

## THE FANTASY NATURE OF THE FAIRY-TALE WORLD IN THE WORKS OF V. ODOYEVSKY

<sup>a</sup>OLHA ALISEIENKO, <sup>b</sup>TATYANA VOROVA, <sup>c</sup>OKSANA BOVKUNOVA, <sup>d</sup>HANNA MUDRENKO

<sup>a-d</sup>Oles Honchar Dnipro National University, 72, Gagarin Ave., 49010, Dnipro, Ukraine  
email: <sup>a</sup>olga\_aliseenko@ukr.net, <sup>b</sup>tatvorova34@gmail.com, <sup>c</sup>ov2bovkunova@gmail.com, <sup>d</sup>annamudrenko@ukr.net

Abstract: It is shown in the article that a nature of fantasy in V. Odoevsky is different from usual one, as much in it was determined by the personality of the author. The narrative structure of his tales is emphatically his own, imaginary, but with folkloric elements. The irony of Odoevsky is united with a high tragedy and intensified in the epilogue, which depicts human being as a puppet, Kivakel. In Odoevsky's tales the author's principle completely changes the traditional narrative form, creates new literary laws and traditions. Odoevsky embodied the philosophical idea of "an integral person and integral knowledge".

Keywords: Culture, Fairy tales, Ignorance, Non-Material world, Spiritual evolution.

### 1 Introduction

Literary tales represent invaluable treasure of national culture: they combine the polarities of cosmic universalism, the wealth of the individual spiritual world, and the endless variety of forms of material life. Writers often turn to the genre of literary fairy tales in order, with the help of their own miraculous fiction, to present an unusual perspective on the perception of their contemporary, to highlight the basic platform of his character and the stages of growing up in unusual, surreal conditions. In this case, real, magical, and moral plans are inevitably formed.

The peculiarity of the presented fairy-tale works, according to T. Vorova [18], is their obvious two-layeredness, when an idea formulated in an unexpected form or a system of postulates based on a coherent theory and/or specific practice is hidden. As a result, these works cannot be classified as light reading, because working with them requires the researcher to show the skills of an experienced analyst to track, decipher, and recognize the hidden content, which is in reality a generous scattering of truly precious ideas, thoughts and judgments provided by the authors as a disinterested gift, and are pages of a kind of a hermetic, as we believe, 'textbook' for self-education and self-development of a thoughtful reader [1, 8, 9, 19-23]. The analysis of this kind of works requires a certain preparation and at least a minimum level of some specific knowledge that helps to get closer to understanding the special information presented by V. Odoevsky in the fantasy-artistic form of a fairy-tale work.

### 2 Materials and Methods

Being a single cycle, "Motley fairy tales with a red word, collected by Iriney Modestovich Gomozeika, master, philosopher and member of various scientific societies, published by V. Bezglasny" (1833) [10] by V. Odoevsky reflect, first of all, the specifics of cyclical artistic thinking, typical for all the creativity of the writer. Consequently, all the works of the collection should be analyzed as its integral parts, containing some postulates of a certain unified theory in its ideological integrity.

The colorful tales include the following chapters: 1) Publisher's Preface; 2) Writer's Preface; 3) Retort (the only one from the collection's fairy tales, divided into four additional chapters); 4) A Tale of a Dead Body That Belongs No One Knows to Whom; 5) The Life and Adventures of One of the Local Inhabitants in a Glass Jar; 6) The Tale of Why the Collegiate Counselor Ivan Bogdanovich Otnoshenye Was Unable to Congratulate His Superiors on Holy Sunday; 7) Igosha; 8) Just a Fairy Tale; 9) The Tale of How Dangerous It Is For Ladies to Walk in a Crowd Along Nevsky Avenue; 10) The Same Tale, But Backwards; 11) The Wooden Guest, or the Tale of the Doll Who Has Woken up and Mister Kivakel; 12) Epilogue.

The analysis of fairy tales should be preceded by a consideration of the double image of the publisher and the writer V. Bezglasny and I. M. Gomozeiko, behind whom the personality of the author can be distinguished. For the first time, the idea that Iriney Modestovich Gomozeiko is Odoevsky's alter ego was expressed by P. Sakulin in 1913 [14]. The same idea is deepened by the modern researcher of the writer's works M. Turyan [16], who emphasizes that emotional, psychological, and intellectual aspects of the personality of the writer are superimposed on the indistinct image of the publisher and the more detailed image of the writer, presenting certain information from Odoevsky's own life experience under the guise of philosophical fairy tales. Behind the image of the publisher-writer, two hypostases of the personality of the writer appear: the first is the cold, rational, and socially oriented publisher V. Bezglasny, since his opinion in the work is unimportant, therefore, he immediately removes himself, freeing up artistic space for the second author's face, which in fact is the writer of fairy tales. The personality and the principles of worldview of this second person are extremely interesting and very different from the salon polish and sleekness of the publisher. He is timid and modest, but at the same time honest and frank, he is not afraid to open up in his innermost, life-long hobbies, intellectually methodical and well-read, although he may look somewhat ridiculous and naive when he lifts the veil of his soul in an innocent desire to attract attention of the enthusiastic people who are similar to himself.

Just as the writer doubles as the publisher-writer, so his tales should be interpreted in two ways. They begin with the name of the author: the Greek root hieron- / iron- means a temple, a sanctuary, the Latin homo at the base of Homo (*seika*) is just a person; patronymic Modestovich is interpreted in Latin as moderate, prudent, judicious, that is, there is an interpretation of the modest temple of a person who sows good in the soul. At the same time, the Old Slavic Iri(ne)y means paradise; in this case the interpretation of the name is a humble paradise of a person. In general, it turns out the following: a modest, blessed paradise or a temple of the human soul. This interpretation of the author's name on a deeper semantic level confirms, as one can think, the author's intention to introduce the reader into the world of alchemy and the alchemical nature of the human soul, the transmutation of which was the main goal of noble alchemical work.

In order to level the slightest remnants of doubt about the author's involvement in special, specific knowledge, rich information is introduced in the form of Latin names of occult books; the text is replete with the names of alchemist scientists who became famous for their research in this mysterious science, and to strengthen the mystical foundation of the narrative from the very first tale, attention is purposefully focused on some specific areas of occult science. The author himself (Master of Philosophy and member of various scientific societies), as the author's alter ego, modestly asserts his "weakness" – he is "one of the intellectuals" and most of all loves "to puzzle over the beginning of things and other similar complex items" [10, p. 10-11], therefore he does not miss the opportunity to discuss his ideas in a respectable society, as he has "plenty of thoughts" [10, p. 14].

To maintain the sciolistic style of the narrative, the chapter "From the Publisher" is sustained in the spirit of strict consistency, which is further emphasized by the phrase "logical hierarchy" that directs the reader to the preliminary preparation for reading the complex information "prima vista" (at sight). In the same chapter the other slightly veiled form of ΤΕΡΑΚΤΥΣ is used, recognizable in a selection of simple symbols (, / -, - /; / . = 1-2-3-4-5-6-7-8-9-10), arbitrarily arranged according to the author's will, these symbols do not correspond with the grammatical rules; in order not to overlook the important formula, it is accompanied by the keyword combination "logical hierarchy". In alchemical transcendental wisdom, ΤΕΡΑΚΤΥΣ means three basic substances that have a triple nature and result in nine new substances, to which the mysterious universal source

of life Nitrogen is added, that forms the sum of the number ten or the sacred decade of Pythagoras.

The chapter "Writer's Preface" is built on the basis of the logical principle of opposing one object to the other, that is according to the thesis – antithesis – synthesis model, while the object under discussion is not so much important as the use of the model itself: for example, "read, do not read, close or open the book, but still the printed letters will not stop speaking", "willingly or unwillingly, listen: <...> I will talk to you until the end of the century" [10, p. 13-14]. In this form the absence of chaos and randomness in reasoning is indicated, an emphasis is placed on the logical regularity of all the events described in the following nine tales. In this regard, it is necessary to remind about the importance of the numerological approach when it comes to the alchemical Magnum Opus – the Great Work: this is the functioning of the principle of trinity in four worlds ( $3 \times 4 = 12$ ), where *three* can mean different concepts (three aspects of the triune God; three symbolic substances – salt, mercury, sulfur; three components of a human being – body, soul, spirit and his three ages – youth, maturity, old age, etc.), four levels of existence of the universe (divine, human, elemental and chemical elements) are reflected in number *four*, while *twelve* is the basis of the Great Work and the final, completing the process of *alchemical growth and multiplication*. As a result, the alchemist receives the persistently sought and passionately desired philosopher's stone, without which it becomes impossible the alchemical mystery of the three worlds in the form of *twelve* steps of the Great Work, corresponding to *twelve* zodiac signs, *twelve* stages of the process of obtaining the secret mystical substances, *twelve* degrees of the Rosicrucian Mysteries. The entire philosophy of occult science cannot be expressed otherwise than through "a system of subtle allegories that hide this wisdom," Hall emphasizes [6, p. 569], since the philosophical and mystical worldview of alchemists is "chemically theologized and alchemically philosophized" [6, p. 576]. Consequently, the emblems, symbols, secret signs of the Great Work hide the threefold mystery of transformations and modifications that are of an inhuman nature: "until a higher alchemy is accomplished first in the soul of a person, he will not be able to perform a lesser alchemy [transformation of simple metals into gold] in a retort" [6, p. 578]; but one should still start with a simple chemical retort.

### 3 Results and Discussion

#### 3.1 The Specifics of the Interpretation of the First Three Tales of the Author's Cycle

*Retort* is the name of the first fairy tale in the collection, but it is the third in the table of contents and has four chapters: 1) "Introduction"; 2) "How the writer found out what made the living rooms stuffy?"; 3) "What happened to a writer when he found himself in a retort?"; 4) "How the writer found himself in the Latin dictionary, and what he saw in it?" The content of the first chapter fully corresponds to its title: indeed, it is an introduction to the area of ancient alchemical knowledge, which is important for the writer; even though these sciences are defined by him as "strange", they are time-honored and belong to "majestic antiquity", exerting a "vast influence on humanity". It is stated that the thoughts of the representatives of previous generations were more voluminous and weighty; at the same time the writer casually mentions his own "thorny path" [10, p. 12]. He strengthens the numerological symbolism of the chapter by listing the goals of alchemists from the past (*six* points from the text) and the breadth of coverage of their activities (the next *six* points of the text), which add up to *twelve* and lead to understanding the symbolic "journey" or spiritual path [10, p. 4].

Continuing to expand the numerological layer, the writer discusses the non-randomness of the discoveries of alchemists (*four* points of listing) [10, p. 8], indicates the reason for the failures of modern scientists (*four* more points of listing) [10, p. 9] and mentions some of the great achievements of the devotees of alchemy from the past (*four* points) [10, p. 6-7], which also gives the sum of *twelve*. Highlighting the reasons for the failures

of modern sciences (*six* points) [10, p. 10-11] is balanced by listing the successes of the occult sciences (*six* points) [10, p. 12], which again amounts to *twelve*. As a conclusion to his reasoning, the writer sincerely admits that these sciences are studied by him, and the roles of "philosophical calcination, sublimation and distillation" (the alchemical terms) have already been well mastered [10, p. 12]. Having his own alchemical experience, he intends to "tell <...> the real truth about it, without adding a single word from myself; I will tell you what I saw, saw, saw with my own eyes" [10, p. 12-13] – again, the *triple* repetition of the verb "saw" (in accordance with the alchemical principle of trinity) speaks of the author's exceptional sincerity and expresses a direct appeal to the reader to trust to his experience, taking the subsequent allegories with the proper *seriousness and respect*. The additional touch, emphasizing the importance of this part of the tale, is the volume of the "Introduction" – 10 pages out of 24 pages of the entire volume of the tale. In strict accordance with the given alchemical direction, the next three chapters of the tale illustrate in stages three important alchemical processes – distillation (the 2-nd chapter), calcination (the 3-rd chapter), sublimation (the 4-th chapter); since these alchemical terms are introduced with the label "philosophical" [10, p. 12], they should not be perceived in a direct meaning, but rather in a figurative one.

The second chapter describes the ball, all the participants of the ball find themselves in a mysterious way in a retort, and the writer has to turn to his own "kabbalistic knowledge" [10, p. 17] to understand what is happening and what is the essence of the "accursed Chemist" [10, p. 17], who coolly "distilled the venerable public" [10, p. 17]. This conveys (1) the literal idea of the stratification or distribution of the mini-society presented at the ball into some factions or groups of interest – musicians, dancers, gamblers, ladies' men, ladies looking for admirers, simply philosophizing personalities, to which the narrator belongs; (2) a figurative meaning indicates close external observation of people in a room by someone on a different level of existence.

The third chapter describes the direct and figurative meaning of calcination – the process of calcinating or roasting in order to achieve the oxidation or decomposition of a substance. In the process of calcinating it becomes possible to separate the inquisitive hero from the rest of participants of the ball. As a side effect, the nature of the being conducting the experiment is clarified – he is neither Lucifer, nor Mephistopheles, nor practitioner of black magic, but just an impudent 5-year-old imp, and this fact is seen as a sign of disrespect for the venerable public of the 19-th century, admiring positivism. The hero decides to confront the long-standing, large-scale evil with the help of the recognized kabbalists from all over the world; he passionately wants to punish the "scoundrel" small satan who, with his games with heating the retort, prevents the people from seeing the true state of affairs in the world, and insists that those who support positivism serve the forces of "darkness and stuffiness", the devil (literally and figuratively) and just evil.

The third chapter is devoted to the description of the process of sublimation: on the material level, it is a transition from one chemical state to the other, and in a figurative sense – the transfer of energy of lower motives to higher goals; a side effect of this process is the all-perviousness and multiplication. In strict accordance with this position, the hero comes to the conclusion that from a low level of vanity of human life one should ascend to the level of beautiful and exalted states of love, goodness, wit and remember the absence of easy ways to them; therefore, mistakes should be attributed only to a human being. The hero managed to move from a liquated state of brain to the state of its solidification and crystallization. At the same time he gains the ability of all-perviousness that is illustrated by his flowing through the pages of the Latin dictionary, in which the imp placed him, and multiplication of certain aspects of his personality in a spider, a dead body, a nightcap, Igosha, and some other characters. From the moment of meeting with these strange beings who can be regarded as the mirror reflections of certain aspects of the hero's "Self", the sublimation – or the

process of crystallization of certain qualities and characteristics of the hero – starts and is realized in the way of comparison of the new characters.

The consequences of the contact and the communication with the new acquaintances are so effective that they provoke the process of transformation and transmutation of the hero's human nature into the informational (textual, hermetic) matrix; even the possible deviations (errors) from the norm are demonstrated – they are described as the hero's loss of human entity and the transformation into a thing that belongs to the small satan. The hero miraculously manages to escape from this adventure without prejudice to himself because the devil in a hurry drops the sheets from a poorly bound book together with the imprisoned beings – the hero and his new acquaintances. In this episode the human life is allegorically presented in the form of a certain book with pre-printed information about every past or future event. However, even in the absence of the harmful influence of the imp, the hero has to make significant efforts to revive and recreate presumably all human qualities in himself, while his new acquaintances remain in their former guises; for the sake of curiosity they are presented to the attention of people who could be interested in them.

The content of the second work – *A Tale of a Dead Body That Belongs No One Knows to Whom* – looks more like a joke than a fairy tale: a dead body of a man without any signs of violent death is found; a soul of an ownerless body comes to a prikaznoi Sevastyanych (in the tale an obsolete word “prikaznoi” means “Russian policeman” in XIX c.) while his writing the report and insistently asks to return this thing back for 50 rubles.

This work is always considered to be exclusively satirical, that, we believe, is not entirely fair, since the hermetic subtext of the entire cycle of fairy tales is not taken into account. A closer examination of the text reveals the following important numerological marks: 1) the body is found on 21st November, the protocol is written in 21 days – on 12th December, the body is buried on 13th December, but every morning within 20 years the soul visits Sevastyanych with the same request – to give back the body; 2) it is methodically stated (four times) the decrease of a homemade acorn brandy from a bottle that the prikaznoi drinks with goose during writing the report: a quarter of favourite brandy is in line with the description of a piece of life of Sevastyanych; in this form an additional hermetic layer is put on the comic base of the story – the soul's petition for returning the body. It is important to note that the mentioned dates are correlated with the tarological meanings of the Arcana 12, 13, 20 and 21, and this fact affords ground for the following interpretation of the analyzed tale: an embodied soul goes through various life situations and in this way studies how to live in a human world (Arcanum 21), however the soul is in an unstable, suspended state (Arcanum 12), since the body is provided to the soul for temporary, not permanent use, as a result a death (Arcanum 13) is in the end of life, then the soul should report (Arcanum 20) about the performed work.

The four quarters of the strong drink and the goose are served as an allegory for the annual and life cycles of a human being. The goose as a solar symbol indicates the increasing and decreasing power of the sun: the main action in the tale linked with writing the report happens on 12th December (the eve of the winter solstice), and the body is buried on 13th December (the date of the weakest level of the annual solar power – it is emphasized by the symbolism of the Arcanum 13 “Death”). Four quarters are associated with four periods of the annual cycle (spring, summer, autumn, winter) and the human life (childhood, youth, maturity, old age). Every quarter of brandy that Sevastyanych drinks from a bottle – an image-symbol of the life force that runs away from his body but, in return, the life experience is gained – means a piece of information about the corresponding period of the hero's life and achievements. The direct conversation with the soul is possible only when a bottle is empty; this kind of allegory is simple and evident: the body has spent all life force and meets face-to-face with its own soul on the threshold of death.

Separately, we note the use of the number 12 as the important number of Jupiter: it is duplicated by the number 21, representing the same dozen, only in reverse reading; at the hidden level, the Jupiterian symbolism is reinforced by mentioning the strong acorn drink: an oak is the sacred tree of the head of the divine pantheon. From mythology, it is known about the seven wives of Jupiter as an allegory of seven universal qualities that function in three worlds: in a fairy tale it is illustrated by the symbolic activity of the prikaznoi within *three weeks* (or  $3 \times 7$ ). In general, a certain divine symbolism is demonstrated, on which alchemy is also focused: during the alchemical practice the prayers are said to the heavenly ruler for help in conducting the experiments and achieving the successful results; therefore, the importance of the mentioned allegory and the associations is beyond doubt. The tale ends with the reference to another – 20-year – period as an exact indication to a phenomenon that occurs every 20 years: it is the great approaching of the planets Jupiter and Saturn. In the cycle of fairy-tales this indication serves as a kind of transition and a key to the interpretation of the next fairy tale – *The Life and Adventures of One of the Local Inhabitants in a Glass Jar, or New Zhoko*.

The plot of the third work is built according to the classical scheme of many life stories; therefore, the tale has a subtitle “a classic novella”: it means that all the events described are typical and occur in the life of ordinary people (birth, growing up, marriage, having children, aging, death). The main character is a young spider from a noble ancient family; he has a cruel father who persecutes and eats all living beings, including his own children; the hero tries to escape from his cruel father, but the ferocious parent continues to pursue his son. Turyan believes that the name Zhoko is associated with the popular French sentimental novel à la Rousseau by C. Pougens, in which it is described a life of a boy brought up by a monkey that later becomes a victim of the foster child [16, p. 13-17]. The correspondence between the “New Zhoko” and the original source of the sentimental novel “Zhoko” by the French novelist Pougens is also noted in the pre-revolutionary edition of Sakulin [14, p. 370] and the works of foreign literary critics E. Passage and N. Cornwell [12, p. 56-57; 4, p. 303]. Traces of the content of the tale *New Zhoko* can also be seen in the story *A Journey in a Stagecoach* from the cycle “Evenings in Little Russia” by A. Pogorelsky [13]: although Pogorelsky tells about the devoted love of a monkey to human, while the plot in the tale of Odoyevsky is set in the spider family, the thematic and plot coincidences show the undoubtedly common points of contact between the two works.

Indeed, a share of copying is present in the work of Odoyevsky, tracing the apocalyptic passions of the French novel in a parody, grotesque, playful form; however, in addition to associations with this novel, the plot of the fairy tale brings to mind the myth of the cruel Kronos, devouring his own children. (In this case, the subtitle of the classic novella should be taken as a kind of hint and reference to the classical myth of antiquity). It is known that this mythological image is the embodiment of the inexorable destructive action of time in the material world, and in this regard, Kronos is identical to Saturn, symbolizing the infinity of time – in Greek mythology this gloomy cold planet is called Father-Time. Obviously, exactly this idea is the basic for the narration and at the same time the key to interpreting the events of the fairy tale, with the exception of an important episode in the finale, when, fleeing from his father, the hero finds himself in a kind of dungeon – a beautiful glass jar that makes an indelible impression on the hero.

The jar-dungeon represents an allegory of the beautiful material world, which, according to alchemists, is the dungeon for the human soul. Moreover, namely within the boundaries of this dungeon the hero is overtaken by the ruthless Father-Time, a meeting with whom must be ended in death. However, an unexpected miracle occurs – the glass walls of the jar are broken, and instantly the cruel Father-Time disappears. The final conclusion is presented in the fairy tale in an artistic form – as an allegory of a broken vessel: the inexorable influence of time can

be avoided only with the destruction of the material boundaries of earthly existence, that is, with the destruction of the physical body and the liberation of the soul from its earthly captivity. The ideological content of the tale is based on figurative symbolism associated with the spatio-temporal form of the existence of the world, in which time – Saturn or Kronos – mercilessly destroys his creations.

### 3.2 Hermeneutic Perspective of Perception of the Second Triplet of Odoyevsky's Cycle

The fourth tale *About the Collegiate Counselor* tells about the collegiate counselor Ivan Bogdanovich and his colleagues who are keen on playing cards. Their passion turns into vice when unholy gamblers play all night on Easter; the cards come to life and take full control of the players. Despite the seemingly obvious layer of social criticism, this work, like the previous ones, has a kind of double bottom and hermetic overtones. The tale is chronologically linked with the second *Tale of the Dead Body*, which takes place on the eve of the winter solstice, while in the analyzed work the plot unfolds a quarter of year later on Holy Sunday, the most significant holiday according to the Orthodox Church calendar, during which, after a winter sleep the spring nature and the human soul, cleansed of the burden of old sins, are powerfully renewed. The celebration of this holiday is arranged in the most careful way: the stages of preparation include several weeks before Easter, the night from Holy Saturday to Sunday, the ritual of celebration on Sunday. Traditions and rituals associated with eating and drinking, taking care of the house, clothes, body, cleansing thoughts, correcting behavior and relationships with other people are described in detail in the work of I. Kalinsky [2, p. 164-196]. Ritual regulation, preparing a person for the sacred rite of meeting with Easter in the time of Odoyevsky, was an integral part of the Russian way of life. Therefore, the criminality of the actions of gamblers on Holy Saturday was obvious to a reader of the 19th century, brought up in the Orthodox culture; in this regard, it would be quite logical to shift the focus of attention to a hidden informational layer that is not associated with social evil or sin of the soul. At the same time, we note that the hero and his partners are quite respectable, decent and noble people, leading a measured lifestyle within the framework of social rules and decency, therefore, the heroes are pushed to commit the Easter sin by cards – not just ordinary playing cards, but the Tarot cards.

In ciphered form several cards have already been used in the second tale, but in this work the entire pack of cards is used. At the same time, the functional meaning and the corresponding tarological interpretation of the cards from the pack remained beyond the understanding of the characters, for whom the transcendental perception of the mysterious cards turned out to be inaccessible. The key final scene [10, p. 85–87] describes the amazement of the players who have no power over their own bodies, actions, thoughts, deeds due to their submission to the superhuman power of the Tarot. Not knowing it, the unfortunate players gave the cards the enormous strength and power with their game on Easter, launching a certain mechanism, the principle of control and functional purpose of which were completely unknown to them.

Having launched the flywheel of the tarological influence, the players could no longer stop it, completely submitting to the influence of the suddenly transformed Arcana: this is expressed through the way of reviving the cards that not only moved, spoke, and acted like people, but also commanded, subordinating to their will the people reduced to the level of weak-willed automatons. It is worth noting the interesting detail: only Queens of four suits were sitting at the table and playing, while the rest of the cards were sitting imposingly on sofas or walking around, and Ivan Bogdanovich with his friends froze in a resigned immobility – it looked as if people had been drowned in sleep or “dead to the world” [10, p. 88]. In this way it is illustrated a point about the significant influence of the world of physical matter on the nature of a human soul, and the Queens just personify this matter in four elemental forms.

In the fifth fairy tale *Igosha*, the character Igosha is seen as a malevolent spirit, a creature akin to a kikumora (a Russian folkloric personage): the common people believed that it was an armless and legless being that settled in a house and troubled the host with his family with his tricks. There exists a single-root version of the name: *igot* is a kind of round hand mortar or a small-shaped flask, for which the *igotishka* variant is admissible, which is consonant with the name of the spirit from the analyzed fairy tale. In fact, the narration in the fairy tale illustrates in detail the folklore definition of Igosha [17]. The tale is about Father, who gets to know about Igosha's existence, the manner of his behavior and the habit of doing bad things to people; incredulous Father jokingly invites Igosha to live at his place; in the house, Igosha takes a small boy – a Father's son – under his personal protection that in reality means a series of worries and misfortunes in the life of the little character. Turyan is convinced that in this work some “features of the human psychic setup” [16, p. 23] on the particular example of the author are reflected: the author delved deeply into the unknown structures of his own infant consciousness while his contacting with the world of adults. This is undoubtedly an important observation, which, however, requires additional explanation.

In the context of the cycle of fairy-tales, the “armless, legless” spirit personifies the “pure” soul (from the point of view of alchemists) that is incarnated in the human world for the first time. It is not without reason that an appearance of Igosha is formless and sexless, because the soul is believed to exist in the form of an energy formation without any particular gender. It is quite obvious that the character Igosha plays the role of an inexperienced soul just starting to live from a “blank slate”, so he does not pay attention to the large number of laws, rules, and social conventions that are necessary to be followed in order to avoid some unpleasant consequences.

The absurd logic and, therefore, illogical behavior of Igosha as a newly born being from the other world lead a tiny soul and his carrier-boy into the contradiction with the realities of life of the earthly world and the world of adults, since the positive in the world of the soul can be perceived negatively in the human world and vice versa. Igosha-soul performs actions that are reasonable from his own point of view, but they are assessed by the people around him as devoid of meaning, because the people see them only as violation of the order and the established course of life, inconsistency with the routine logic of adults. At the same time it is delicately indicated that Igosha-soul came into the human world to live and study, getting to know it in games, but these are his own games, unclear to people, who, in turn, also have their own games which are hard to understand by their complexity and importance for Igosha-soul. As a result, a conflict and misunderstanding arise between the representatives of different worlds – the old, experienced soul and the firstly-incarnated, inexperienced soul. The little boy constantly reproaches Igosha for getting him into trouble, in answer Igosha places the blame for being “ungrateful” on the boy: “I always serve you <...>, I break your toys and smash the nurse's teapots, and I don't let you stand in the corner and untie the ropes; and when there's nothing to do, I break the window; and besides, I do you and Father the honour that I serve you, I don't get the promised food, and you still make complaints against me. It is the truth that people are the most ungrateful being” [10, p. 102]. So, the contradictions between the young and old souls are reflected in such a nonstandard, quarrelsome form.

In the sixth work, *Just a Fairy Tale*, the content is as follows: a host Walter falls asleep, and just at once the things in the room come to life and have showdowns with each other. In this work Turyan saw a typical example of imitation à la Hoffmann with a rapid transition of “fantastic and real” plans [16, p. 23]. However, it is unlikely that the purpose of creating the fairy tale was exclusively the imitation and the statement about the coexistence of reality and unreality; in this regard, the need for a more detailed study and analysis of the text of the work is obvious. Of all the named objects in the room, two ‘leaders’ stand out: a white knitted nightcap of the host and a red shoe – their appearance is primarily associated with the idea of the

existence of a monad – one in essence, but divided into yang/yin or masculine/feminine polarities. This interpretation is prompted by the special gender characteristics of the behavior of the nightcap and shoe. The nightcap is a lover of leadership, looks down on everyone, sitting on a Voltaire chair, which is a clear hint of the habit of the male mind to philosophize on various occasions: when a thought appears, he “frowned”, and “hinges [i.e. brain cells] were in convulsive motion” [10, p. 109]. The shoe appears, “flirting and spinning on the heel” [10, p. 107], she is a “miracle of nature”, “indescribable beauty”, although “windy” [10, p. 112], bickers with the nightcap on all issues, until, finally, she jumps into the chair, casually plays with the nightcap, cooing gently and affectionately with him and persuading him to act incompatible with his model of behavior. An upright knitted nightcap completely falls under the charm of the charmer and agrees to follow her, ignoring the reasonable advice of more careful indoor things.

Another conceptual layer in the tale is associated with the display of the competitive struggle of existing religions for an increase in the flock, as well as a description of the specifics of religious thinking, which imposes restrictions on the activity of the mind. In this context, the nightcap and shoe are positioned as representatives of different religious denominations and ideologies. The nightcap is a bearer of a certain faith, the dogmas of which assert the existence of knitting needles, stitches and a master of hosiery; in this “nightcap” religion, there is a prophet – a soap dish, which guides the nightcap on the right path in a critical situation of seduction with the shoe. A smart soap dish recognizes the opposite polarity and aspirations of a nightcap and a shoe and predicts a future conflict of interest on this ground. Later, having turned into a dirty-black rag with wax, the cap will bitterly recall the apocalyptic forecast of the soap dish and, like the biblical prodigal son, rush back into his native bosom to wash off the uncomfortable religion of the adorable charm from the world of shoes to whiteness.

The religion of the shoe is different in nature, fundamentally different from the tall (literally) idea of a white nightcap, since the nightcap sits on an armchair, and the shoe lives on the floor. The shoe begins its Jesuit work of religious temptation by degrees, imperceptibly sowing the first seeds of doubt in the soul of the nightcap about the truth and correctness of his religion. For this, the shoe asserts the supremacy of the shoemaker over the master of hosiery, cruelly ridiculing those who do not recognize the “great shoemaker”. She extols the positive aspects of her faith before the limited mind of the nightcap, which begins to find “something high and mysterious” [10, p. 109] in the words of the interlocutor and, voluntarily giving up his own religion, limply drags after the seductress, dreaming of a sweet union with a beautiful shoe. Failure in the established system ends in a completely predictable tragedy: “the block moved, the boots fell, the ears rattled, the heels stomped, the shoe clapped; a mad awl whirled and shouted among the crowd, and a cast-iron hammer slapped with a stupid joy on the thick belly of the bottle; rivers of wax poured on the poor nightcap ...and where are you the old whiteness of the nightcap? Where is his purity and innocence? Where is that sweet time when the nightcap used to come out of the trough, like Cypris from sea foam <...>?” [10, p. 111-112]. The noted allegory is simple and leads to the understanding of the work as a description of the classic struggle between white and black, light and darkness, God and devil, heaven and earth for the white, that is, immaculate, innocent and inherently non-sinful human soul. The soul is seduced by material benefits as a special type of sin, it is tempted to earth by the temptations of a beautiful life, but at the same time they hide the burdens and hardships of physical existence, dependence on social hierarchy (an allegory of the omnipotence of a shoe with an awl and rows of shoes obedient to them), the need to get daily bread the hard way.

The presence of mystery in this tale is indirectly confirmed by the hidden number *seven* in the form of seven names of indoor things belonging to different categories of the material world: this number reminds of the seven mysterious levels. The narrative contains all the components necessary for any initiation

mystery: the existence of poles of light and darkness, as well as the descent from light into darkness, that is, from heaven to earth or from heaven to hell, and a return back to light. True, the reverse movement is no longer described, and the nightcap, eager to whitewash himself to its original purity and again get on the head of the sleeping host, remains dirty. The allegory of the sleeping master is also unpretentious and simple: it is the Creator himself (he is the only character with a proper name Walter, the rest of the characters are shown under common nouns), and while God is asleep, an innocent soul is seduced, as in the myth of Adam and Eve, it is forced to sin because of their weakness, thereby the whiteness of innocence is denigrated with the mud of betrayal and the uncleanness of thoughts. The tale ends with a meaningful understatement: “at that very minute Walter woke up...” [10, p. 112], leaving the opportunity to independently think out the further course of events.

Thus, *Just a Fairy Tale* is not at all simple as it might seem at first glance, and it contains large-scale allegories of the foundations of human existence and worldview. The two central images – the nightcap and the shoe – can be interpreted in several aspects at once: firstly, they introduce fabulous heroes of the emphatically masculine and feminine gender, thus indicating their opposite polarity; secondly, the limiting influence of earthly religions and religious ideologies on the human mind and the motivation of human behavior is displayed; thirdly, the presence of a classic struggle between light/darkness or god/devil is stated; fourthly, in the recognizable image-symbols, a mystery action is described with a characteristic descent of the hero into darkness and his subsequent ascent to the light. The work is called *simple* because in any allegorical work of this kind, an easily recognizable mystery scheme is necessarily used. Therefore, *Just a Fairy Tale* is *just a mystery*.

### 3.3 Symbiosis of the Didactic and Hermetic Aspects of the Interpretation of the Last Three of the Writer's Cycle

The seventh *Tale of How Dangerous it is For Ladies to Walk in a Crowd Along Nevsky Avenue* tells about a group of girls strolling along Nevsky Avenue; they enter a fashionable ladies' store, and after leaving it, they do not notice the absence of one of their friends. The owner-“basurman” bewitches the unfortunate girl and performs a number of magical operations with her, pursuing his own goal – to take her natural beauty and give artificial beauty to the doll in return; a young man falls in love with a girl, but, having worn out with a soulless doll, throws it out into the street.

This tale was the only one that, even during the life of Odoyevsky, received critics' approval, perhaps because of the strongly felt didacticism and clearly readable morality about the dangers of foreign education and its malicious consequences, which is clearly illustrated by a simple plot. While supporting this interpretation on the whole, we still consider it necessary to introduce additional explanations about some plot-thematic lines. First of all, the fairy tale emphasizes the harm and pernicious influence of Western – French, German, English – education on Russian education, which a priori is natural, meeting the urgent needs of the Slavic soul, whose image-symbol is the Russian beauty from the fairy tale. This generalization enlarges the scale of the fairy tale, and instead of boring moralizing about the mistakes and omissions of secular education, the theme of preserving national priorities and values through an all-encompassing system of educating young people as a recipient of Russian culture, language, and traditions is manifested. At the same time, it is noted with bitterness that senseless foreign models and clichés are supplanting the primordial national educational spirit, and the Slavic soul receives a miserable surrogate that poisons the work of the heart and mind: instead of spirituality and enlightenment, the soul is filled with a terrible mixture of distorted foreign speech models from foreign languages and corrosive rust of “basurman” education. However, even in its humiliating and derogatory form, the tortured soul doll is still attractive, and a young man falls in love with it. Unfortunately, having become heartless and soulless, the doll cannot reciprocate love: without heartfelt love,

it does not perceive the good, does not understand music and art, does not even know how to manage the household, turning the life of a young man into hell, so he gets rid of it, throwing it into window. Thus, the work embodies the idea that consciousness determines being, but if consciousness is reduced to a primitive level, then being triumphs, trampling consciousness into dust.

The ideological content of *Tales of Ladies on Nevsky* by Odoyevsky is consonant with similar thoughts of W. Küchelbecker about the importance of the formation of a national institution of educators, presented in the fantastic tale *The Land of the Headless, or Akephalia* (1824) [7, p. 349–352] with the following typically fairytale elements: the hero suddenly embarks on a risky journey into the unknown (for comparison: in Russian fairy tales, the hero often suddenly sets off on a journey *I don't know where*, and he chooses the most dangerous and risky road); he unexpectedly ends up on the moon in the country of Akephalia (literally: “severed head”) with the capital Akardion (literally: “severed heart”), erected from candies near the Lemonade River, which flows into Lake Shcherbetnoe (similar to the Russian fairy tale, in which there are milk rivers with jelly shores and gingerbread houses). However, the narrative unexpectedly deviates from the fairy tale canon, since the Russian system of fairy tale coordinates ceases to coincide on the main points with the model embodied in Akephalia. The main attention is focused on the specifics of the local education system, which completely falls out of the well-oiled scheme of the development of a fairy tale plot. In a traditional Russian fairy tale, the hero is always taught wisdom by an old sage, a wise old woman, Baba-Yaga, or a wise gray wolf. In the analyzed work, cognitive teaching about the true path with the parallel receipt of wise instructions about its features is replaced by a wretched educational scheme of semi-literate foreign tutors who have a detrimental effect on children and young men, deliberately disfiguring them physically, mentally, and intellectually, literally depriving them of the heart and head.

The absurdity of the situation, with its complete inconsistency with the fairy tale canon, is aggravated by the fact that the mutilated inhabitants can be beaten with impunity, since beating is synonymous with payment for services rendered (for comparison: in a Russian fairy tale, the inhabitants of a fairytale country should be thanked for the wise instruction and the help or assistance provided to the hero). We believe that it would be an unforgivable oversimplification to see in a fairy tale only social satire on the contemporary writer of Russian society, although it is also present in this work. Yet, the main attention is focused on the importance of traditional, national cultural values and secrets of ghost vision, introduced in encrypted form into the fairy tale canon as a kind of model of spiritual evolution: unfortunately, namely they turn out to be inaccessible to the younger generation due to the merciless and harmful influence of foreigners on the vital and, therefore, a particularly vulnerable area associated with the upbringing of children and youth. In this anti-fairy tale or fairy tale on the contrary, by Küchelbecker, the author's assessments are set as strictly as possible, coinciding with the ideological position of Odoyevsky about the importance of forming the institution of domestic educators. In this context, it can hardly be considered accidental that Odoyevsky's “Tale of a twist” appears, in which the same accents and priorities are set as in the two analyzed works: an increase in the thoughtless demand for foreign educators and, as a consequence, their harmful effect on youth in key areas of spirituality and intellectuality.

The eighth tale *The Same Tale, But Backwards* contains actually two separate works, and although the second tale is a mirror image of the previous *Tale of Ladies on Nevsky Avenue*, it has a lengthy introduction that is not connected with the subsequent narration. Arbitrarily combined by the author's will, in the table of contents, these tales are indicated as two different ones. In our opinion, this is connected, firstly, with numerological symbolism (the author had to present an ennead of fairy tales), and, secondly, with the fragmentation of a long and, therefore, inconvenient title, which in full form would sound like this: “*The*

*Same Fairy Tale, But Backwards. The Wooden Guest, or the Tale of the Doll Who Has Woken up and Mister Kivakel.*”

In the introduction to the tale, there is no action – there are only the author's reflections on the cardinal difference between those who represent the class of commoners and those who belong to the class of aristocrats. To substantiate the naturalness of such a division, an analysis of the worldview platform of the “writing fraternity” is introduced – this definition means representatives of the lower class: they are characterized by immunity to someone else's point of view, envy of wealthy members of society, inability to perceive art subtly, lack of understanding of the social significance of etiquette, ignorance, rejection of the sacred ideas and some other qualities testifying to the “mediocrity” of the profane, while on the other social pole there are “intelligence, love, enlightenment, high humility of spirit” [10, p. 140]. Thus, the apologetics of aristocracy is introduced as a special state of mind that dictates noble behavior, thinking, education, lifestyle to its bearer, belonging to a thin social stratum, the purpose of which is to preserve and accumulate the cultural and intellectual wealth of the nation. Of course, aristocrats have their own shortcomings, but they are not emphasized. The idea is especially highlighted that the ladies of high society, as refined carriers of culture, spirituality (and the image-symbol of the embodied enlightened soul), contribute to enlightenment, the evolution of men (and the image-symbol of the physical body). On the whole, this tale serves as a preamble to an allegorical tale about stupid men with a darkened soul.

The ninth tale about “Wooden Guest” introduces a description of the polar functions of the soul and body. In terms of content, the work is divided into two parts - theoretical (about the ideal model of a perfect person) and practical (about the results of the implementation of this model in society). In accordance with the author's idea, the ideal model of a perfect person includes a divine soul (a beauty from a fairy tale) and a beautiful body (a young man is a beauty's beloved). To become beautiful, a beautiful soul must be fanned by the harmony of music and poetry, radiate light, be able to feel with heart and think; in such a soul, everything “shines with the light of dreams, love and sounds” [10, p. 147-148]. However, a beauty soul cannot instantly become ideal, since earlier it was distorted by a wild, unnatural upbringing and education inappropriate to its status. To reach the peak of evolution, she needs the help of a certain sage – the bearer of secret knowledge, after meeting with whom the girl radically changes for the better, reaching shining heights of perfection.

A beautiful soul must match the physical body or her beloved man, who is seen in the dreams of the soul as a beautiful young man in an amazing temple. However, the villainous power of sorcery distorts the imaginary ideal appearance and, to its horror in earthly life, the poor soul meets a pitiful likeness of its dreams, which it would be criminal to call a human: a fat, ugly creature with a small head and a narrow forehead, on which *Kivakel* is inscribed. This explains the strange name of the tale - *The Wooden Guest, or the Tale of the Doll Who Has Woken up and Mister Kivakel*. The soul is in an awakened state, but the inharmonious body does not correspond to it in its physical development: a heavy, inactive, phlegmatic-passive carcass, not enlightened by the divine energy of a beautiful soul, is a person frozen in its development, alien to the bright holiday of life; he cannot be penetrated with a feeling of pity and compassion, the slightest glimmer of thought is absent in an empty head, his imagination does not lend itself to revival, and inspiration does not ignite. Thus, the inertness of physical matter and the human body is emphasized, which by itself, without the assistance of the creative nature of the divine soul, is not able to perceive more subtle energies to raise the spirit above the mortal world. *Kivakel* is *wooden* as an image-symbol of a personality that has stopped in its development: the only action available to him is a constant nodding of his head in agreement with the interlocutor, therefore he has a name that speaks for itself – *Kivakel*.

The beauty-soul is trying with all her might to help the body in its revival, because in this she sees “the high destiny of a woman in this world” [10, p. 151], but fails; for many years, the meaning of

Kivakel's life remains observing the life of horses in the stable and daily smoking eighty shanks with tobacco: forty before noon and forty after noon – as allegorical morning and evening magpies for life health or repose in death. The meaning of the number *forty* is diverse, but mainly it symbolizes the “domination of evil forces”, as well as “changes and death”, – J. Cooper believes [3, p. 384]. This indirectly emphasizes that the soul in the bodily shell over and over again needs to go through the same path and the same trials until the intended peak of spirituality is reached. However, for the wooden Kivakel, all the splendor and diversity of the world remains outside the sphere of perception; moreover, seeing in the beautiful soul his slave, he tries to remake her in his own primitive way. The end of such slavery is the easily predictable death of a tortured, exhausted soul as a result of exhaustion of strength and patience.

It should be recalled that the earliest traces of the theme of love for a doll, to which Odoyevsky dedicated two fairy tales of his cycle, can be seen in the Pogorelsky's fantastic work *The Harmful Consequences of Unbridled Imagination* from the above-mentioned cycle “Evenings in Little Russia” [13], in which a young man falls in love with a beautiful girl, who in reality turns out to be a mechanical doll, made by some criminal foreign master. Here the analogy is too obvious: the treacherous blow of the foreign manipulator is again inflicted on the heart and head, that is, on the soul and mind of the hero, which inevitably leads to his spiritual and physical death. The difference lies in the fact that Pogorelsky presented his love for a doll in tragic tones, while Odoyevsky is more inclined to a dry, pedantic and instructive tone. The heroine-doll of Odoyevsky and the young man in love with her suffer deeply, experiencing heartache due to mutual misunderstanding, lack of community of interests and the presence of certain mistakes in upbringing that make it impossible for the heart to perceive the world, which leads the heroes to thoughtless burning of life. Obviously, Odoyevsky was aware of the aforementioned works of Kuchelbecker and Pogorelsky, since the motives of the importance of domestic education and love for the doll present in him are clearly traced in the chronologically earlier works of the named authors.

In a short “Epilogue”, it is bitterly stated that in real life dolls, diligently imitating the behavior of people, still prevail, and the horror of the situation is that they are all wooden, incapable of development and, therefore, falling out of the process of spiritual evolution.

#### 4 Conclusion

Wise writer V. Odoyevsky remains faithful to the practice of comprehending the phenomena of life through a philosophical and mystical platform. Previously, literary critics analyzed individual works from the collection of Odoyevsky *Motley Fairy Tales*, which were arbitrarily pulled out of the general context of the fairy tale cycle and were considered as social criticism, psychological study, literary imitation, which gave Turyan a reason to correlate this cycle with the “conditionally fantastic, didactic-allegorical world” [16, p. 25]. Fairy tales that did not fit into the framework of the usual explanations remained on the periphery of research attention. Ignoring the generalizing ideological platform of the entire cycle, bringing together disparate, phantasmagoric pictures on a single hermetic basis, left the philosophical wealth of the author's collection unclaimed.

The study of *Motley Tales* shows that the ideological content of these works is originally designed in alchemical allegories with encrypted subtext; the conceptual key to the fairy-tale cycle is the laconic language of symbols representing the ideologemes of the spiritual path. All fairy tales have more than one level of interpretation, of which the main one is the level associated with the disclosure of the mystical basis of the world. Mystery without the presence of an archetype is presented in *Just a Fairy Tale*.

In the fairy-tale cycle of Odoyevsky, three alchemical processes (sublimation, calcination and distillation) are duplicated with the help of numerical symbols; in this way, the influence of the numerological principle is affirmed. In tales I, II, III the difference between the nature of the soul and the body is emphasized, and the influence of time is limited to the limits of the material world. In tales IV, V, VI the idea of the asexual

nature of the soul is developed, which, however, must pass through the world of human passions and emotions. In tales VII, VIII, IX the importance and significance of the values of representatives of an aristocratic society is affirmed; at the same time, it is necessary to note the actual coincidence of the ideological content of Odoyevsky's *Tale of Ladies on the Nevsky Avenue* with Kuchelbecker's fairy tale *Akephalia*.

#### Literature:

1. Coe, N. & Yeung, H.W-C (2015). Global Attebery, B. (1992). *Strategies of Fantasy*. Bloomington: Indiana University Press.
2. Church and People's Months of I. P. Kalinsky. (1990). *Afterword of V. Anikin. Months*. Moscow, Artistic literature.
3. Cooper, J. (1995). *Encyclopedia of Symbols. Series “Symbols”. Book. IV*. Moscow, Association for Spiritual Unity “Golden Age”.
4. Cornwell, N.V. (1986). *F. Odoyevsky. His Life, Times and Milieu*. Routledge.
5. Fairy tales of Russian writers of the 18<sup>th</sup>-19<sup>th</sup> centuries. (2010). *Collections of essays*. Moscow, Prestige Book Literature.
6. Hall, M.P. (1997). *Encyclopedic exposition of Masonic, Hermetic, Kabbalistic and Rosicrucian Symbolic Philosophy*. Novosibirsk: Science, Siberian Publishing Company RAS “KSP”.
7. Kuchelbecker, V.K. & Romanov, N.M. (1989). *Works. Entry. Art. Letter*. Leningrad. Introductory article by N. M. Romanov, “Land of the Headless, or Akephalia”, 349–352.
8. Luthi, M. (1986). *The European Folktale: Form and Nature*. Indiana University Press.
9. Martin, P. (2009). *A Guide to Fantasy Literature - Thoughts on Stories of Wonder and Enchantment*. Crickhollow Books.
10. Odoyevsky, V.F. (1833). *Colorful fairy tales with a red word*. SPb: In the printing house of the Expedition of Procurement of State Papers.
11. Overcamp, J. (2014). *Truth, Fantasy, and Paradox: The Fairy Tales of George MacDonald, G.K. Chesterton, and C.S. Lewis*. CreateSpace Independent Publishing Platform.
12. Passage, E. (1963). *The Russian Hofmanists*. The Hague.
13. Pogorelsky, A. (1960). *Twin, or my evenings in Little Russia*. Moscow, Art literature.
14. Sakulin, P.N. (1913). *From the history of Russian idealism. Prince V.F. Odoyevsky. Thinker. Writer*. Moscow, Publishing M. and S. Sabashnikovs.
15. Sokolov, A.N. (1955). *Ruslan and Lyudmila*. Pushkin, A.S. in Sokolov, A.N. (Eds.). *Essays on the history of the Russian poem of the 18th and first half of the 19th century*. Moscow, Publishing house of Moscow University, 410-444.
16. Turyan, M.A. (1991). *Supplement to facsimile reproduction of the 1833 edition*. In: M. A. Turyan. *Odoyevsky V. F. “Colorful fairy tales with a red word”*. Moscow, Book, pp. 3–48.
17. Turyan, M. A. (1977). “Igosha” by V. F. Odoyevsky (To the problem of folklorism). In: M. A. Turyan. *Russian Literature*, No. 1, pp. 132–136.
18. Vorova, T. P. (2016). Ciphred Content of the Literary Fairy Tales by V.E. Odoyevsky. *Cambridge Journal of Education and Science, January-June*, 2(1), 690-696.
19. Vuckovic, D. (2018). A fairy tale (R)evolution: The value and the critical reading of fairy tales in the contemporary educational context. *History of Education and Children's Literature*, 13(2), 309-336.
20. Ziolkowski, Jan M. (2010). Straparola and the Fairy Tale: Between Literary and Oral Traditions. *Journal of American Folklore*, 123(490), 377–397.
21. Zipes, J. (2006). *Why Fairy Tales Stick: The Evolution and Relevance of a Genre*. Routledge.
22. Zipes, J. (2011). *Fairy Tales and the Art of Subversion*. Routledge.
23. Zipes, J. (2015). *The Oxford Companion to Fairy Tales*. Oxford University Press.

#### Primary Paper Section: A

#### Secondary Paper Section: AI, AJ, AL