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## The Motive of Prayer, Passion and Gratitude in A. Kuprin's Novella "Garnet Bracelet" And S. Zweig's Novella "Letter of a Stranger"

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### ANNOTATION

This article offers a comparative analysis of two works of world classics: A. Kuprin's novella "Garnet Bracelet" and S. Zweig's novella "Letter of a Stranger", dedicated to the theme of love. The analysis revealed the commonality of the storylines, the presence of the motive of prayer, passion and gratitude in them.

**KEYWORDS:** comparative analysis, theme of love, farewell letter, motive of passion, motive of prayer, motive of gratitude.

Currently, in the education system, great importance is attached to the use of comparative analysis in literature lessons. Comparative analysis makes it possible to create a more favorable environment for solving the problems of literary and aesthetic education of students, for the formation of a holistic attitude to world literature. It promotes the expansion of cultural space, prepares for independent interpretation of a literary work. The advantage of comparative analysis is also that the comparison of various artistic methods helps the young reader to get closer to the creative process himself, to discover something new in himself, previously unknown. [3. 106].

Two masterpieces of world literature were used for comparative analysis: A. Kuprin's novella "Garnet Bracelet" (1911) and S. Zweig's novella "Letter of a Stranger" (1922), dedicated to the theme of love.

Victor Hugo believed that "... love is the beginning and the end of all things, and without love itself, people and objects cannot exist. A person of the highest spiritual essence clearly understands that when he comprehends the secrets of high love, he becomes one of the happiest people in the world." [7].

But, according to both A. Kuprin and S. Zweig, modern people have forgotten how to love, they are selfish and selfish, their soul is callous, and their heart is cold. But the need to love is inherent in man by nature. That is why the heroes of the works we have chosen are unhappy: they strive for mutual love, but they cannot comprehend it.

The first thing that catches the eye when comparing the "Garnet Bracelet" and the "Stranger's Letter" is the similarity of the plot situation: a lover's farewell letter to his Ideal.

On her birthday, Princess Vera Sheina receives an unexpected gift from a mysterious admirer – a garnet bracelet. It was accompanied by a note saying that this bracelet is nothing but a gift. The note was signed with

the initials G. S. Zh. Soon it turns out that behind the initials is a simple telegraph operator, with a funny surname Yolk, who has no chance of reciprocity.

In *The Letter of a Stranger* by S. Zweig, the hero, the fiction writer R., who returned to Vienna from a three-day trip to the mountains, receives a farewell message. After buying a newspaper at the train station and looking at the number, he suddenly remembers that today is his birthday. At home, after reviewing the accumulated mail, he found that he had received a letter written in an unfamiliar female handwriting. It was a farewell love message. But neither the envelope nor the letter indicated the name of the addressee. Comparing a similar episode, we see that, unlike Zheltkov, the Stranger will not find a name until the end of the novel.

The hero of Kuprin's story, Yolk, has been in love with Princess Vera for eight years, from the very moment he first saw her in the circus box. Since then, life without her has lost meaning for Zheltkov. He stole her handkerchief, which Vera forgot on a chair at a ball in a Noble Assembly; he took the program of an art exhibition, which she held in her hand, and then forgot on a chair when leaving; he kisses her note, in which she forbade him to write to her.

In his not-so-first letter of confession, he claims that he is not to blame for the fact that "God was pleased to send" him, "as a huge happiness, love" for her. Zheltkov was no longer interested in anything in life: "... neither politics, nor science, nor philosophy, nor concern for the future happiness of people." And further: "... for me, the whole life consists only in you... every moment of the day is filled with you, the thought of you, dreams of you...". "I mentally bow to the ground to the furniture on which you sit, the parquet on which you walk, the trees that you touch in passing, the servants, with which you say."

Zheltkov was well aware that he was persecuting Vera in this way, but he explains his behavior with a deep feeling of love, and not with a manic illness. Having received a ban on correspondence, Zheltkov retains reverence, eternal worship and slavish devotion to Faith. He only wishes her happiness now and rejoices if she is happy.

In the words of the hero of Nazansky's "Duel", Kuprin idealizes a selfless platonic feeling: "... how much diverse happiness and charming torment lies in...hopeless love!" [6].

The heroine of Zweig's novella experiences something similar. When she first saw the fiction writer R., she was only thirteen years old, but then she still did not understand that it was love at first sight. She watched him through the peephole, kissed the door handle that his hand touched, she picked up the butt of his cigar, which was sacred to her because his lips touched it, she bought all his books; she rejoiced when his name was mentioned in the newspaper.

Over the years, her love grew stronger, the whole world existed for her now only in his connection with him, she became his shadow. The stranger writes: "I never left you... I watched you relentlessly, with intense attention, but it was just as unnoticeable for you... every word you said was like a prayer to me... you were everything to me, my whole life... everything in my life only made sense if it was connected with you." This is how the motif of prayer appears in the novel.

The motive of prayer is also heard in the farewell letter of Zheltkov, whose love was so deep and unselfish that he could not imagine a forced separation and decided to commit suicide. His soul is filled with forgiveness and reconciliation. Every line of the farewell letter breathes great love, adoration, happiness to be capable of such love: "I am infinitely grateful to you only for the fact that you exist... This is the love that God was pleased to reward me. From the bottom of my heart, I thank you for being my only joy in life, my

only consolation, my only thought. May God grant you happiness, and let nothing temporary and mundane disturb your beautiful soul. Leaving, I am delighted to say: "Hallowed be thy name." The motive of prayer turns into the motive of gratitude.

The heroine of Zweig's novella, a stranger, is pushed to the last desperate step by a deadly disease. The girl in her letter of revelation decided to tell the fiction writer about her love. This letter is not an insult, not a reproach. This is a cry of the soul! All that was accumulated, stored in the soul for years, carefully protected from the curious petty ridicule of people, all the tenderness, affection, love all this is poured out in a single letter. There is no pain in words, only gratitude for the happiness experienced: "...Goodbye, my love, goodbye... Everything that happened was good, despite everything... I will be grateful to you until my last breath. Nothing will change in your beautiful, bright life... I will not darken it with my death... it comforts me, my love... thank you... I love you, I love you... goodbye ..."

Thus, we see that both in the first and in the second letter there is a motive of gratitude for the feelings experienced, the heroes of the stories accept their love not as a test, but as a gift from God...

The gifts that the heroes present to their lovers are also symbolic. In the "Garnet Bracelet" - this is the most expensive thing that Zheltkov had, his mother's garnet bracelet. The bracelet itself is unsightly and unattractive, but at the same time, the decoration contains ancient garnets, beautiful stones of the color of blood and passion. So Yolks, unremarkable in appearance, harbored huge reserves of love. The moments of his love are like grenades in a bracelet that Zheltkov gave to his beloved woman, sanctifying her dull and gray existence with the light of a high feeling.

In the "Stranger's Letter", flowers are such a gift. After the first night, the writer gives the girl four white roses as a parting gift. As you know, white is a symbol of purity, innocence. She gave him her virginal purity and innocence. Therefore, the even number of roses presented to the girl is puzzling. Maybe the fiction writer R. thus wanted to make it clear to the girl that their feelings are short-lived?! An even number of roses presented to the girl confirms the idea of the death of feelings on the part of the fiction writer R.

However, white roses also appear here as a symbol of hope: every year on his birthday, she sent him a bouquet of white roses in the hope that he would remember her. And now the hero of the novel, seeing that the vase is empty, tries to remember about the neighbor's child, about the girl, about the woman in the night restaurant, but the memories were unclear, "... it seemed to him that an invisible door suddenly opened and a cold wind from another world rushed into his quiet room. He felt the breath of death and the breath of immortal love; something opened up in his soul, and he thought of the past life as a disembodied vision, as a distant passionate music."

The motif of music, passionate music, is also heard in Kuprin's story. Princess Vera listens to Beethoven's *Appassionata*, bequeathed to her by Zheltkov. Why did Yolk bequeath the *Appassionata*? Turning to L.P. Krysin's "Explanatory Dictionary of Foreign Words", we find out that an *appassionata* is a piece of music performed passionately, with great feeling (*appassionato*). [4.81]. Consequently, the *appassionata* had to convey to Vera Nikolaevna all the passion that Zheltkov felt for her and which he could not express in a letter. The heroine recalls the words of General Anosov that her life path was crossed by such love, which women dream of and which men are no longer capable of. And Faith comes to the realization that a great love (or immortal love), which is repeated only once in a thousand years, has passed her by.

Critics' reviews of these works are also identical.

The critic O. Mikhailov wrote about the story of A. Kuprin: "Love to the point of self-abasement and – even - self-destruction, the willingness to perish in the name of the beloved woman - this theme, touched by an uncertain hand in the story "A Strange Case" (1895), blossoms in an exciting, masterfully written "Garnet Bracelet".

M. Gorky, in the preface to the Russian edition of Zweig's works, in which he highly appreciated the writer's talent, wrote: "I do not know an artist who could write about a woman with such respect and with such tenderness for her. We were told a lot about "unhappy love", but I don't remember a story saturated with such pure and chaste lyricism as "A Stranger's Letter". [2. 8.]

So, we see that true love, although painted in tragic tones, in the understanding of A. Kuprin and S. Zweig, is an exalted feeling capable of defeating even death. It is no accident that Kuprin wrote that: "True love is the greatest tragedy in the world! But the person who has known this tragedy is infinitely happy, because he touched the unearthly, divinely beautiful with his heart." [5. 62].

Thus, Kuprin returned the theme of love, largely vulgarized by contemporary literature, to a high poetic sound. [5. 62]. While S. Zweig once again confirmed that such a high feeling as love has no place in bourgeois society.

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