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## **SPECIFIC ROLE OF POSSESSIVE CONSTRUCTIONS IN ANDREI PLATONOV'S IDIOSTYLE AND THEIR LITERARY TRANSLATION**

## **ОСОБАЯ РОЛЬ ПОСЕССИВНЫХ КОНСТРУКЦИЙ В ИДИОСТИЛЕ АНДРЕЯ ПЛАТОНОВА И ИХ ХУДОЖЕСТВЕННЫЙ ПЕРЕВОД**

### **Abstract.**

The possessive case can be considered as Andrei Platonov's "favorite" case, which he uses unconventionally, finding a purely Platonov's application for it. Possessive constructions appear in Platonov's text as stylistically colored means of speech and carry a significant expressive and figurative load. Platonov uses the presence in possessive constructions of such substantive and formal categories as predicativeness, attribution, locativity, determination, semantic relativity, expanding their action by the partitivity dominant in his possessive occasionalisms, expressing the relationship between the part and the whole. The ability of possessive constructions to express generalized, species-wide relations is a defining, dominant property that explains Platonov's active use of them.

**Keywords:** possessive constructions, conceptual-generic status of possessive relations in Andrei Platonov's prose, implicativeness, implicit Platonov's connotation of generalization, purposeful author's change in the semantics and valence of words, literary translation, semantic and connotative equivalence, translation strategy of re-creation – strategy for recreating the semantic and linguistic completeness of the original, semantic and

connotative equivalence, literary translation, translation strategy of re-creation, linguatranslatological/ translation studies comparative analysis, clichéd speech of ideology, Novoyaz, the existential dilemma of Platonov's characters, literary collision of utopia and anti-utopia

### **Аннотация.**

Посессив можно считать «любимым» падежом Андрея Платонова, который он употребляет нетрадиционно, находя ему чисто платоновское применение. Посессивные конструкции выступают у Платонова как стилистически окрашенные средства речи и несут значительную экспрессивную и образную нагрузку. Платонов использует наличие в посессивных конструкциях таких содержательных и формальных категорий, как предикативность, атрибутивность, локативность, детерминация, семантическая релятивность, расширяя их действие доминирующей в его посессивных окказионализмах партиитивностью, выражающей отношение части и целого. На первый план у него выступает обобщение. Способность посессивных конструкций выражать обобщенные, общевидовые отношения является определяющим, доминантным свойством, объясняющим активное использование их Платоновым.

**Ключевые слова:** посессивные конструкции, концептуально-родовой статус посессивных отношений в прозе Андрея Платонова, имплицативность, имплицитная платоновская коннотация обобщения, целенаправленное авторское изменение семантики и валентности слов, художественный перевод, переводческая стратегия воссоздания смысловой и языковой полноты оригинала (translation strategy of re-creation/linguistic completeness of the original), смысловая и коннотативная эквивалентность, лингвопереводоведческий анализ, клишированная речь идеологии, Новояз, экзистенциальная дилемма платоновских литературных характеров, художественное столкновение утопии и антиутопии.

### **Introduction**

In Andrei Platonov's literary and creative approach his formation of possessive constructions is linked to changes in the semantics and valence of their constituent components. The author's semantic-syntactic transformations result in new occasional formations which arise contrary to linguistic norms, with expressively and emotionally developed connotative-semantic meanings. By combining words of different styles in possessive constructions, Platonov achieves their special stylistic coloring, which, obeying the author's intention, deliberately comes into conflict with the surrounding environment. The use

of possessive constructions with an increased predominance of high-style words contributes to Platonov's 'intellectualization' of the world of everyday relationships, helping the writer to make profound emotional, figurative, and philosophical generalizations in his prose. Possessiveness in Platonov is characterized by expanded associativity [6, p. 92]. In Platonov's possessive constructions, the phenomenon of neutralization is often observed, caused by the actualization of hidden predicativity within them, which contributes to the conscious complication of internal connections and allows freedom of interpretation while maintaining relative conciseness and concentration of expression.

The material for the study in this article is the text of Andrei Platonov's short novel "The Foundation Pit" and the text of the very first English translation of this short novel, carried out in 1973 by Thomas Whitney. Citations of the original text are taken from the source [8]. Citations of the English translation of the short novel are taken from the source [1].

In the Preface to the English translation of Andrei Platonov's short novel "The Foundation Pit," carried out by Thomas Whitney for the Ann Arbor publishing house in 1973 [1], the translator presents himself as an experienced translator of Russian literature, who had worked in the Soviet Union for many years as a correspondent. Among his publications are two significant anthologies, "The New Writing in Russia" [3] and "The Young Russians" [4], as well as an English translation of Alexander Solzhenitsyn's novel "In the First Circle" [2]. Notably, the Preface to this edition of "The Foundation Pit" translation was written by Joseph Brodsky. Brodsky fully supported and, in effect, blessed the publication of this first and at that time the only English translation of "The Foundation Pit" [5, p. 95].

The participation of Joseph Brodsky in this project, as a master of poetic language of such scale and simply a beloved poet, with his exemplary Preface to the edition in terms of content and theoretical significance, became the best recommendation for this landmark publication by Ardis Publishing. Alongside the publishing houses Possev, YMCA-Press, and Chekhov Publishing House, Ardis has been the largest foreign publisher of Russian-language literature since 1971.

## **Discussion**

### **ON THE LITERAL TRANSLATION OF FICTION**

In defining the status of a literary translator, we proceed from the axiom that their activity is not limited merely to participating in the traditional transmission of oral or written information from one language to another but is a noble and complex mission aimed at purposefully expanding intercultural communication. In this context, the translator is considered a specialist in the culture of the country from which they are translating. By

engaging in intercultural communication, the translator encounters social conventions, begins to explore the complex set of ideas and representations developed by that society, its spiritual values and traditions, and the level of development of interpersonal relationships. All these features of a country's culture, its history, and present-day reality are reflected in its language and literature and are denoted by the term "background knowledge."

The figurative system of fiction is based on functioning of language. Here, one can speak of the existence of a direct connection between the image and the elements of the linguistic system, determined by the relationship between form and content. At the same time, content in literary creation has a multifaceted nature and can include various connotations related both to the material world and to the spiritual and emotional sphere. In the language of fiction, the ambiguity of the content plane is complemented by the multilayered nature of the expression plane, which leads to the emergence of an unlimited number of subtle stylistic nuances, not always reflected in dictionaries, which translators are often compelled to rely on.

This, in turn, raises the problem of conveying in the target language the full range of stylistic and semantic features of the intratextual elements of the original. And here comes the moment when a professional literary translator steps onto the "arena", endowed with a special intuition and artistic sensibility, which grants them the right to face this "insatiable monster" of literary imagination one-on-one. Aside from the necessity of a multidimensional understanding of the internal artistic and stylistic space of a specific literary work, the translator faces the task of choosing a particular method of conveying this coded artistic information by searching for the most acceptable translation option.

In conducting a partial linguistic and translation study analysis of Thomas Whitney's translation of Andrei Platonov's short novel "The Foundation Pit", it should be acknowledged that it is always difficult to be a pioneer in any endeavour. This is especially true for such a highly challenging translation undertaking and both a cultural and professional challenge as the very first English translation of this key work by the outstanding writer.

In this context, Whitney's translation – in the absence of any prior translations and any translation decisions or strategies for working with "The Foundation Pit" – deserves special attention.

Joseph Brodsky enthusiastically supported the already experienced translator Thomas Whitney with his name and involvement in this literary, translation, and intercultural project, and by directly participating in the preparatory and editorial work, did everything in his power to ensure the success of this publication. Therefore, in addition to all the objective circumstances, Joseph Brodsky's active involvement in this translation project, which was

revolutionary for its time, was a decisive factor for choosing Thomas Whitney's translation as the material for the translation studies research presented in this article.

#### PLATONOV'S POSSESSIVE CONSTRUCTIONS AND THEIR TRANSLATION

Possessive relationships are closer to the relationship between part and whole than, for example, attributive relationships. This determines the special, conceptual-generic status of possessive relationships in Platonov's prose. The author's status of possessiveness allows Platonov to express his own romantic, poetic vision of the world, his own worldview, which is based on a special, Platonov's understanding of many philosophical and universal human categories:

<...> *солнце детства* <...> *воздух ветхости и прощальной памяти* <...> [8, с. 44]

<...> *the sun of childhood* <...> *the air of decrepitude and of memory bidding farewell* <...> [8, с. 58] [italics only in this article: V.B.]

*Солнце детства/The sun of childhood* in Platonov's text is a visual and emotionally elevated, romantic image of the sun, which can be seen and perceived by a person *only in childhood and only through a child's perception/только в детском возрасте и только в детском восприятии*. The air of decay and farewell memory also sounds very poetically in Platonov, creating, on the contrary, a sad, romantically existential feeling of the final merging of the material and spiritual life, embraced by the *air* of universal human sadness and fading, and reflected eternally in farewell memory.

*The literal translation* of this passage alternates with *descriptive translation* and conforms to the norms of the English language. The poetic and romantically existential atmosphere of the original, which subtly conveys Platonov's unique worldview, is beautifully reflected in the translation.

In Platonov's humanistic context, *чувство совести/the sense of conscience* is a common sense of conscience/*общее для всех чувство совести* that every living person should experience; *время жизни/lifetime* is the common time of our life for everyone/*общее для всех время нашей жизни*; *даль надежды/the distance of hope* is the shared and often distant hope for all of us/*общая и часто далёкая от всех нас надежда*, which nourishes us and makes us live and believe; *тоска тщетности/the longing for futility* is a universally powerful feeling of longing/*общее по своей силе чувство тоски* that people experience in the face of impending death.

*Тревожные звуки внезапной музыки давали **чувство совести**, они предлагали беречь **время жизни**, пройти **даль надежды** до конца и достигнуть её, чтобы найти там источник этого волнующего пения и не заплакать перед смертью от **тоски тщетности**.* [8, с. 2]

*The exciting sounds of the sudden music gave **a feeling of conscience**, they proposed that **the time of life** be thriftily preserved, that the far **distance of hope** be walked to the very end attained, so as to find there the source of that rousing song and not to weep in the face of death from **the melancholy of futility**.* [8, с. 17] [italics and bold italics only in this article: V.B.]

The translation of this fragment partially does not conform to the norms of the English language. All possessive constructions present in this sentence are translated *literally, resulting in some stylistic awkwardness*. For instance, the phrase *a feeling of conscience* is constructed by Whitney using a method of contaminative replacement, substituting the component *consciousness* with the component *conscience* by analogy and based on the construction *a feeling of consciousness*, since this form is usually not used in English.

It is also impossible, according to the norms of lexical and syntactic compatibility in the English language, to express *пройти даль надежды* as *the far distance of hope be walked*. Moreover, it is not possible in English to convey *пройти даль надежды до конца и достигнуть её* in the form suggested in the translation. The reason for this linguistic incorrectness in the translation is that in the English construction *the far distance of hope be walked to the very end attained*, the expression *to the very end attained* is tautological, and the entire construction can be back-translated into Russian as *пройти даль надежды до конца её конца*. However, all these violations of the norms of the target language work very well in this translation, effectively reconstructing the general features of Platonov's "distorted" language.

By using the possessive in his unconventional generalized manner and defining the names of items or objects through their relation to other items, Platonov not only brings generalization to the forefront but also strives to actualize, through lexical and syntactic means, categories related to possessiveness, such as attributiveness, predicativeness, locativity, etc.:

*Оркестр пионеров <...> заиграл **музыку молодого похода**.* [bold italics only in this article: V.B.] [8, с. 18]

*The Young Pioneer orchestra <...> played **the music of a young march**.* [8, с. 10] [italics and bold italics only in this article: V.B.]

*Музыка молодого похода/Music of a youth hike* is music performed during any youth hike or march: emotionally, melodically, symbolically, and “ideologically” (in the 1920s–1930s in the USSR) it corresponds to this event, in which participants are specifically representatives of the young generation.

Whitney's translation does not conform to the norms of the English language. When *literally translating* the possessive phrase *музыка молодого похода* (*music of a young march*) using the possessive construction *the music of a young march*, a complex translation situation arises due to the ambiguity inherent in the translation, resulting in a meaning completely different from that intended in the original. *The translator's mistake* here is related to the fact that the noun *march* combined with the noun *music* may be understood by the recipient of the translation as *a musical genre or play* (march, waltz, tango, etc.). However, according to the context of the original text, it refers to *the organized movement of people (accompanied by music)*. This leads to a *false associative chain*. *The march performed on instruments*, mentioned in the translation, cannot be *young* (young march). It can be *contemporary, new, or old* (new, old march). All of this diverts the reader of the translation from the connotative and expansive meaning originally embedded by Platonov in the text in the construction *the music of the young march*.

Platonov expands the artistic generalizing-semantic function of possessive constructions through the dominant *partitivity* which expresses *the relationship between part and whole*. Platonov's actualization of the part-whole relationship is clearly traced in the generalized characterization of young pioneers, who embody and materialize Platonov's concept of *youth* in “The Foundation Pit” through detailed and meticulous metonymic descriptions of the specifics of their appearance and bodies:

<...> их ноги были покрыты **пухом юности**. [8, с. 18]

<...> *their legs were covered **with the down of youth***. [8, с. 10] [italics and bold italics only in this article: V.B.]

The phrase *ноги покрыты пухом юности* (*legs covered with the down of youth*) is partly a naturalistic and partly a poeticized description of the inconspicuous yet characteristic physiological signs of youth as a period of physical maturation, when any adolescent's legs are covered with *пухом/fluff*, light hairs on the skin [7, с. 632]. In Platonov's context, this symbolizes the delicate fragility, vulnerability, and enchanting freshness of a developing young organism. The possessive phrase *пух юности/fluff of youth* is translated literally as *the down of youth*. At the same time, the translation is as metaphorical as the original because

*down* in English means *soft hair* or literally *fluff*, which allows the creation of a highly poetic image of *youth* in translation as well.

The highly emotional romantic description of children as representatives of *youth* is replaced by an equally lofty depiction of them but now incorporating the sympathetic and poignant author's empathy for these destitute and exhausted children of the revolutionary era, burdened by the hardships and hunger of semi-militarized collectivist life:

<...> *на лице каждой пионерки осталась трудность немоци ранней жизни, скудость тела и красоты выражения...* [8, с. 18]

<...> *on the face of each young Pioneer girl there remained a trace of the difficulty, the feebleness of early life, meagerness of body and beauty of expression.* [8, с. 10]  
[italics and bold italics only in this article: V.B.]

Platonov's statement that *the face/на лице* of every young pioneer girl retained *the meagerness of the body/скудость тела* is devoid of any common sense if considered from the standpoint of ordinary logic, because the *meagerness of the body* cannot in any way “*remain on the face*”. However, such Platonov's semantic transformations are completely justified if one proceeds from Platonov's temporal-spatial-spiritual conception, which fills the relationship between part and whole with higher, universal-philosophical content.

Whitney's translation conforms to the norms of the English language. It is rendered through possessive constructions, *partly literally, partly descriptively*. Altogether, it works very well to convey the inspired, poetically elevated expression of Platonov's style. The translation clearly highlights the paradoxical interdependent relationship between the person and the sparseness of the body. And then, during the account of the briskly marching children being brought up in a romanticized world of Soviet Utopia, Platonov immediately provides, by contrast, a tragic depiction of a disabled victim of the imperialist war, sadly observing the procession of these young pioneers:

<...> *его коричневые, скупо отвёрзтые глаза наблюдали посторонний для них мир с жадностью обездоленности, с тоской скопившейся страсти* <...> [8, с. 18]

<...> *his brown, narrowly opened eyes kept a watch over the outer world with the greediness of deprivation, with the longing of accumulated passion* <...> [8, с. 9]  
[italics and bold italics only in this article: V.B.]

The disabled Žachev explains his attention to children by saying that he “looks at them to remember, because he will die soon” [8, p. 18]. The youth of the pioneers, who are born to

embody the future, is contrasted by Platonov with the doomed nature and uselessness of a person in this utopian future world—someone who has given for this future, if not life itself, then the physical part of themselves along with their own youth, health, and hope for happiness. Platonov's use of two vividly figurative possessive constructions, overflowing *with the greediness of deprivation* and *with the longing of accumulated passion*, artistically amplifies this impression many times over.

*The literal translation* of these two possessive phrases corresponds to the norms of the English language. Whitney uses here a *literal calque translation* through an occasional creation of similar English possessive constructions, freely conveying all the imagery and beauty of Platonov's artistic generalizations. The success of the translation is determined by the precise selection of English vocabulary, semantically adequate to the original's lexicon and to *Platonov's style of elevated narration*.

Such Platonov's psychologically abrupt transition “from hot to cold”, from joyful to sorrowful, reflects the unpredictable nature of this half-life-half-death, half-joy-half-sorrow, where hope is replaced by despair, and faith by disillusionment. All this together creates an artistic retrospection of either ideological fervour or ideological decay, in the duality of which the artistic clash of Utopia and Dystopia is clearly visible. It is within this duality that the existential dilemma of Platonov's passionate romantic characters lies, the dilemma of Platonov himself, who lived his era with both zeal and torment. Through these reflections, he artistically shares his experiences via his introspective characters, seekers of “*the truth of existence*” and “*the eternal verity*”, one of whom in “The Foundation Pit” is Voshchev:

*Как заочно живущий, Вощев гулял мимо людей, чувствуя нарастающую силу горящего ума и всё более уединяясь в тесноте своей печали.* [8, с. 20]

*Voshchev strolled past people as if he were living out of sight of them, feeling the rising strength of his burning mind and becoming ever more separate and isolated in the darkness of his sadness.* [8, с. 12] [italics and bold italics only in this article: V.B.]

When following the norms of English, the translation of the two authorial possessive constructions present in this passage is rendered *descriptively* using a highly strange substitution of one of the components in each of these possessive combinations with figurative word forms that differ significantly from them in meaning and semantics. Thus, the construction *чувствуя нарастающую силу горящего ума* is translated as *feeling the rising strength of his burning mind*, where *горящий* (grieving) is rendered as *burning* (*on fire, being consumed/горящий, сжигаемый*), and the figurative possessive phrase *в тесноте своей печали* is translated as *in the darkness of his sadness*, where *теснота* (synonyms: *tightness/теснота, напряжённость*;

*closeness/близость, плотность, духота, спёртость, уединение; congestion/скопление, перегрузка, перегруженность, застой, затор*) is rendered as *darkness* (*темнота, мрак, темень, морока, хмурость; synonyms: gloom/ тьма; blackness/чернота, темнота, мрачность; dark/темнота, тьма, потемки, неведение*). One can only assume that this *accidental double mistake by the translator* occurred due to an unfortunate failure to distinguish between the nearly identical in form and sound Russian participial forms *горящего–горящего* in the first case, and the two case forms of the nouns *темноте–темноте* in the second case. It is unlikely that this double substitution can be explained solely by the desire to convey or expand the imagery of the original through the translator's use of epithets that are distant in meaning from each other.

The actualization of hidden predicativity in possessive constructions in Platonov leads to a deliberate complication of internal connections and a significant expansion of the connotative-associative space. This allows the writer to convey the psychological state of his romantic characters far more extensively, capturing the intensity of their experiences and inner passions by which they are overwhelmed. At the same time, this *exaggerated ability to feel and think in a "philosophically generalized" way is characteristic not only of Platonov's main human characters but even of animals*:

<...> *Воцев лежал в сухом напряжении сознательности и не знал – полезен ли он в мире или всё без него благополучно обойдётся? <...> слабым голосом сомнения дала знать о своей службе пригородная собака.* [8, с. 16]

<...> *Voshchev lay there in the dry tension of consciousness and did not know whether he was useful in the world or whether everything could do quite well without him. <...> a dog on the outskirts of the city gave notice of his service with a weak and doubtful voice.* [8, с. 5] [italics and bold italics only in this article: V.B.]

The possessive constructions like *в сухом напряжении сознательности/in the dry tension of consciousness* and *слабым голосом сомнения/with a weak and doubtful voice* from the perspective of normative word usage appear as an obvious and artistically deliberate violation by Platonov of the semantic compatibility of the components involved. But if these phrases are evaluated according to Platonov's poetics, considering in each specific case the particular Platonov's context, such word combinations begin to acquire a special and very rich meaning in their philosophical inscrutability, multilayered in their expansive associativity, implying unpredictable connotations.

A literal translation of the possessive phrase *в сухом напряжении сознательности* – *in the dry tension of consciousness* conforms to the norms of the English language. The English possessive construction *in the dry tension of consciousness* perfectly conveys the poetic sound of the original, allowing one to fully enjoy the real and complete resonance of Platonov's images without restriction. Here we witness a rare for literary translation and *complete coincidence of two inadequate linguistic systems*.

The translation of the phrase *слабым голосом сомнения* – *with a weak and doubtful voice* does not conform to the norms of the English language. Being a Russian possessive construction, in translation it transforms into the attributive phrase *with a weak and doubtful voice* which formally conveys the explicit semantic content of the original. However, *this transformation loses the implicit Platonov's connotation of generalization* which in the original makes the voice perceived *as some abstract, generalized voice* intended to express *any and every doubt*. What can be considered successful, though, is that the phrase *doubtful voice* sounds unnaturally in Platonov's sense and, by analogy with the original, also violates lexical co-occurrence norms in English, which in such a context would normatively call for the construction *uncertain voice*.

In his key prose works of the 1920s and 1930s, Platonov no longer merely attempts to poetize the symbolism of the revolution and utopian dreams – which is already a past stage in his work and primarily pertains to his early poetry and journalism – but rather strives to reveal the substitution of universal human values, reflected in the new Soviet language, Novoyaz.

The use of words from different stylistic registers in possessive constructions allows Platonov to achieve a particular stylistic effect. By combining lexical units of different styles in a single phrase and employing this as a stylistic device, the writer deliberately creates an effect of unusual pathos, a sense of “elevation” which is a characteristic of the Language of Utopia. This enables him to give the narration a solemn tone, successfully imitate the Language of Utopia, and serves as an effective expressive means for conveying hidden or overt authorial irony:

*Воцев пошёл туда походкой механически выбывшего человека* <...> [8, с. 54]

*Voshchev proceeded on his way there at the pace of a person automatically detached* [8, с. 77] [italics and bold italics only in this article: V.B.]

In the given example, the predominance of generalized meaning in possessive constructions allows Platonov to play on the collectivist nature of the existing political system, in which thoughts, emotions, and even the way of walking are standardized and reduced to a

common norm. The possessive construction *походкой механически выбывшего человека* – *at the pace of a person automatically detached* is Platonov's ironic literalization of existing behaviour patterns, operating similarly to labelling political attitudes: manners of moving, holding oneself, having a posture corresponding to political views or office.

Whitney's translation does not conform to the norms of the English language, as the phrase *механически выбывшего – automatically detached* used in the construction *at the pace of a person automatically detached* violates lexical collocation norms. It can be suggested that such a partial imitation of the construction of Platonov's unconventional phrases is a successful form of reconstructing Platonov's “distorted” language in translation.

Platonov's widespread alteration of the lexical valency and combinability of the components of possessive constructions leads to the emergence of entirely unconventional occasional metaphorical expressions filled with the highest poetic expressiveness:

<...> *полевой свет тишины и вянущий запах сна приблизились сюда из общего пространства и стояли нетронутыми в воздухе.* [8, с. 20]

<...> *the quiet of the light of the open fields and the fading smell of hay* [ошибка перевода – В.Б.] *crept in here from out of general space and stood untouched in the air.* [italics and bold italics only in this article: V.B.] [8, с. 12]

*Silence* is associatively linked by Platonov with *an image of a field* close to romantic sensibility and traditional for poetry and literature in general, with its boundless, majestically silent space. A space where the luminous sky converges and merges with the earthly surface, and the complete absence of any sounds or movement, the solemn calm, symbolize the eternity of the universe and the futility of human existence. *The concept of sleep*, for Platonov, becomes material, physically tangible. Sleep has its own distinct scent; it resembles the spectral beauty of flowers, leaves, and grass; it can be inhaled; it is fleeting, like everything in nature – and therein lies its special charm. By combining the phrases *полевой свет тишины и вянущий запах сна* full of piercing sensitivity into a single sentence, Platonov unites, through the power of his creative inspiration, vast concepts that are immense in their poetic and philosophical capacity into one open semiotic whole. In this inspired space, they have merged, *стояли нетронутыми в воздухе/stood untouched in the air*, organically participating in the creation of a special Platonov's world, being an integral part of the writer's most original worldview.

While translating poetic phrase *полевой свет тишины*, Whitney creates the phrase *the quiet of the light of the open fields*, conveying Platonov's highly poetic expressiveness and semantically connected to the indescribable, heavenly-silent beauty of a peasant field. However, in indulging in the romance of nature, he unconsciously makes *a translation mistake* related to a misinterpretation of the artistic phrase intended by the author *вянущий запах сна*.

Continuing to develop the theme of the field in translation, the translator introduces a new metaphor *the fading smell of hay* (in Russian: *вянущий запах сена*). But the semantic-discursive trap in which the translator unknowingly falls lies in paronymic attraction, that is, the phonetic similarity of the case forms of the nouns *сена–сна*, which misled him. As a result, the expression, which in the original metaphorically refers to *вянущий запах сна* (approximately: *withering scent of sleep*), is mistakenly replaced in the translation text with another metaphorical and poetically stylized phrase *the fading smell of hay*.

Platonov's possessiveness is characterized by vivid associativity. Thanks to his rich imagery, his authorial possessive constructions acquire an expansive, generalizing meaning and rise to the level of universal generalization, creating a special atmosphere of poetic elevation. The associativity of Platonov's possessives, arising from their conciseness, emotional expressiveness, and intensity, allows Platonov to create connotative imagery more typical of poetic rather than prose speech:

*Прушевский <...> смотрел в поздний вечер мира.* [8, с. 47]

*Prushevsky <...> looked out into **the late twilight of the world.*** [italics and bold italics only in this article: V.B.] [8, с. 64]

Whitney's translation does not conform to the norms of the English language and constructs the occasional expression *the late twilight of the world* by analogy with the original Platonov's possessive expression *поздний вечер мира* combining words that are normally not used together. The English possessive phrase 'the late twilight of the world' artistically conveys in the translated text the poetic connotation of fragility, instability, and the predestined nature of the world around us.

## Conclusion

Thomas Whitney's translation transformations, in many cases, allow him to quite adequately convey the high poetic imagery inherent in the possessive constructions of the original. When translating Platonov's possessive constructions, Whitney had to keep in mind their orientation towards a conceptual-philosophical and broadly generalized expression of part-whole relationships. His approach to translating "The Foundation Pit" is based on considering the special associative-discursive, conceptual-semiotic, intertextual, and connotative content of Platonov's possessive relations, which underlie the broad authorial emotional-imagistic and philosophically poeticized generalizations. When translating Andrey Platonov's prose, the reasons for various extralinguistic and linguistic difficulties lie not only in differences in traditions, mentality, ways of thinking, or language systems.

In addition to ordinary realities, the background information in Platonov's philosophical texts universally contains a special type of reality called *associative*. Such realities are often deliberately hidden by Platonov within the most ordinary words and are revealed only in a specific context, which may not always be understandable to a foreign professional translator. This linguistic and logical situation is defined by the term “*implicativity*”, which implies the constant presence in Platonov's prose of subtext, allusions, deliberately hidden, encrypted, or coded meanings conveyed by the author through his grammatically consciously “incorrect” language, his idiosyncrasy, with the literary intention that a careful and thoughtful reader will be able to reason out, “dig into” these meanings and understand the special authorial, creative message contained within them, which is extremely characteristic of Andrei Platonov's philosophical thinking and idiosyncrasy.

Thus, the phrase *поздний вечер мира* in Platonov's short novel “The Foundation Pit” is not simply limited to the situation in which the short novel's protagonist, spending the evening in nature, gazes into the evening space. As it is possible to feel from Platonov's sensitive dystopian worldview, his philosophy, his heartfelt concern and his sincere anxiety for the fate of humanity in the phrase *поздний вечер мира* – *the late twilight of the world* as the expression of his thoughts concerning the danger of still and so far only literary symbolic eve of the end of the world, a precarious balancing of the world on the edge of an abyss, the predestination of its fate, the sunset of civilization, the ghostliness of human existence. It is precisely the generalized-conceptual nature of Platonov's possessive constructions that allows the writer to reach the heights of philosophical and poetic comprehension of reality. In “The Foundation Pit” Platonov uncompromisingly engages the reader in the literary collision of the romanticized Utopia and the dystopian depiction of a reality that crushes dreams, and which is an important spiritual warning not only in Andrei Platonov's profound literary and philosophical works, but also in the life reality that surrounds us.

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