philosophers in the era.

William Wordsworth expressed his love for the outer-appearance of nature, like colors, beauty, form, etc. In “My Heart Leaps up,” the poet glorifies how the phenomenal physical beauty of nature hypnotizes and tempts to surrender his soul to nature.

My heart leaps when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old,

Or let me die!

The Child is father of the Man;

And I could wish my days to be

Bound each to each by natural piety. (Abrams 187)

Romantic literature also explores the theme of aesthetic beauty, not just of nature but of people as well. This was especially true with descriptions of female beauty. Writers praised women of the romantic era for their natural loveliness, rather than anything artificial or constrained. We do not find only beauty being glorified, but heaven and from past through future. In romanticism, emotion is much more powerful than

rational thought.

In literature the word 'romance' is defined differently in different times and meanings. In the past, it was used to refer to a chivalric poem of the later Middle Ages. In the Renaissance, it was also used for Renaissance court fiction in prose or verse. Later it became as popular as any work of fiction. Some of Shakespeare's late plays, nineteenth century tradition of American novels and contemporary, highly conventionalized mass-market novels read by women were also identified as romance. It is also used for a love affair or story, a fanciful, erotic, or sentimental enhancement of any situation or event and a supergenre containing all fictional forms and figures corresponding with the human imagination. In this thesis, the term has been used to mean a love affair, a fanciful erotic or sentimental enhancement of any situation or event.

In France, romance refers to verse narrative. In the early nineteenth century, Italian and Spanish used it for the meaning 'passionate' and 'adventurous'. It could also imply both 'love affair' and 'idealistic quality'. Romance or romantic love is an emotional feeling, strong attraction and love between two persons. It is also the force and idealization of a relationship in love, and is loaded with a distinct virtue and beauty relationship, which cancel the unwanted factors that interfere. In certain cases, romance could even be just passed down as a normal friendship. Historically, the term 'romance' originates with the medieval ideal of chivalry as set out in the literature of chivalric romance.

Christine S. Lee talks about the fluidity of the meaning of the term 'romance': "From a word for heroic fiction (with its focus on male martial exploits), "romance" transforms into the name of a supergenre: a literature of imagination and fancy, devoted not to war but to love. We still feel the effects of this remarkable semantic

shift” (306). Basically the term romance was not used to refer to romantic love affairs when it was first used in literature. But in course of its wide use in different literary genres, it has changed its meaning, and in its modern use, it refers to love affair.

Referring to Huet and Nicolas, Lee further comments on the extensive modern application of the term that she thinks is a degraded use of it. She asserts:

What has become for us a casual, every day association – romance equals love – was in Huet’s time the fuel for a full-scale culture war. To Huet’s contemporary (and bitter enemy) Nicolas Boileau, the modern *roman* was nothing but a deformation of a classic epic. No longer concerned with the great deeds of kings and heroes, it had become a genre full of sentimental ladies, effeminate gallants, and (even worse) frivolous bourgeois whose entire lives revolved around amorous intrigue and affairs of the heart. (308-9)

Lee’s comment on the term as “deformation of the classic epic” will not be accepted by all the scholars because linguistic theories accept that the semantic features of any term subject to a shift depending on the context. Romance that was confined only to literary genres can be and has been used as a romantic love affair.

Irving Singer first defined ‘romance’ based on four terms: *Eros*, meaning the search for beauty; *Philia*, the feelings of affection in close friendships, *Nomos*, the submission of and obedience to higher or divine powers, and *Agape*, the bestowal of love and affection for the divine powers.

Fortitude in Romance

Fortitude is a human virtue that controls and directs our emotional or physical response to dangers, obstacles and other unpleasant situations. The term is much discussed in Christian theology. However, it can be applied in all respects of human life. Most often, fortitude is related to the battlefield, where the people involved in the

battle have to decide what is good and what bad.

Josef Pieper points out four cardinal virtues: prudence, justice, fortitude and temperance. Of these virtues, Fortitude is more relevant to the present study, so a brief discussion is presented here.

Fortitude in general sense is the courage, bravery in pain or adversity. But Pieper elaborates its definition including its four features:

- i. Readiness to Fall in Battle,
- ii. Fortitude Must Not Trust itself,
- iii. Endurance and Attack,
- iv. Vital, Moral, Mystic Fortitude (vii).

Of these features, the first, that is, “Readiness to Fall in Battle”, and the third, that is, “Endurance and Attack” are more connected to the issues in this study.

According to Pieper, Readiness to Fall in Battle refers to our preparedness to suffer injury and pain. To quote his words, “FORTITUDE presupposes vulnerability; without vulnerability there is no possibility of fortitude. An angel cannot be brave, because he is not vulnerable. To be brave actually means to be able to suffer injury. Because man is by nature vulnerable, he can be brave” (117). A timid man cannot have the virtue of fortitude. The knowledge of fortitude encourages a person to face the danger if need be. In *The Captain’s Daughter*, for example, Pyotr is ready to go for duel. It means that he accepts the suffering, so he has got this virtue of fortitude.

Vulnerability ranges from very simple scratch to the serious gash leading even to death. Pieper’s definition of injury also indicates the same idea, that is, scratch to even the death. It means that if a person has real fortitude, he/she does not fear death, either. He further clarifies deeper meaning of fortitude and adds:

The ultimate injury, the deepest injury, is death. And even those injuries which

are not fatal are prefigurations of death; this extreme violation, this final negation, is reflected and effective in every lesser injury.

Thus, all fortitude has reference to death. All fortitude stands in the presence of death. Fortitude is basically readiness to die or, more accurately, readiness to fall, to die, in battle.

Every injury to the natural being is fatal in its intention. Thus every courageous action has as its deepest root the readiness to die, even though, viewed from without, it may appear entirely free from any thought of death.

Fortitude that does not reach down into the depths of the willingness to die is spoiled at its root and devoid of effective power. (17)

Pieper's explanation is straightforward. When we are ready to fall, there is the real fortitude. Someone who fears losing himself/herself does not deserve this virtue of fortitude. In other words, a courageous man deserves fortitude.

William Sanders speaks about the real nature of *Fermitas Animae* and it is necessary for the virtue of fortitude, which somehow can be connected with the situation of two characters in *The Captain's Daughter*; Pyotr and Maria. This study has developed the theme of love and romance where the amalgamation of fortitude is also illustrated via characters duo. To illustrate this:

First the notion of difficulty should come under closer scrutiny. What is important here is the subject, the brave man, must perceive the difficult object precisely as difficult. Thus, a man might, from the exterior, seem to be brave in meeting objective difficulties, whereas in actual he may not be acting bravely at all. He may, for example, be totally or partially ignorant of the danger's gravity. He may have undergone this difficulty so many times before that it no longer seems difficult to him.... it is of the utmost importance, then,

to discuss the passions involved in an act of fortitude (6-7).

According to St. Thomas, fortitude invokes some feelings and the very passion, which impacts the rational good. So, instead of quick action, one should get directed by *firmitas animae*. It also clarifies the significance of passions to discuss in an action of fortitude.

While talking about fortitude, fear and boldness often find special space. These two passions go side by side though they are in binary opposition semantically. In fortitude, these two aspects of life are complementary one exists only in the presence of another: “Thus the two principal passions involved in fortitude are fear and boldness. These are the passions which must be brought under the control of reason and participate in reason is the will to be free to choose and follow the rational good . . . explanation of the dynamic of these two passions is necessary (Sanders 8-9). To maintain the level of fortitude, these passions are to be controlled in a reasonable way. Only boldness without the foresight of danger is the way to great peril. Likewise, overcoming fear is timidity, failure in life and virtue, which is just opposite to fortitude.

St. Thomas describes two principles of passion incorporated in fortitude, which are fear and boldness. Metaphorically, in this study these two elements describe the nature of Pyotr and Maria as fear and boldness respectively. The former implies Pyotr’s nature regarding the relation with Maria, that is, reasonable fear thinking the possible loss of love. He is preoccupied with the very fear wherever he goes, such as at home, at work or in the prison. However, Maria presents herself as a bold character who collects all the strength and sets journey to court in Petersburg ignoring the suggestions given by her parents not to visit the court. Nonetheless, her boldness is with her farsightedness, considering all the possible consequences. She uses this

fortitude to fortify her intuition, will to release her lover and she has made it.

Additionally, other two characters, Captain Mironov and Vasilisa (Captain's wife), can be compared with fear and boldness associated with fortitude. As in the novel, Mironov is passive and docile at home and stay under the shadow of wife. Also gets panicked and scared when the Fortress got attacked by rebels. Vasilisa displays courage. She commands the new recruits, their affairs including the household matters and she confronts the rebel leader showing her fearless attitude and is killed defending her husband, which shows fortitude of love is contained in her.

Fortitude is the plight in which some stumble upon with the thought of getting better reason behind. Though, one cannot lose complete hope because something is clinging in the horizon, Pyotr's restlessness about the captivated love (Masha) is the indication that he is overcome by fear, but the fear is not illogical, because it is possible anything can happen to her. Hope of life eventually yields energy, and then reasonable boldness counters even the harshest condition. Nevertheless, there is also a chance of fear to remain.

Pushkin's *The Captain's Daughter* as Romance Literature

The Captain's Daughter is one of Pushkin's masterpieces. The novel is a good example of Russian romance as well as of English literature after its translation. The novel deals with the theme of romance and fortitude, which are totally different sides of life. Pushkin is endeavoring to show a romance between two characters who are really affectionate of each other, regardless how hard, unfavorable and gruesome the situation is. In this novel, romance is guided by impetuosity and duty by social dignity. However, the author beautifully presents the amalgamation of impulsiveness and practicality in the novel.

In the harsh weather, Pyotr and his servant Savelich struggle in the blizzard on

the way to Orenburg and are helped by a stranger. He meets the Captain Mironov and his wife Vasilisa Yegorovna. He is acquainted with the Captain's entire family members and meets Maria Ivanovna, the Captain's daughter. He is impressed by the way she appears before him. He finds her credulity and simplicity even more impressive. He is fascinated. Her naivety is well reflected from this description:

Just then a young woman came in the room. She looked about eighteen and she had a round rosy face: her light brown hair was combed smoothly back behind her ears, which were very pink. At first I was not especially taken with her. But I was seeing her with prejudiced eyes; Shvabrin had spoken of Maria, the captain's daughter, as a complete simpleton. (27)

At the first sight, he gets mesmerized with the eternal beauty of the girl. He notices each detail in her appearance. His liking for her beauty is a reflection of his romantic point of view.

After their first meeting, the young man dreams a lot. He falls in love with the girl at the first glance. Their relationship reaches the point of getting married. The Captain's wife talks about Maria and expresses their inability to give dowry to Maria, and she fears in case she remains unmarried because of dowry: "Our only sorrow is Maria: the girl should be marrying by now, but what does she have for a dowry? A fine-tooth comb, a besom broom and a three-kopek coin (God forgive me!) so she can go to the bathhouse. All well if a good man comes her way, but otherwise she'll remain an old maid till kingdom come" (27). The introductory scene altered into a shyness and sadness, when Maria blushes with the tear drops from her eyes overhearing the talk.

Once Pyotr is familiar with Maria, he begins reading literature books, starts writing love poem for her and becomes a sort of romantic poet; he expresses his

feeling through paper and pen. “Shvabrin owned a number of French books. I began reading them, and I developed an interest in literature. In the mornings I would read, do exercises in translation, and occasionally even compose verses” (29-30). Once he falls in love, he starts reading literature, most probably, to take the full relish of his love affair.

In the military camp, Pyotr gets acquainted with his fellow soldier, Shvabrin, a malicious foul character in this story. Pyotr, in this situation, starts reading the stack of books from Shvabrin’s book collections; he is interested in the production of artistic and literary creations. Pyotr started to be more romantic with his literary studies and creates a love poem, in which he communicates his inner feelings towards the gorgeous lass he has ever met in his life:

From lovely Maria I must flee,
 No thought of love dare I confess,
 For never may my heart be free
 While I look on her loveliness (30-31)

He has composed a 12-line descriptive poem for Maria, the impact of her mesmerizing beauty. Now and then, the breeze of love quakes him to approach and express the hidden feeling and excitements; however, he does not dare to express his feelings. Maria’s infatuation has preoccupied his mind; every single day and night he starts thinking about her; as if he is hit by a cupid's arrow with the name of Maria and succumbs to her enigmatic charm.

Although Pyotr and Shvabrin are friends, the latter is jealous of the former regarding the affair with Maria. Shvabrin is not pleasant to Pyotr’s love affair with Maria, as Shvabrin also wanted to woo this girl, but she had turned his proposal down outright, so he is looking for a means to break them up.

When Shvabrin reads Pyotr's poem about Maria, he analyses it negatively; he infuriates Pyotr who calls him a scoundrel. This antagonism between the two results in the duel fighting to resolve the conflict and protect their honor. During that time, duel was actually the choice of the aristocracy. The armed fight within the fellow soldiers actually has no real meaning or purpose; it is just an emotional instability in Shvabrin, who challenges the other with the duel, and Pyotr also readily accepts the challenge. The definition of romance by Scholes et al. fits at this stage of the novel: "Romance, by analogy, offers us an intensified but not completely idealized vision of human excellence. The heroes of romance, for example, are typically shown in conflict with characters representing aspects of human imperfection or depravity" (791). Here, he proves himself as a man with a high level of fortitude because he has shown two of the most relevant features of fortitude here, that is, "Readiness to Fall in Battle" and "Endurance and Attack" (Pieper vii). However, Pyotr is badly wounded as a human being. As Pieper says vulnerability is an essential feature of fortitude (117).

Pyotr is wounded in the duel and falls in bed. It badly hurts Maria. She does not hold back to look after him. Her care for his is thus reflected in Pyotr's words:

When I awoke I called Savelich, but Maria Ivanovna had taken his place; I was greeted by her angelic voice. I know no words for the feeling of sweetness that came over me. I seized her hand and pressed it against my face, bathing it in tears of love. Maria did not withdraw her hand...and then her lips touched my cheek in a fresh ardent kiss. Fire ran through me. "Sweet, kind Maria Ivanovna," I said, "be my wife, agree to make me happy. (39)

The romance between Pyotr and Maria is well reflected in these lines. Pyotr lies in the bed wounded and unconscious. He is badly stabbed by Shvabrin, and is not in the state to move out of the bed for several days. Maria comes there, her voice melts his

heart and Pyotr bursts into the tears; they share the feelings and love each other.

Eventually, he expresses his unspoken feelings about her, proposes and lives happily ever after.

Being much dismayed with the news of the duel, Pyotr's father sends a letter of indignation, and it changed the whole situation in the love story. Later, Maria's ignoring nature is seen for him, which is actually for good, and this is another feature of fortitude. Pyotr is unknown about it, feels devastated and has a feeling the end of the euphoric world. However, some memories from the romance strike him back and give an exuberant and buoyant shock in him:

When Maria Ivanovna came in to supper, her face was pale and her eyes red from weeping. We ate in silence and rose from the table earlier than usual; each of us taking leave of the entire family, we returned to our quarters. But I deliberately left my sword behind; I had a feeling that I would find Maria alone when I went back for it. She met me in the doorway and handed it to me. "Farewell, Pyotr Andreich!" she said with tears in her eyes. . . . I kissed her fervently and walked quickly out of the room. (54-55)

The situation sounds as if the romance between them is about to end. It is difficult for us to imagine what is going inside them at this moment; however, Pyotr's kissing Maria indicates his request to her not to go away from him.

In a dining hall at night, Pyotr goes for supper and sees Maria is upset with a pale face. He wanted to have some words for her; however, he left the dining room deliberately leaving his sword behind so that Maria would come to him alone. Maria meets him and alerts; she is leaving for Orenburg for her safety. She has strongly wished to meet again if the lord has mercy upon them. She cries and says in any situation she's not going to stop praying for her love. They hug, kiss say goodbye and

walk away in their own directions.

Pyotr is seized by the militants and about to be hanged and killed. Meanwhile his servant, Savelich, throws himself to Pugachov's feet and pleads for Pyotr's release. Pyotr has to kiss for honor to Pugachov's hand to set him free from execution; but he denies to kiss the rebel leader's hand like a coward, rather he prefers dying with pride and honor as a fearless soldier. This quality of the protagonist carries another virtue of fortitude:

Every injury to the natural being is fatal in its intention. Thus every courageous action has as its deepest root the readiness to die, even though, viewed from without, it may appear entirely free from any thought of death. Fortitude that does not reach down into the depths of the willingness to die is spoiled at its root and devoid of effective power.

Readiness proves itself in taking a risk, and the culminating point of fortitude is the witness of blood. The essential and the highest achievement of fortitude is martyrdom, and readiness "for martyrdom is the essential root of all Christian fortitude. (117-18)

If the reason supports our decision; if our decisions are not led by ill intention, and if the result brings about good results for human beings, surrendering to injustice is immoral; choice of death is our greatness and virtue. Readiness to die is not only bravery, but also a type of human virtue.

Pyotr is excused; however, he is not happy due to Maria's absence. The outburst of his emotions is reflected thus:

What troubling me most was my uncertainty about Maria Ivanovna's fate? Where was she? What had happened to her? Had she managed to hide? Was her hiding place safe? I went into the commandant's house It had been

laid waste. Chairs, tables, and chests had been broken up; crockery had been smashed; everything else pillaged. I ran up the little staircase to the upper floor and entered Maria Ivanovna's room for the first time. . . . I wept bitter, bitter tears and called out the name of my beloved. (63)

Pyotr has turbulences thundering in his heart, thinking about the situations, whereabouts and safety of her love. When Pyotr arrives in commandant's place, he sees everything is scattered, broken, smashed and ransacked. He searches for his poor beloved elsewhere. He cannot find her but sees her clothing spread and scattered everywhere; everything there in her room is damaged. He ponders about the virginal cell; he speculates her beloved is surrounded by rebels. He panics, frightens and wails pronouncing her name.

Huffing and puffing in search of his beloved, Pyotr feels as if he is worried and doomed. Eventually, he sees her in the captivity, badly treated by the servant of Shvabrin:

Akulina Pamfilovna met me with sad news. During the night Maria Ivanovna had developed a high fever; she was delirious. Akulina Pamfilovna led me into her room. I went quietly up to her bed. I was shocked at the change in her face. She did not recognize me. I stood there for a long time, paying no attention to Father Gerasim and his kind wife, who were, I think trying to comfort me. I was troubled by sombre thoughts. The plight of the poor orphan, alone and defenceless among angry rebels, filled me with horror; I was no less appalled by my own inability to help. (74)

The scenario there in the incarceration is really out of Pyotr's thought. Maria was tortured and kept there unprotected.

Later, Maria's father is hung dead, mother is killed and the dead body still on

the corner. Everywhere there are rebels with weapons and flags; they captured Fortress Belogorsk. After Pugachov's attack and triumphed over Captain's arm. He appoints Shvabrin as his new commandant. Now Maria is in Shvabrin's hand. It is unfortunate and a heartache for Pyotr. "Time passed. I received no letters from Belogorsk. Every road was blocked. Separation from Maria Ivanovna felt more and more painful. Knowing nothing about her fate was a constant torment" (79). The agony caused by the separation created a very painful condition to Pyotr.

Pyotr is deployed in Orenburg, people suffering in there and militants block all the roads. He seems to have a keen desire to visit and know what the situation in Fort Belogorsk is. Especially he is especially concerned about his beloved and her safety.

Maria writes a letter to Pyotr to confirm the harsh situation, and the force of foul character won't be able to change her mind, determination and the eternal love she has for him. Maximich, a well-built young Cossack sergeant, who often meets Pyotr, promises Palasha that he would surely deliver Maria's letter to him:

It was God's will to deprive me at once of both father and mother; I have no relative or protector left in this world. I turn to you, knowing that you wish me well and that you are always ready to be of help to people. I pray God that somehow this letter may reach you. Maximich has promised to deliver it.

Maximich has also told Palasha that he often catches sight of you in the distance, riding out on sorties, and that you take not the least care of yourself and give no thought to those who pray to God for you with tears in their eyes .

. . . Poor orphan that I am, I remain obediently yours, Maria Mironova. (80)

Pyotr's instability and fluttering get pacified when he gets a letter written by Maria. She also complains and informs that Shvabrin, as a new commandant is threatening Father Gerasim to hand her over to him; also writes she is in her old house as

prisoner. Shvabrin forces her to marry him and torments her every day. She also warns that she would kill herself if she is forced to marry him. She also begs Pyotr to send some troops to rescue her.

Pyotr is really carried away by his emotion at Maria's expressions in the letter. "A strange thought entered my mind. Might it be that Providence, by leading me to Pugachov a second time, was granting me the very opportunity I needed? I resolved to seize this opportunity and without further reflection, I replied, "I was on my way to Fort Belogorsk to rescue an orphan who is being ill-treated there" (86-87). Pyotr is restless from the day he received a letter from Maria and came to know that Shvabrin is cruelly treating her.

Pyotr is on his way to the fortress to free her love; he is again detained by some rebels and taken to Pugachov. The Rebels' leader asks his purpose to come again. Pyotr was sure that it's divine intervention to grab the opportunity so he made a plan to gallop towards Fort Belogorsk. He replies saying that to protect and rescue her beloved captured, threatened and exploited by the commandant Shvabrin.

When Pyotr sees Pugachov for the second time and asks his wish to go to set Maria free from malicious Shvabrin, Pugachov asked him to ride along with him toward the fortress. Pyotr becomes light-hearted in nature as he expects to see his beloved again after long time and there is the reunion:

What I felt at that moment is not difficult to imagine. Within a few hours I would be seeing the woman I had thought lost to me forever. I tried to picture the moment of our reunion. I also thought about the man in whose hands my destiny lay and to whom, by a strange confluence of events, I had become so mysteriously bound. I recalled the wanton, bloodthirsty cruelty of this Cossack who had volunteered to rescue my beloved. . . . Or he might find out in some

other way what would become of Maria Ivanovna then? I shivered; my hair stood on end. (90-91)

Pyotr's head is filled with various thoughts over Pugachov's judgment and nature; the very antagonistic character is the one who helps him find and reunite his love. In contrary, Pyotr is living in the mendacity; telling the fake relation of Maria with the Akulina Pamfilovna. He is so frightened that if Pugachov knows about befool lies he won't spare either Pyotr or Maria. Pyotr is appalled that a malicious Shvabrin would speak the truth about it.

Pyotr sees her beloved in the worst condition: "One look and I nearly fainted. Maria Ivanovna—Pale, thin, and wild-haired—was sitting on the floor in a torn peasant dress. Before her stood a pitcher of water, with a hunk of bread placed on top of it. Seeing me, she trembled violently and cried out. What that did to me is more than I can say" (95). Later her captivity is revealed and when asked, Shvabrin becomes pale and starts trembling.

Pyotr visits his beloved for the second time and finds her in a state of agony:

IT WAS hard to believe that I had been so suddenly reunited with the girl I loved and about whom, only that morning, I had felt so deeply troubled; there were moments when I feared that all the events of the day might have been just a dream. Maria Ivanovna gazed abstractedly now at me, now at the road; it was as if she had not yet come back to herself. (101)

Pyotr sees his beloved after long time with the help of the rebels' leader. Pugachov frees Maria from the grasp of the treacherous Shvabrin.

On their way to Orenburg, Pyotr meets Zurin, his fellow soldier. Zurin advises him not to ride towards Orenburg; better join him to fight rebels and take over the fortress back. He also suggests Pyotr not to stick to the girl at the moment; this is all

nonsense. Pyotr is not convinced with his advice; later he realizes the advice of Zurin and decides to follow it:

“My dear friend,” I began, “dear Arkip Savelich, do not refuse me. You will be doing me a great kindness. I don’t need a servant here, and I should have no peace of mind were Maria Ivanovna to continue her journey without you. By serving her, you will be serving me too, for I am firmly resolved to marry her as soon as circumstances allow.” (104)

After the reunion, Pyotr asks the poor servant to do a last favor; take Maria away to the safe place, as he decided to join Zurin’s army and fight back against the rebels.

A duty of love is well performed by Pyotr now another duty is the call of the motherland and retaliation against the foes. Unfortunately, Pyotr is detained and taken to the tribunal in the name of spying for Pugachov and tagged as a traitor: “All through the journey I thought about the forthcoming interrogation and rehearsed my answers; I resolved to tell the tribunal the whole truth, considering this the simplest and surest way of exonerating myself” (108). Pyotr and Zurin decide to make a move to Fort Belogorsk and unfortunately at the same time a letter arrives written against Pyotr’s suspicious spy-like activities and commands to arrest him and put into custody. He decides he would explain the entire situation honestly and unshackle himself.

Arrest of Pyotr, who is branded as the spy of rebellion (Pugachov) made his father hurt the most, he cursed himself for being a father of a conspirator’s son. Maria is gravely shocked by the news:

All of a sudden Maria Ivanovna, who was sitting at her needlework, said that her affairs required her to go to Petersburg and that she must request their assistance with regard to the journey. Mother was very upset. “Why must you

go to Petersburg?” she asked. “Will you forsake us too?” Maria Ivanovna replied that her entire future depended on this journey; as the daughter of a man whose loyalty had cost him his life, she was going to seek help and protection from people of influence. (113)

Maria Ivanovna curses and blames herself for Pyotr’s misfortune. However, she conceals her grief, decides to go to Petersburg and meet Empress to release her lover. She sets her journey and meets the stranger in a park and has conversation regarding Pyotr’s release: “Maria Ivanovna stood up and respectfully expressed her gratitude. She could not help feeling drawn to this unknown lady; everything about her inspired trust. Maria Ivanovna took a folded sheet of paper from her pocket and gave it to her mysterious protector, who at once began to read it” (115). Maria stands, emotionally moved by the conversation, she hands the folded paper for the release of her beloved to the lady and lady read it instantly.

The Empress summons Maria to present herself in her palace for some reasons, though the naive girl was unaware of what is going to happen next: “The Empress asked her to come closer and said with a smile, “I am glad to have been able to keep my word to you and to grant your request. The matter has been seen to. I am convinced of the innocence of your betrothed. Here is a letter for you to deliver in person to your future father-in-law” (117). When Maria sees the lady, immediately recognizes that she is the same lady she met in the park. Pyotr is proved innocent and pardoned.

Thus, we see a good example of romance between Pyotr and Maria. During the course of their love-making process, they undergo a lot of adversities, but as the men with high level of fortitude, they solve each and every problem with their patience, endurance, boldness sacrifice and perseverance. More importantly, their

endurance and patience, which are the ingredients of fortitude helped them board on the safe land. In this regard, Pieper's remarks on endurance and patience are worth mentioning:

Endurance is more of the essence of fortitude than attack It can mean only that the true "position" of fortitude is that extremely perilous situation described above, in which to suffer and endure is objectively the only remaining possibility of resistance, and that, it is in this situation that fortitude primarily and ultimately proves its genuine character. (128)

Pieper's philosophy is well carried out by the two characters of the novel. They tolerate, they await the results patiently, and they persistently possess each other.

Pieper equally focuses on "patience" along with endurance as the important features of fortitude:

Yet the fact remains that that which is preponderantly of the essence of fortitude is neither attack nor self-confidence nor wrath, but endurance and patience. Not because (and this cannot be sufficiently stressed) patience and endurance are in themselves better and more perfect than attack and self confidence, but because, in the world as it is constituted, it is only in the supreme test, which leaves no other possibility of resistance than endurance, that the inmost and deepest strength of man reveals itself. (130)

Following Pieper's philosophy, Pyotr and Maria display the real virtue of fortitude.

They do not get over emotional even in extreme dangers. They patiently endure and solve the problems. They are in love; they are honestly in love; they do not care about what others think about them, but go ahead with audacity. Thus, we see real fortitude in romance in the novel *The Captain's Daughter*.

Chapter 3

The “Never Give Up” Message

The literary work supplies us with a sense of romance for eternity and duty for dignity. Here, Alexander Pushkin shows, the protagonist Pyotr who is devoted to his parents and can't deny his father's wish to recruit him in the military. On the other hand, the protagonist falls in love with female character who is the Captain's daughter while he was reporting for his job to start in Belogorsk Fortress Garrison. The novelist also beautifully presents the responsibilities and duties of the protagonist while he was on duty. As a soldier standing against his enemies, he willingly forgets everything which diverts his mind during the war in the battlefield.

The novelist's focus in this novel is to show that fortitude, romance and duty go together to make love success, and duty victorious. Hence, the main motive of the story is Romance and duty in which female and male characters both don't want to lose each other's love and faiths as well as they don't want their land sieged by the forces of foes. In this context, deliberately or reluctantly the author brings the materials from love and romantic scenario, exposing both virtues and vices to the readers and endeavors to attain a triumph of eternal love between the characters.

In *The Captain's Daughter* Pushkin effectively portrays the various issues of Romance, fortitude and duty via the characters namely; Pyotr Andreich Grinyov, Maria Ivanovna, Arkhip Savelich, Alexey Ivanovich Shvabrin, Captain Mironov and Vasilisa Yogorovna. Among all these characters, Pyotr and Maria are the most significant ones. If we observe novel from various angles, from setting or character or plot or the theme, it is a realistic sort of novel. Unlike today, the setting is quite a shabby place, surrounded by a log of fence on the edge of the Kirghis Steppes in Russian region. Pushkin has omitted the depiction about fantasies and centered on the

sole description of the characters and their natural emotions and feelings such as love, duel, hatred and romance.

The novel portrays the peasant's life, responsibility, duty and evil characters in society of the time in Russia according to the theme and the characters in the novel. Apart from it, the setting also depicts the nature and the place where the major character was born, raised up and the love bond he built in society. Likewise, the theme of love and romance is the theme of universal reality. Youngsters have romantic feelings and falls in love not matter how hard their life is. Some fall in love for merely sensual gratification whereas some others fall in love to get along together till the end of the life. The latter one is the similar character of the protagonist, Pyotr Andreich Grinyov and his beloved Maria Ivanovna.

In fact, at the beginning of the story the protagonist seems like joining duty and serving the country; but later he couldn't resist the mind blowing beauty of Maria, falls in love and subsequently the protagonist develops feelings of patriotism, and decides to join the war against rebellion. Ultimately, he was able to make true love with the girl he liked but the evil situation dragged them apart, but they were lucky as they enjoyed reunion finally. It shows the beautiful amalgamation of love and responsibility despite all the miseries.

In the beginning of the moment, before Pyotr Andreyich Grinyov's arrival the female character, Maria was a shy, naive, and compassionate young woman with a decision making power like her mother, Vasilisa Yogorovna. She is quite practical while handling different actions in her life. For example, the duel between Shvabrin and Pyotr took place and she tried to persuade Pyotr to ignore his challenge and stay away from Shvabrin because he is a malicious character. From the beginning of the acquaintance to love, she substantiates the practical side of romance; she is the actual

symbol of realism. But her romantic life is shattered when Shvabrin plays an antagonistic role, by making a story and proves that Pyotr is the spy working for Yemelka Pugachov, the Cossacks leader; military soldier's immediately took Pyotr in custody. In the end, Maria is quite right to make a life changing decision though it was her compulsion with no other options. She went to the Saints Petersburg court to see the Empress and release her love.

The study started with the objectives of pointing out the turbulence in course of their love affair and explaining their fortitude and the nature of their love. The study has concluded that they undergo different types of obstacles on the way of their lovemaking process like duel, captivity, war, treachery and other minor obstructions. The study has revealed that the love between Pyotr and Maria was of a peculiar type because it grew with many vicissitudes and with separation and reunion. However, neither of them lost hope of making their love successful.

Both the characters very truthfully displayed their fortitude. It means they remained honest and faithful to each other even though they were not sure what will happen to their romantic affairs. They did not care how others would react to their relations, but they persistently loved each other no matter how comfortable or troublesome the situation was. The way they have carried their love along is one of the best examples of fortitude in romance. Another important point to be noted about them is that they never forgot their duty. Therefore, honesty, patience, perseverance and fortitude are what have made their love true, eternal and universal.

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