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CHANGES IN THE SEMANTICS, COLLOCABILITY AND VALENCY OF WORDS AS A FUNDAMENTAL FEATURE OF ANDREI PLATONOV'S CREATIVE METHOD

ИЗМЕНЕНИЯ СЕМАНТИКИ, СОЧЕТАЕМОСТИ И ВАЛЕНТНОСТИ СЛОВ КАК ФУНДАМЕНТАЛЬНАЯ ЧЕРТА ТВОРЧЕСКОГО МЕТОДА АНДРЕЯ ПЛАТОНОВА

Abstract:

A fundamental feature of Andrei Platonov's creative method and idiostyle is his distinctive linguistic modification of word semantics and combinability (valency). In Platonov's works, this process involves the unconventional transformation of primary, norm-compliant word combinations and normative collocations by expanding the combinability and altering the valency of the constituent words–a shift that ultimately transforms their overall semantics. Platonov employs words in unusual contexts and with atypical lexical and syntactic combinability. This allows him through a word's "inner form" or via its non-standard, disrupted usage to actualize latent meanings and generate new, occasional senses. Such a key device of Platonov's distinctive style, which involves eliciting supra-linear meanings from words by deliberately expanding their combinatory potential, enables them to enter syntactic and lexico-semantic relationships with other elements. Within the artistic context of Platonov's texts, this serves to alter both the general type of valency (whether active or passive) of the words employed and the nature of that valency regarding its obligatoriness (whether mandatory or optional).

Keywords: Platonov's Anti-Utopia, modification of word semantics and combinability (valency), implicativeness, implicit nature of context, pragmatic connotation, additional contextual connotations, contextual occasionalisms, expanded connotative field, contamination, occasional collocations

Аннотация:

Важнейшей особенностью творческого метода и идиостиля Андрея Платонова является авторская языковая модификация семантики и сочетаемости (валентности) слов. Этот процесс заключается у Платонова в неконвенциональной трансформации первичных и общепринятых, нормативных словосочетаний за счёт расширения сочетаемости и изменения валентности входящих в них слов, что в конечном счете приводит к общему изменению их семантики. Платонов использует слова в необычных для них контекстах и в условиях нехарактерной для них лексической и синтаксической сочетаемости, что позволяет писателю через «внутреннюю форму» слова или посредством его нестандартного, нарушенного употребления актуализировать скрытые значения слов и выводить новые, окказиональные смыслы. Такой ключевой приём индивидуального стиля Платонова, связанный с извлечением сверхлинеарных смыслов слов через сознательное расширение их сочетательной способности, позволяет им вступать в синтаксические и лексическо-семантические связи с другими элементами и, в художественном контексте платоновского текста, служит достижению изменения как общего, активного или пассивного, типа валентности используемых в нём слов, так и изменения её облигаторности, обязательного или факультативного её характера.

Ключевые слова: Антиутопия Андрея Платонова, модифицирование семантики и сочетаемости (валентности) слов, импликативность, имплицитный характер контекста, прагматическая коннотация, дополнительные контекстуальные коннотации, контекстуальные окказионализмы, расширенное коннотативное поле, контаминация, окказиональные словосочетания

Introduction

Ambivalence, duality of meaning, and implicativeness are distinctive features of Andrey Platonov's idiostyle. In his language, every element is functionally significant, and everything carries a unique semantic subtext. The writer’s inclusion of colloquialisms, folk speech, and dialectal terms within prose texts – juxtaposing them with words and phrases from other stylistic registers – serves to heighten the overall expressiveness of the narrative. In doing so, Platonov employs not only established Soviet-era clichés but also creates his own occasional phrases modelled on traditional ideological formulas, often pushing them to the point of sheer absurdity in both form and content. As E.M. Tolstaya-Segal observes, "in the work of the mature Platonov, language increasingly becomes a *“structural factor”* – fundamental worldview concepts and latent layers of meaning are elevated to the level of the word and the phrase. The 'flesh' of the language is impoverished, while its organization grows more complex..." [15, p. 109] (*the translation of quotations from various researchers into English, here and throughout the remainder of the article, was carried out by the article’s author; Vassili Bouilov*).

Discussion

In the text of Andrei Platonov’s conceptually most pivotal work, the short novel “The Foundation Pit” [14], one can observe occasional semantic expansions, contractions, and shifts in the lexical meanings of words, as well as the intended occasional authorial transformations of collocations and set phrases. These processes alter the categorical semantics of words, affect qualities such as animacy/inanimacy and concreteness/abstractness, and significantly heighten the imagery of Platonov’s language and artistic style. N.I. Duzhina in her “Guide to A.P. Platonov’s

short novel The Foundation Pit" [5] draws attention to the phrase '*общепролетарский дом*'/'all-proletarian house' used in the text. Three potential ways in which Platonov actualizes different dictionary definitions of the lexeme 'дом'/'house' within the context of the topic at hand are of particular interest. First is the house as 'жилое здание'/'a residential building'. Second is 'место, где хорошо и тепло, и люди любят друг друга'/'a place that is pleasant and warm, and where people love one another'. Thirdly, it is 'место, где живут люди, объединенные общими условиями существования'/'a place inhabited by people united by shared conditions of existence' [5, p. 44]. Expanding on this theme, Duzhina highlights the particular importance of the symbolic content inherent in such an image:

> *"It draws <...> upon the general linguistic tendency toward the metaphorization of a keyword, as well as upon key metaphors of the Stalin era, upon 'the construction of socialism' and 'the edifice of socialism': Platonov employs an existing linguistic model, akin to the 'Common European Home', but imbues it with new political content. <...> M. Geller and A. Kharitonov view the construction within the city of a 'single edifice', into which 'the entire local class of the proletariat would move to reside' – as an allusion to the Stalinist project of building socialism in one single country. <...> Thus, the 'communal home for the proletariat' is, first and foremost, an ideal structure designed to ensure the happiness of all people. It is significant that the team of builders never actually began its construction."* [5, pp. 45–46]

In his article "'The Foundation Pit and the Tower of Babel" [6], H. Günther asserts that the introduction of the phrase and concept 'All-Proletarian Home' into Platonov's text serves to 'express, in a vivid spatial form, the very essence of utopia as a construct of ideal life' [6, p. 145]. In this article, which was later included in his book "On Both Sides of Utopia: Contexts of Platonov's Work" [7], the scholar recalls a well-known example of an 'architectural project for future life in Russian culture, Chernyshevsky's Crystal Palace', and notes that "such buildings symbolize the construction of a new life" [7, p. 24]. Linking this symbolism to the artistic realization of utopia and dystopia in The Foundation Pit ("Kotlovan"), Günther offers the following interpretation of this symbolic 'Tower of Babel' representing the new Soviet utopian mindset:

> *"In Platonov's works, utopia is presented not as a finished product but as something in the making; accordingly, we are dealing here not with a completed house, but with a construction process. <...> In "Chevengur" (another Platonov's pivotal antiutopian novel; V. Bouilov), the concept of a house that shields man from a hostile world is no longer realized. <...> In "The Foundation Pit", where the motif of house-building is set against the backdrop of the First Five-Year Plan, the situation is even worse. The result is not the monumental 'single all-proletarian' house of Engineer Prushevsky's dreams, but a pit. <...> An atmosphere of absurdity pervades "The Foundation Pit". The builders exhaust their strength and bodies in an act of construction-as-destruction. The grander the plans for the future tower, the larger the dimensions of the pit. Thus, "The Foundation Pit" directly signifies that inverted proletarian utopia in which Platonov himself had once believed."* [7, pp. 24–25, 27]

By the time Platonov wrote The Foundation Pit, having already re-evaluated much of his earlier outlook and evolved into a philosopher and thinker with a radically new perspective, the writer fully grasped the theme of inevitable entropy caused by the coercive dominance of the "New World". In the novel, he develops this theme in a dystopian vein and touches upon various implicit artistic motifs regarding the lethal, class-based essence of Utopia. Given the censorship and totalitarian ideology of the era, such a stance could bode nothing but ill for the writer. By consistently developing dystopian motifs in his texts, Platonov, in a certain sense, albeit only partially, became a literary outcast. N.V. Kornienko [8] describes the situation that emerged in the writer's life and work as follows:

> *"Platonov's world of the 'chronicle of the poor' is overflowing with suffering, and the narrator himself, who provoked the wrath of critics and Stalin alike, earned a unanimous and precise assessment from his contemporaries: that of a "yurod" (holy fool). The author of "Vprok" (For Future Use) – (another Platonov's short novel; V. Bouilov) – would go on to confirm this characterization. Both the short novel "The Foundation Pit" (written after "Vprok") and the tragedy "14 Red Huts", which dealt with the famine of 1932–1933, a subject strictly taboo at the time, were not written by Platonov merely to be consigned to a desk drawer: three typewritten copies were made from the manuscript and submitted to editorial offices."* [8, p. 52]

Platonov deliberately constructs narrative situations in which words are employed in unusual contexts and in combinations involving atypical lexical and syntactic pairings. This provides him with a powerful mechanism for artistically manipulating various meanings, including latent ones, inherent in these unconventional word combinations; in many instances, he activates the words' "inner form", thereby eliciting a range of unique, occasional meanings. K.A. Barsht [1] examines the system of principles underlying Platonov's artistic world and authorial method as follows:

> *«<…> Platonov's world is structured not only by horizontal semantic chains, such as 'cold–warm–hot–red-hot', and by the principle of expanding circles, wherein a preceding meaning is transformed by a broader context. Here, elements merge into one another; hierarchies of meaning emerge, intersecting and entering into complex internal relationships; and lines of symbols arise in which the preceding sign establishes a semiotic situation for the subsequent one. Platonov's poetic language possesses organizational norms and rules absent from communicative Russian (making it fundamentally impossible to describe Platonov's artistic language merely as an idiolect of the Russian language). We are dealing with a system rooted not in the norms of the modern standard literary language but in its own internal logic; it operates through a multi-level network of paradigmatic and syntagmatic connections anchored by a symbol that permeates several semantic layers (structured like a "matryoshka" doll).* [1, pp. 10–11]

For instance, in the following passage from The Foundation Pit («Котлован»), Platonov places the verb *'существовать'/'sushchestvovat''* ['to exist'], which carries an expansive, conceptual meaning [1. To be, be present, exist, take place. 2. 'instr./prep. 'To sustain one's life'] [13, p. 780] *in a coordinate series* with the verb of motion *'ходить'/'khodit''* ['to walk/move

about'] [1. Movement occurring not all at once, not in a single act, or not in one direction] [13, p. 862], which denotes a concrete action:

> *– Ты зачем здесь ходишь и существуешь? – спросил один, у которого от изможденияслабо росла борода.* [14, с. 20]

As a result of the unconventional juxtaposition of these semantically distinct words and their mutual semantic influence, the verb 'существовать' undergoes a semantic narrowing; this actualizes and literalizes one of the dictionary definitions cited above, *'to sustain one's life'* (see the Ozhegov dictionary definition mentioned earlier), thereby reducing its contextual meaning to the physical process of surviving despite any and all hardships. The verb *'ходить'* [to walk/go], by contrast, acquires a semantic extension that introduces the connotation of *'a life path'* or *'journey through life'*. Platonov's deliberate juxtaposition of these semantically distinct verbs creates an effect of multidimensionality regarding life and space, infusing the narrative with a distinctive Platonov's philosophical resonance.

The authorial approach in The Foundation Pit allows for deviations from traditional norms regarding the combination and pairing of linguistic units of different orders. Platonov primarily modifies lexical combinability, and less frequently grammatical (syntactic) combinability; instances involving a combination of both also occur. Naturally, when examining such authorial linguistic transformations, it is essential to distinguish between the concepts of combinability and valency. While there are numerous interpretations and varying views regarding these two concepts, there is a general consensus that *valency represents potential, whereas combinability represents the realization of that potential*. Illustrating this with the example of verbs, A.M. Mukhin [12] defines the relationship between combinability and valency as follows:

> *"<...> the combinability and valency of verbs complement one another; however, the former is defined in relation to lexemes, that is, units of the same linguistic level possessing lexical semantics, whereas the latter is defined in relation to syntaxemes, which are endowed with syntactic semantics and constitute units of the syntactic level. By investigating verb valency, a linguist can determine which specific lexico-semantic groups of verbs are more or less characterized by a particular valency, or indeed for which groups that valency is entirely absent." Therefore, it is not only the combinability of verbs that can be revealing for their lexical semantics, but also their valency, which reflects the interaction between lexical and syntactic units, that is, between lexemes and syntaxemes."* [12, pp. 29, 69]

An examination of potential authorial expansions or restrictions of valency in The Foundation Pit must consider the following factor, to which N.V. Yudina [16] draws our attention:

> *"<...> a distinction should be made between linguistic valency, representing the potential capacity of a linguistic unit to combine with others, and speech valency, which does not always align with the potential combinatory capacities of the linguistic units involved and may even, furthermore, violate traditional combination patterns (e.g., oxymorons)."* [16, p. 12]

For instance, the adverb *'навзничь'/'navznich''* [‘flat on one’s back’] used in the following excerpt from The Foundation Pit typically allows for only limited semantic combinability with verbs of vertical movement implying a fall – such as *'padat''/'падать'* [to fall], *'упасть'/'upast''* [to fall down], *'опрокинуться'/'oprokinut’sya'* [to tip over], or *'откинуться'/'otkinut’sya'* [to lean/fall back] *'навзничь'/'navznich''* [cf. 'Опрокинулись на спину'/'Oprokinuvshis’ na spinu', 'Вверх лицом'/'vverkh litsom' (Tipping onto one’s back, face upward*); 'Упасть навзничь'/Upast’ navznich’* (To fall flat on one’s back)] [13, p. 374]:

Она лежала сейчас навзничь <...> [14, с. 49]

At the same time, this fragment exhibits a mutual, occasional expansion of the lexical and semantic valency of the verb *'лежать'/'lezhat''* [to lie]. Under ordinary conditions, this verb cannot syntactically combine with the adverb *'навзничь'* [face up/on one’s back], as the latter lacks the requisite semantic feature and does not belong to the limited set of adverbs that standardly collocate with the verb (such as *'лежать молча'/'lezhat’ molcha'* [to lie silently]). Platonov’s use of the verb of position *'лежать* (to lie) and the adverb *'навзничь'* (face up/on one’s back) in the unconventional combination *'лежала навзничь/'lezhala navznich''* (lay face up) – within the micro-context of a description of death – conveys the connotation not merely of someone lying down, but of a deceased person who has been flung, imprinted, or pressed into the earth by a fatal force.

In another example from The Foundation Pit («Котлован»), we observe an expansion of the lexical combinability of the adverb *'пешком'/'peshkom'* (on foot) [referring to the mode of movement using one’s own legs; e.g., *'идти пешком'/'idti peshkom'*/to walk] [13, p. 515]. According to standard usage, the adverb *'пешком'* typically combines only with specific verbs denoting movement or the result of movement, such as *'идти'/'idti', 'ходить'/'khodit'', 'явиться'/'yavit’sya', 'уйти'/'uyti', 'передвигаться'/'peredvigat’sya', 'попасть'/'popast'', 'вернуться'/'vernut’sya', 'подняться'/'podnyat’sya', 'спуститься'/'spustit’sya', 'добраться'/'dobrat’sya' – 'пешком'/'peshkom'* (to go, to walk, to appear, to leave, to move, to arrive, to return, to ascend, to descend, to reach – on foot), etc.:

<...> *медведь таскал этот камень пешком* <...> [14, p. 97]

In his text, Platonov employs an expression that is semantically more redundant than the standard tautological phrase *'идти пешком'* (to walk). This leads to a significant expansion of the lexico-semantic combinability of the adverb *пешком'/peshkom'* within Platonov’s unique context, it could hypothetically combine with verbs such as *'носить'/'nosit''* (to carry), *'бежать'/'bezhat''* (to run), *'гулять'/'gulyat''* (to stroll), *'стоять'/'stoyat''* (to stand), etc., all modified by *'пешком'*. This occurs simultaneously and reciprocally with an occasional expansion of the lexico-semantic valence of the verb *'таскать'/'taskat’* (to drag/haul), which in ordinary usage is restricted to combining with a strictly defined set of adverbs, such as *'бегом'/'begom'* (at a run), *'ползком'/'polzkom'* (crawling), *'голышом'/'golyshom'* (stark naked), etc.

Тело Вощева побледнело от усталости <...> [14, с. 16]

As shown in this example, the occasional use of the verb *'побледнеть'/'poblednet''* (to turn pale) in combination with the noun *'тело'/'telo'* (body) by the author’s artistic intention of Andrei Platonov also stems from a language-specific expansion of the lexical-semantic combinability of the construction's components. In standard and in the non-Platonov’s usage, only a person’s face or skin can turn pale ['Бледнеть'/'blednet''– 1. To become pale or paler. 2. Fig.,

'Бледнеть'/'blednet'' 'перед чем'/pered chem' [in the face of something]: to seem unimportant or insignificant compared to something else] [13, p. 56]:

Platonov's use of the noun *'тело'* with the verb *'побледнеть'* in the construction *'тело побледнело'* (the body turned pale) results in an occasional expansion of the lexical-semantic combinability and valency of the phrase's components. By employing such an unconventional expansion, one could hypothetically speak *of hands and legs turning pale, a back turning pale, shoulders turning pale*, and so on. The writer uses this artistic combination of the two words, linked to the cause of the state, *"fatigue"*, to create the image of a man who is mortally tired and exhausted by a long journey and constant emotional distress.

In the following text excerpt, the verb of speech *'бурчать'/'burchat''* [colloq. 1. To grumble, to mutter grumpily] [13, p. 69], used here for artistic effect, exhibits limited lexical combinability. In standard usage, it requires a complement containing the semantic component 'sound': *'бурчать'* [mumble/grumble] *a melody, a song, verses, curses*, etc. In the text of The Foundation Pit (*Kotlovan*), however, the verb *'бурчать'* exhibits an expansion of its lexico-semantic valency:

<...> *Жачев бурчал во сне свое беспокойство.* [14, с. 95]

According to standard norms, the abstract noun *'беспокойство'/'bespokoystvo'* [anxiety], which conveys the semantics of an inner state or experience, does not lexically or semantically collocate with the speech verb *'бурчать'*. Platonov's artistic violation of this norm creates a connotation of auditory tangibility regarding the manifestation of anxiety – a phenomenon that is otherwise lexically abstract. Platonov's character literally articulates "the *external voicing*" of his anxiety.

<...> *сварил картошек* <...> *посыпал сверху для роскоши укропом* <...> [14, с. 26]

In this example, Platonov skillfully plays upon the synonymic opposition between *'роскошь'/'roskosh''* [luxury] and *'украшение'/'ukrasheniye'* [decoration/ornament]. The use of the noun *'роскошь'* [1. Wealth, magnificence. 2. Excesses in comfort or pleasure. 3. Abundance, natural wealth] [13, p. 683] in a context associated with a mundane "field" setting creates a striking emotional-aesthetic contrast; this contrast reveals the beauty, depth, and richness of the multidimensional associative-material space which Platonov has created in The Foundation Pit.

In the following fragment Andrei Platonov plays upon the nuances inherent in linguistic norms and the customary usage within Russian-speaking society of the verbs *'бурить-пробурить'/'burit'-proburit''* (to drill/to bore, typically associated with large-scale operations like wells or boreholes) and *'сверлить-просверлить'/'sverlit'/prosverlit''* (to drill/bore, typically associated with smaller-scale tasks, such as making holes in wood). Platonov employs the verb *'бурить'* in the context of an action performed on wooden coffins. In this phrase Platonov's occasional hyperbolic contamination is built on his artistic violating the lexical norms according to which making holes in wood, as a material, in the Russian-speaking socium are typically used *'сверлить'* (drilled/bored), but not *'бурить'* (bored/sunk like a well):

<...> *он уже управился пробурить в гробовых изголовьях и подножьях отверстия* <...> [14, с. 53]

The use of the verb *'бурить-пробурить'*, defined as "to drill/bore by making wells or boreholes; to drill; to pierce soil or rock" [13, p. 68] In Platonov's context (describing an action

performed on coffins) it creates a striking surrealist connotation, given for typically *'бурить'*, associated only with boreholes in rock or specific strata of the earth's surface – as if spiritually and literary valued by Platonov symbolic overcoming, fathoming and comprehending the substance of existence, the eternal verity of existence!

Having examined examples from the text of The Foundation Pit that reveal Platonov's deliberate alteration of lexical and semantic valency and word combinability, we now turn to cases, relatively rarer in Platonov's work, involving the modification of grammatical (syntactic) valency and combinability. When syntactic valency is altered, Platonov's syntactic-semantic transformations result in changes to both the general valency type (active or passive) of the words employed and the nature of that valency – specifically, whether it is obligatory or optional. In our study of Platonov's language, we generally adhere to the following interpretation of syntactic valency proposed by V.V. Morkovkin [11]:

> *"Word valency is a property of a word's semantic aspect that enables it to take on a specific set of syntactic positions. A word-adjacent syntactic position is the possibility, established by the rules of the language by using, alongside a given word, a set of modifiers that are linked to it in the same way."* [11, pp. 28, 130]

Thus, for instance, in the text of The Foundation Pit, Platonov artistically initiates a change in the syntactic valency of the verb *'гордиться'*/'gordit'sya' [to be proud]:

> *– Тебе, бюрократ, рабочий человек одним пальцем должен приказывать, а ты гордишься!* [14, с. 15]

'Гордиться' is an intransitive, reflexive verb expressing an emotional attitude; it is a one-valency verb involving two actants [taking the instrumental case: *'Гордиться' + кем, чем'*/'kem/chem' (to be proud of someone/ something)]. "To feel pride in something; to be proud of successes; to be proud of one's son" [13, p. 142] implies the presence of an actant in the instrumental case. The use of this verb with a single actant expands the boundaries of its meaning, introducing a broader conceptual-behavioral nuance into the word's semantics:

In the following fragment, the two-actant intransitive verb *'сомневаться'*/'somnevat'sya' denotes a mental process [*to doubt* (someone/something) or *to doubt that...* / to feel doubt (regarding someone/something)] [13, p. 745] and, according to norm, requires an actant in the prepositional case:

> *<...> сомневался Вощев на ходу.* [14, с. 20]

Platonov's occasional use of the verb *'сомневаться'* without its conventional actant artistically creates an expanded connotation of a generalized, conceptual, and generic action: one does not direct at specific objects but implies a broad philosophical worldview.

In the following example from the text of The Foundation Pit, the typical semantic role of syntactic patiens, associated with the noun *'огонь'*/'ogon'' (fire), is replaced by the semantics of an syntactic agens – a role that usually implies an animate participant and a conscious initiator of a situation who is also capable of controlling it:

> *<...> в горне горел дующий огонь, который поддерживал сам кузнец, лежа на земле и потягивая веревку мехом.* [14, с. 86]

Platonov achieves this expressive connotation by replacing the conceptual content of the noun *'огонь'*, according to norm a passive participant or object of an action, with a new,

associative-imagistic representation. Typically, *one blows 'at' a fire*, rather than *the fire blowing 'at' someone* [to blow... – 2. To expel a strong stream of air from the mouth. To blow on a candle] [13, p. 186]:

In the sentence under consideration, the adverbial participle form of the verb *'потягивать'/'*potyagivat'*'* [to pull/tug] would normally entail the following diathesis*: the blacksmith, as the subject of the action*, appears in *the nominative case* and occupies the subject position; *the bellows, as the object of the action*, appear in *the accusative case*, occupying the direct object position; *the rope, as the instrument of the action*, appears in *the instrumental case*, occupying the position of an agentive complement. Platonov, however, simply swaps the object and the instrument: *'потягивая веревку мехом'* [pulling the rope with the bellows], and employs this substitution as a stylistic device. Through this, the writer achieves an unprecedented connotative expansion of the syntactic and lexico-semantic valency of the words, participated in this "experiment," further intensifying the overall surrealistic tone of the entire sentence.

In the next fragment, the substantivized participles, used in The Foundation Pit, *'трудящиеся' /'*trudyashchiesya*'* [*Трудящийся* (singl.): one living on earnings from his own labor; *Трудящиеся* (plur.): *'*the working people (noun) of city and village; the power of the working people (noun)] [13, p. 812], and *'*неимущие*'/'*neimushchie*'* [One lacking the means of subsistence; the destitute] [13, p. 404] are derived via the word-formation model of semantic contraction. These substantivized participles act in standard usage as socio-ideological clichés rooted in pre-revolutionary liberal-democratic thought and Soviet political rhetoric. Platonov restores their original participial "inner form" and attributive function:

<...> и разное другое снаряжение трудящегося, но неимущего тела. [14, с. 84]

By assuming their literal meaning and actualizing their internal word form and original valence, these substantivized participles denote a nominal attribute linked to action and state within the context of this passage from The Foundation Pit. Platonov skillfully plays upon this kind of "reverse" lexical transposition, juxtaposing the "participial" and "substantive" semantics of these words and shattering hackneyed ideological clichés by restoring their original, literal semantic capacity.

All the instances we have examined, where Platonov modifies the lexical and grammatical combinability of words, result in a change to their valence and a significant expansion of their semantics. In this regard, cases combining changes in both types of combinability are naturally of particular interest. The expansion of word combinability in Platonov's work fosters an increase in the range of associations involved in conveying his system of imagery. Yu. I. Levin [9] defines the essence and mechanism of Platonov's linguistic and creative experimentation:

> *"There occurs an expansion, an opening up of the small into the large, of the particular into the general, a transition from the surface to the depths or breadth (into the World). <...> The empirical acquires a metaphysical and/or existential status, revealing itself as a direct expression of the structure of the World or of Human Existence. <...> This transcendence is achieved primarily by expanding the spectrum of valences of a word or sentence <...>"* [9, pp. 400–401, 412]

A prime example of such a concentrated, abstractly generalized combination of meanings in the following passage from The Foundation Pit is, of course, the "lofty" phrase "mystery of life". However, the primary focus of our attention in this sentence is the phrase, used by Platonov

in the profound philosophical sense: *'осмысленный ребёнок'/'*osmyslennyi rebyonok*'* [meaningful/ intelligent/conscious child]. Platonov's deliberate violation of the valency of the adjective *'осмысленный'* gives rise to an emotional connotation of an occasional nature; this supplements the denotative content of the linguistic unit with an associative-imagistic representation of the reality being signified:

> *Здесь Вощев решил <...> рассказать осмысленному ребенку тайну жизни <...>* [14, с. 17]

The qualitative adjective *'осмысленный'* derived from a verb [Rational, conscious. *'осмысленный'* answer. The child is already looking *'осмысленно'* (adverb): noun *'осмысленность'* [13, p. 461] possesses an inherent predicative quality. Consequently, it typically collocates only with abstract nouns denoting abstract process-based attributes, such as *'ответ'/'otvet'* (answer), *'взгляд'/ '*vzglyad*'* (gaze), *'действие'/'*deystvie*'* (action), or *'поведение'/'*povedenie*'* (behavior), which are themselves derived from verbs and designate abstract actions [10, pp. 291, 462]. The adjective *'осмысленный'* shares the integral semantic feature of "process" with these nouns. In standard contexts, it cannot collocate with the concrete noun *'ребёнок'* (child), which signifies a state of not-yet-adulthood [10, p. 204]. By virtue of the reader's awareness of the term's internal/inner form, the adjective *'осмысленный'* acquires in Platonov's text a new, expansive expressive function, as the linguistic unit's denotative and connotative contents enter into a mutual relationship: literally, a child who is "meaningful" (or imbued with meaning/consciousness) *from within, from his inner essence*. Yu.I. Levin [9] defines the capacity for the alteration of word valency in Platonov's text: a feature widely manifested through the isomorphism of the text's various levels, as follows:

> *"We can now formulate a certain global invariant of Platonov's text: every specific element strives for expansion and the establishment of the widest possible range of connections with other elements, particularly and especially with elements belonging to a more 'abstract' plane, and ultimately, seeks to constitute itself as an integral, necessary, and unique part of the universe as a whole. At the purely grammatical level, this invariant is realized, among other ways, through the expansion of a word's valency range, the agrammatical filling of valency bonds, and specific combinations of concrete and abstract vocabulary, etc."* [9, p. 401]

In the next fragment from The Foundation Pit, the complex sentence containing a declarative subordinate clause that clarifies the predicate of the main clause (expressed by the verb *'подошёл'/'*podoshel*'* [approached]: perfective aspect, past tense, masculine gender, singular)–the subordinating conjunction *'чтобы'/'*chtoby*'* [in order to] serves as the means of subordination. The modification of valency as well as of the lexical and grammatical combinability of the construction's component, artistically introduced by Platonov, contributes to expanding the categorical semantics of these words and enhancing the narrative's associative imagery:

> *<...> тогда Вощев подошел к открытому окну, чтобы заметить начало ночи <...>* [14, с. 15]

The occasional juxtaposition of the explanatory conjunction *'чтобы'* (possessing a purposive semantic value) and the predicate of the subordinate clause expressed by an infinitive

'заметить'/'zametit'' (to notice) into a non-conventional syntactic link (in the combination *подойти чтобы* + *заметить*) actualizes an expansion of the syntactic and lexical combinability and valency of the components, involved in this construction. This expansion, modeled by the writer, stems from the fact that the divalent verb of mental activity *'заметить'* [1. 'whom/what' and with the conjunction *'чтобы'* to see, to discover. 2. 'whom/what'; to note mentally, to remember, to pay attention to someone/something] [13, p. 214] implies an element of surprise or unpredictability regarding the action for the subject itself, and thereby *completely ruling out any purposive intent in its usage*. The non-conventional combination of words with opposing semantic values helps to explicate an evocative, emotional contextual connotation. This gives rise to a sense of the action's abstract, almost surreal illogic, as well as a poetic atmosphere characterized by a ghostly quality, a shifting airiness, a cosmic sense of space, and the fleeting yet physically tangible nature of the natural world.

Conclusion

Thus, the highly characteristic of Platonov's authorial method is consistently modifying grammatical (syntactic) valency and combinability as a stylistic device which alters the general combinatory potential of words and expands their capacity to form non-conventional syntactic connections with other lexical elements within his prose. In view of the profound complexity of comprehending in deeply grasping Andrei Platonov's idiostyle and his original Russian prose is exceptionally difficult even for Russian native speakers.

A profound understanding of Platonov's idiostyle opens direct prospects for resolving the most complex challenges of his reception also in the English-speaking world. The multifaceted nature of the translation difficulties encountered by researchers of Platonov's text has previously been the subject of the detailed analysis by the author of this article. The general conceptual approaches in the light of translation studies and detailed scholarly analysis of the challenges involved in translating Platonov's idiostyle were studied in a series of his subsequent publications. Three of them are mentioned in the References of this article [2, 3, 4].

Platonov deliberately deviates from the standard usage of many phrases, replacing their fixed components with elements that possess different lexical and syntactic combinatory properties, or by altering the valency and combinability of existing fixed components. This allows him, through a word's "inner form" or via its non-standard, disrupted usage, to actualize latent meanings and generate new, occasional senses. Such a key device of Platonov's distinctive style, which involves eliciting supra-linear meanings from words by deliberately expanding their combinatory potential, enables them "to enter into" syntactic and lexico-semantic relationships with other elements. The imagery resulting from such linguistic transformations is boundlessly associative. This innovative and radical expansion of word-combination possibilities enables Platonov to imbue his phrases with generalized philosophical content that is vast in its existential scope and reflects the polyphonic multidimensionality of the world around him. When exploring Andrei Platonov's by spiritual "boring" into and developing the idea of an eternal verity of existence, these are precisely the objectives that make the study of Andrei Platonov's literary inheritance so vital. When exploring Andrei Platonov's by spiritual "boring" into essence and comprehending the idea of an eternal verity of existence, these are precisely the objectives which make the study of Andrei Platonov's literary inheritance so vital.

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