

**ANDREI PLATONOV AND JEAN-PAUL SARTRE:  
METAPHYSICS OF BEING  
IN PLATONOV'S NOVEL *THE FOUNDATION PIT*<sup>24</sup>**

**Abstract**

In this article, an attempt is made to conduct a comparative analysis of the “creative intuitions” of Jean-Paul Sartre and Andrei Platonov using his novel *The Foundation Pit* as an example. The research demonstrates that both Platonov and Sartre share a similar approach to depicting and perceiving human existence.

It has been observed that Sartre's concept of “being-in-itself” finds parallels with the portrayal of nature in Platonov's novel *The Foundation Pit*. Nature in the novel is not subjective, with an indifferent background. Nature is “empty”, “exhausted”, “old”, “uncomfortable”, and “mortal”. The characteristics “emaciated”, “old”, and “mortal” extrapolate human traits to nature. Man is the only actor in the novel who works and becomes exhausted. The description of nature as “empty” actualizes its ready-to-handness, and instrumentality – the possibility and potentiality of its “for-itself”. “Emptiness” arises at the moment of contact between the characters and nature. It represents the projection of human “nothingness” onto the “pure positivity” of the “bone” material “in-itself”.

In the context of Sartre's philosophy, the implementation of the concept of “freedom” in the novel *The Foundation Pit* is described. In particular, it is noted that the concept of “freedom” in the work almost always goes along with “emptiness”. Emptiness in Platonov, as well as in Sartre's philosophy, is a space for potential choice, a place for possibilities and actions.

In Platonov's novel, the heroes make decisions, work, and live

---

<sup>24</sup> DOI <https://doi.org/10.34142/2312-1076.2023.1.101.04>

without hope that their lives will change for the better and that the results of their work will lead to any changes in “universal existence”. When creating a “project for themselves”, they act following Sartre’s attitude: “There is no need to hope to undertake something” (2006).

An exception is the “metaphysical” character Voschev, who, during moments of deviation from the societal rhythm of life, can break through the universal hopelessness.

**Keywords:** Platonov, Sartre, being-in-itself, being-for-itself, existence, existentialism, ontology.

### Анотація

У статті зроблено спробу провести порівняльний аналіз «творчих інтуїцій» Жан-Поля Сартра та Андрія Платонова на прикладі повісті останнього «Котлован». Дослідження показує, що і Платонов, і Сартр поділяють схожий підхід до зображення та сприйняття людського буття.

Було зазначено, що поняття «буття-в-собі» у Сартра має паралелі з образом природи у повісті «Котлован» Платонова. Природа у творі – це байдуже «незатишне» тло, окреме від світу людини. Вона «порожня», «виснажена», «стара», «смертна». Характеристики «виснажена», «стара», «смертна» – це очевидне перенесення властивостей людини на природу. Людина – єдиний актор у повісті, що працює та виснажується. Опис природи як «порожньої» актуалізує її підручність, інструментальність – можливість та потенційність її «для-себе». «Порожнеча» виникає в момент контакту персонажів повісті з природою. Вона є проєкцією людського «ніщо» на «чисту позитивність» статичного матеріалу в-собі.

У контексті сартровської філософії описана реалізація поняття «свобода» у повісті «Котлован». Зокрема, зазначено, що поняття «свобода» у творі практично завжди йде поряд із «порожнечею». Порожнеча у Платонова так само, як і філософії Сартра, – це простір для потенційного вибору, місце для можливостей та вчинків.

У платонівській повісті герої приймають рішення, працюють і живуть без надії, що їхні життя зміняться на краще, а результати праці призведуть до будь-яких змін у «загальному існуванні». При створенні «проекту самого себе» вони діють згідно з установкою Сартра: «Нема потреби сподіватися, щоб щось робити» (Sartre, 2006).

Винятком є «метафізичний» персонаж Воцев. У моменти випадання із суспільного ритму життя він здатний «прориватися» крізь безнадійність.

**Ключові слова:** Платонов, Сартр, буття-в-собі, буття-для-себе, екзистенція, екзистенціалізм, онтологія.

### Introduction

Many researchers of Platonov's prose find it imperative to examine his creative approach to understanding existence within the framework of philosophical concepts and existentialist categories.

Thus, Nataliia Penkina notes the connection between the tragic worldview of the characters in the writer's works, their "anxiety of uncertainty", "defenseless sadness". "stuffy, dry anxiety", "meaningless shame", with Sartre's concepts of "angst" and "anxiety" (Penkina, 2005). Nadezhda Kasavina calls Platonov "a special page in the annals of existential literature" (Kasavina, 2019: 82). In her opinion, in accordance with the existential literary works of the 20th century, Platonov's works show the "nausea of existence", which "unfolds in the problems of the loss of life's meanings, the devaluation of everyday life, the existential vacuum, loss and search for oneself, the collapse of hopes" (Kasavina, 2019: 85). Exploring Platonov's work as part of world literature of the 20th century, Aleksandr Keba reveals the writer's connection with the literature and philosophy of existentialism "mainly at the level of typological convergences" (Keba, 2002). "These convergences are caused by the characters' dramatically intense experience of their existence in the world": a meta-conflict due to the gap "between being and consciousness, the finitude and uniqueness of human existence, in the discrepancy between thought and the world" (Keba, 2002).

There are several studies of the works of Platonov in the context of the philosophy of Martin Heidegger. Nadezhda Grigorieva in the chapter of her monograph “Time and Space of Man in Heidegger and Platonov” compares Platonov’s understanding of man in the novels *The Foundation Pit* and *Soul* («ДЖАН»), as well as in the novel *Chevengur* and in Heidegger in his fundamental work *Being and Time* (Grigorieva, 2012). It is noted that the “semantic framework” of Platonov’s images and plots consists of the concepts of Heidegger’s philosophical paradigm: care, being-towards-death, abandonment, fall, and alienation (Grigorieva, 2012: 202).

Mikhail Epstein, based on the material of the novel *The Foundation Pit* and the novel *Chevengur*, attempts to “discover the commonality of creative intuitions of A. Platonov and M. Heidegger” – intuitions that “matured” (Epstein, 2015) in parallel in European culture in the second half of the 1920s. He interprets the existence of the characters in the novel from the point of view of such Heidegger philosophical concepts as Dasein, Man, and Nothing. The scientist calls the writer’s prose metaphysical in the “Heideggerian sense of the word” (Epstein 2015). People in Platonov’s prose, according to Epstein, are divided into thinking people “living in absentia” and a faceless multitude, “everythingness” – Heidegger’s Man. Inside each thinking character, Platonov keeps “a quiet place where there was nothing, but nothing prevented anything from starting”, a “dead brother” – Heidegger’s Nothing (Epstein 2015). From there comes a questioning attitude towards the world. What makes Platonov’s prose metaphysical is the “comprehensive sense of mortality that permeates all living creatures” – “in the sense in which metaphysics means going beyond the limits of existence” (Epstein, 2015).

In my previous work I have described the implementation of Heidegger’s existentials “being-in-the-world”, “being-with-another”, “being-towards-death” in the “own” or authentic and “improper” or inauthentic mode of existence” in Platonov’s artistic world based on materials from the novel *The Hidden Man* and the short stories *Fro* and *The Potudan River* (Liapin, 2022).

Kasavina explored the specifics of Platonov's expression of the border situation in the novel *Soul* "through the prism of its understanding in the philosophy of K. Jaspers" (Kasavina, 2019: 92). If in Jaspers' works a borderline situation allows one to break through to genuine existence from everyday life and contributes to the 'enlightenment' of one's own existence", in Platonov's *Soul* everyday life consists a borderline situation. It means that the characters are in a borderline situation from their birth "and in this context, there is hardly a path to the authenticity of existence and hope for it" (Kasavina 2019: 94).

In addition to comparative studies concerning specific existentialist philosophers and Platonov, there are also several works, that examine classical existential problems and themes in the writer's work, but without their direct connection to personalities in the philosophy of existentialism, without comparison with the existential paradigm as a whole.

For example, S. Netherina touches on the topic of freedom. In the novel *Chevengur* "curiosity is seen as the basis of freedom, and freedom as a mortal aspiration" (Netherina, 2019: 48). Chevengur's "freedom-emptiness", absolute and unrestrained by anything, makes the characters' lives "in principle unnecessary" and actualizes the problem of death (Neterina, 2019: 53).

The idea of human existence as a project is one of the central ones in the work of French existentialists. Svetlana Martynova examines the projective activity of Platonov's characters. She argues that the collective project in the novel *The Foundation Pit* prevails over "individual existence" (Martynova, 2016: 148). A collective project, which determines the present and is aimed at the future, transforms "a person's natural presence here and now into his deferred existence" (Martynova, 2016: 146). In an intense movement into the future and ignoring the present, "Platonov's characters freeze in images of dwindling vital energy, a bloodless existence and an unconscious, weak-willed movement into death" (Martynova, 2016: 146).

### **Methodology and Methods**

This article serves as a continuation of the ongoing exploration of Platonov's existential themes and the ontological dimensions within his literary corpus. It employs interdisciplinary and interpretive approaches to delve deeper into this realm. While existing research has made significant strides in this direction, a comparative analysis of the “creative intuitions” of A. Platonov and J.-P. Sartre remains a pertinent endeavor.

The selection of the narrative material for this study, namely the novel *The Foundation Pit* (1930), is rooted in its profound philosophical essence. During the early 1930s, which marked the “mature” phase of Platonov's career, the writer exhibited a keen focus on the exploration of the “materiality of the world”, as highlighted by N. Penkina (Penkina, 2012: 23). Furthermore, *The Foundation Pit* occupies a distinctive position in Platonov's existential inquiries, particularly in the comparative examination of A. Platonov's ideas and those of M. Heidegger, as undertaken by scholars like O. Glushenkova, N. Grigorieva, and M. Epstein. Given that J.-P. Sartre was significantly influenced by M. Heidegger's ideas, it is reasonable to assert that this narrative serves as fertile ground for analyzing Platonov's concepts and imagery within the broader context of Sartre's philosophy.

## **Results and Discussions**

### **§1. Platonov's Image of Nature as Being-in-itself for-Itself**

Sartre distinguishes two forms of manifestation of being: the being of the world of things (phenomena), “being-in-itself” (en soi), and the being of man (consciousness), “being-for-itself” (pour soi). The In-itself and the For-itself are united by a “synthetic connection”: the For-itself “annihilates” the In-itself, “it turns out to be, as it were, a hole of being within Being” (Sartre, 2000: 617).

Being-in-itself is a way of existence of objects of the surrounding world in their “factuality”. Sartre identifies three signs of the existence of a phenomenon: “Being is. Being is in itself. Being is what it is” (Sartre, 2000: 41).

The first sign, “being is”, indicates the “solid” and positive

structure of being-in-itself, excluding the emergence of the phenomenon of Nothing within being, the second, “being is in itself”, indicates its self-sufficiency, this being “in itself” and does not need an external basis (Sartre 2000: 40). “Being is what it is” characterizes the randomness and immutability of a given being, it “does not hide any negation” and “is located on the other side of becoming” (Sartre 2000: 40). The human categories of possibility, sketch, and project do not apply to this form of being.

Being-for-itself, or the being of human consciousness, in the paradigm of Sartre’s ontology, is never “what it is, and is what it is not” since it exists in the categories of possibilities and the project of creating oneself (Sartre, 2000: 372). Possibilities are “what the For-Itself lacks to be Itself” (Sartre, 2000: 115). “To every conscious *something is missing... for*. But one must clearly understand that the disadvantage does not come to him from the outside, like the disadvantage of the waxing moon compared to the full one. The lack of a for-itself is the lack by which it *is*” (Sartre, 2000: 114). According to Sartre, it is “man who is the being through which nothingness comes into the world” (Sartre, 2000: 58). Non-being in the philosopher’s ontology is not a structural part of Being as “complete positivity” and does not precede being, but “is on the surface of being” and “can be revealed in its core, like a kind of worm” (Sartre, 2000: 56).

Now, having some input data, let’s turn to Platonov’s *The Foundation Pit*. In the context of Sartre’s “being-in-itself” and “being-for-itself”, which are opposite, the image of nature is of greatest interest.

The first thing to note is nature *separately* from person: “Separate from nature, in a bright place of electricity, people worked with desire, erecting brick fences” (Platonov, 2003: 6). The “separateness” in this sentence is manifested even in the arrangement of words: the subject “people” is placed at the end of the sentence, and the circumstance “nature” is at the beginning. Nature is not subjective, it is an “indifferent” background, from which one is protected by fences.

The second thing you should pay attention to is the characteristics that are given to nature as a background for humans. Nature is “empty”, “exhausted”, “old”, “uncomfortable”, and “mortal”:

Among *wasteland*, there was an engineer... (Platonov 2003: 9).

Prushevsky examined *empty* area of the nearest nature, and he felt sorry that his lost girlfriend and many necessary people were obliged to live and get lost in this *mortal* land on which *there is no comfort* (Platonov 2003: 22).

Prushevsky quietly looked at all the foggy *old age* nature and saw at the end of it white calm buildings, glowing more than there was light in the air (Platonov 2003: 30).

Elisha stared into the muddy dampness *empty* places (Platonov 2003: 36).

...*nonchalantly*, how in *emptiness*, fresh moisture was pouring down, and only the melancholy of at least one person listening to the rain could compensate for this *exhausted* nature (Platonov 2003: 36).

The characteristics “emaciated”, “old”, and “mortal” are an obvious transfer of human properties to nature. Man is the only actor who works and becomes exhausted. He is subject to aging and death. Very noteworthy in this case is the quote from S. Martynova: “Platonov’s characters freeze in images of dwindling vital energy, bloodless existence, and unconscious, weak-willed movement into death” (Martynova 2016: 146). The movement of a person into death is “weak-willed” and “unconscious” only in the context of being-with-others – the social system. However, at the same time, consciousness, both in Sartre and in Platonov, is a characteristic property of being-for-itself, that is, a person:

Even before the departure of the rooks, Elisha saw the disappearance of the swallows, and then he wanted to become light, *unconscious* in the body of a bird, but now he no longer thought about turning into a rook, because he could not think. He lived and looked with his eyes only because he had the documents of a middle peasant, and his heartbeat according to the law (Platonov 2003: 36).

Birds are “unconscious”. And consciousness weighs on the protagonist. It is built into the social system. His life is determined by the “documents of the middle peasant”. But at the same time, he is the



leading actor concerning nature, and nature is material “in which comfort has not yet been created” (Platonov, 2003: 22).

In Sartre's philosophy, there is such a concept as an escape from anxiety – “doubled reflection on freedom, or a reflexive renunciation of freedom, in which a person agrees to reduce himself to being-in-itself. [...] being-in-itself is quite attractive since it is absolute positivity, self-identical continuity and connectedness of everything with everything, the unspotted interior of being, without the slightest failures or gaps...” (Kuzin, 2016). It can be assumed that such a desire to become a “light, unconscious body” is Sartre's escape from anxiety, and anxiety arises from “the consciousness of freedom, that is, the awareness of one's existence as nothingness” (Kuzin, 2016).

The following quote from the novel complements the previous ones and gives more “clues” for interpreting the most frequent characteristic of nature – its emptiness:

The engineer imagined the whole world as a dead body – he judged it by those parts that were already his *turned into structures*: the world everywhere yielded to his attentive and imaginative mind, limited only by consciousness inertia nature; the material always yielded to precision and patience, which means it was *dead and deserted* (Platonov 2003: 9).

Nature as a material is dead and deserted because it can be transformed by man.

As we know, Sartre's being-in-itself is complete “positivity”; there is no room in it for negation, for “nothing”. “Nothing” is a vital characteristic of the existence of consciousness, of being-for-itself. However, this description of nature as “empty” does not in any way contradict Sartre's view of the existence of phenomena, but only actualizes the availability, the instrumentality of this world – the possibility and potentiality of its “for-itself”.

Let us turn to Sartre's *Being and Nothingness*:

“The future of the world is revealed in my future. It is made from a gamut of potentialities that go from the simple permanence and pure essence of a thing to possibilities. As soon as I capture the

essence of a thing, as soon as I comprehend it as a table or an inkwell, I am already there, in the future... [...] Everything, from the moment of its appearance as a tool-thing, immediately places some of its structures and properties into the future” (Sartre, 2000: 202).

Thus, it can be argued that the perception of nature by the characters of Platonov’s novel as “empty” is a consequence of placing it as a “tool-thing” into the future of possibilities and potentialities. The “emptiness” of nature arises at the moment of contact with being-for-itself and represents the projection of human “nothingness” onto the “pure positivity” of the “bone” material of the in-itself.

## §2. Freedom in Emptiness and Hope

A necessary condition for a person to pose a question is freedom. Sartre defines freedom as the “permanent structure of human existence”, the “being of consciousness”, which forms the basis of being-for-itself (Sartre, 2000: 66). Freedom manifests itself through the human condition of anxiety. Sartre calls anxiety “the reflexive comprehension of freedom by itself” (Sartre, 2000: 69). A person is capable of experiencing a state of anxiety when he is freed from the every day “demands of the world” and is aware of one or another choice as *own* opportunity (Sartre, 2000: 69).

In his article *Existentialism is Humanism*, Sartre states that “man is condemned to be free. Condemned because he did not create himself, and yet free because, once thrown into the world, he is responsible for everything he does” (Sartre, 2006).

“A person exists only to the extent that he realizes himself. He is, therefore, nothing more than the totality of his actions”, a project of himself (Sartre, 2006).

“Every act of choice occurs ‘in emptiness’, from scratch as if we were not influenced by the education we received, nor by value systems, nor by the pressure of circumstances, nor by pain, nor by threats” (Tsiplakova, 2007: 68).

In the novel *The Foundation Pit*, the concept of *freedom* almost always goes hand in hand with *emptiness*. The sky is so empty that it

allows for *eternal freedom*: “The snowy wind has died down; an unclear moon appeared in the distant sky, emptied of whirlwinds and clouds, in a sky so deserted that it allowed eternal freedom” (Platonov 2003: 53). The characters, getting down to business, are “empty and free at heart”: “After kissing, people bowed to the ground – each to everyone, and stood on their feet, free and empty at heart” (Platonov 2003: 47). “Liberate”, when the characters are enthusiastically engaged in dispossessing the peasants, means to make empty: “Then Chiklin and the hammerman liberated six more huts acquired by farm laborers” (Platonov 2003: 52).

Emptiness in Platonov, as well as in Sartre’s philosophy, is a space for potential choice, a place for possibilities and actions. The characters liberate the huts, which will be inhabited by new residents; empty-hearted, they take on a new task that will fill them from the inside. Even the empty sky itself as *eternal freedom* presupposes its endless filling with clouds and clouds. In this interpretation, the following passage can be explained.

During the dispossession of peasants, Chiklin entered into an argument with one of them. The peasant provided him with arguments that infuriated the hero, after which “Chiklin took his breath away, he rushed to the door and opened it so that freedom could be seen” (Platonov 2003: 51). We are interested in the motivation for opening the door; why was this clarification necessary? As we already found out in the previous chapter, characters usually see the empty space of nature around them. It is no coincidence that Chiklin *sees* freedom because it was not only for the sake of fresh air that he ended up at the door. He looks at the empty space outside the door. The dispute with the peasant probably made him doubt and, as a result, Chiklin again had to make a decision *for himself* whether he would continue to collectivize and dispossess peasants in the same brutal way. All this large psychological work was placed in a brief, unclear at first glance, motivation *so that freedom is visible*.

In Platonov's novel, the heroes make decisions, work, and live *without hope* that their lives will change for the better. These are, for

example, the images of the engineer and Prushevsky.

Let's look at the quotes:

The engineer examined the soil and for a long time, by the inertia of the self-acting mind, *free from hope and desire for satisfaction*, calculated that soil for compression and deformation (Platonov 2003: 16).

Prushevsky did not see anyone who needed it so much that he would certainly support himself until his still distant death. *Instead of hope, all he has left is patience*, [...] there is a deadline when you have to lie down on the bed, turn your face to the wall, and die without being able to cry (Platonov 2003: 13).

We can only guess what the engineer is not hoping for that his life will become easier and better, or that the results of construction will lead to positive changes. In the case of Prushevsky, the hope is more specific: he would like to have a person next to him who would need him. But he, like the engineer, has to *without hope* endure hardships, live alone in the world, and this patience even has a “term”: until it *passes away*.

Sartre, in his article “Existentialism is Humanism”, argues that it does not matter whether a person’s efforts “pay off” or whether they will be useful in the future – a person must live without hope for this:

Tomorrow, after my death, some may decide to establish fascism, while others will turn out to be such cowards that they will allow them to do this. Then fascism will become a human truth; and so much the worse for us. Reality will be as the person himself determines it.

Does this mean that I should indulge in inaction? No. First I must decide and then act, guided by the old formula: ‘There is no need to hope to do something’ (Sartre, 2006).

Compared to the other characters in the novel, only Voshchev stands out. Epstein classifies him as one of the “metaphysical characters”, “living in absentia”, who can go beyond the limits of being to Nothing. Only in this case, Voshchev goes beyond the general *hopelessness*.

Let's look at quotes from the novel:

Voshchev was afraid of the nights, he lay awake in them and doubted; his basic feeling of life strove for something proper in the world, and the secret hope of thought promised to him distant *salvation from the obscurity of universal existence* (Platonov, 2003: 38).

Music came up to the barracks and started playing *special* vital sounds in which there was no thought, but there was a jubilant presentiment that brought Voshchev's body into a rattling state of joy. The alarming sounds of sudden music gave a sense of conscience, they suggested saving the time of life, *walking the distance of hope to the end* and reaching it to find the source of this exciting singing and not crying before dying from melancholy *futility* (Platonov, 2003: 8).

Voshchev found hope in moments when he got out of the “universal” rhythm of life. Before going to bed, he hopes for “salvation from the obscurity of universal existence” (Platonov, 2003: 13), for the fact that *his* actions, as opposed to “universal”, will not remain in obscurity, will not be lost, even if tomorrow “fascism becomes a human truth” (Sartre, 2006).

And the “alarming” “special sounds of life” “offer a distance of hope” (Platonov, 2003: 13). Anxiety in Sartre's philosophy “is an expression of the complete doubtfulness and questioning of a person for himself” (Kuzin, 2016), in which “consciousness (annihilation) is presented to itself as an object, is grasped precisely as a negligible, freely performed groundless action, unsecured by anything other than itself yourself” (Platonov, 2003: 13). Listening to music, Voshchev experiences the “consciousness of freedom” with anxiety and hope, realizing that perhaps everything is so “vain” that it will be difficult not to cry from melancholy before death, and yet still “breaking through” hopelessness.

Thus, freedom in the artistic world of Platonov's *The Foundation Pit* is associated with emptiness: the emptiness of the hearts of the heroes and the space around them. For the characters, emptiness becomes a necessary condition for the act of potential choice, a place for possibilities and actions. Most characters, when creating a “project for themselves”, act following Sartre's attitude: “There is no need to hope to undertake something” (Sartre, 2006). They live and work in deprivation, with no hope of positive changes

in their own lives or that the results of their work will lead to any changes in the “universal existence”. The exception is the “metaphysical” character Voshchev. In moments of falling out of the social rhythm of life, he can “break through” hopelessness. Unlike other characters, he does not lose hope of “saving himself from the obscurity of universal existence” (Platonov, 2003: 38).

### **Conclusions**

Comparative analysis of the “creative intuitions” of A. Platonov and J.-P. Sartre show that both of them largely have the same approach to depicting and perceiving human existence.

The image of nature most corresponds to Sartre’s being-in-itself in Platonov’s *The Foundation Pit*. It is not subjective, an indifferent “uncomfortable” background, a material and instrument of being-for-itself (characters) for “transformation into structures”. It is “attacked” by the characteristics of human existence, being-for-itself: it is “emaciated”, “old”, “and “mortal”.

The characters’ perception of nature as “empty” is a consequence of placing it as a “tool-thing” into the future of the possibilities and potentialities of man for himself. The “emptiness” of nature arises at the moment of contact with being-for-itself and represents the projection of human “nothingness” onto the “pure positivity” of the “bone” material of the in-itself.

Emptiness for the characters becomes a necessary condition for the act of choice, a place for opportunities and actions. Most characters, when creating a “project for themselves”, act following Sartre’s attitude: “There is no need to hope to undertake something” (Sartre, 2006). They live and work in deprivation, with no hope of positive changes in their own lives or that the results of their work will lead to any changes in the “universal existence”.

The exception is the “metaphysical” character Voshchev. In moments of falling out of the social rhythm of life, he can “break through” hopelessness. And, unlike other characters, he does not lose hope of “saving himself from the obscurity of universal existence”.

### References

- Grigoryeva, N. (2012). *Vremya i prostranstvo cheloveka u Khaydeggera i Platonova* [Time and Space of Man in Heidegger and Platonov]. *Chelovechnoye, beshchelovechnoye. Radikalnaya antropologiya v filosofii, literature i kino kontsa 1920-1950-kh gg. – Human and Inhuman. Radical Anthropology in Philosophy, Literature, and Cinema of the late 1920-1950s.* (pp.195-219). St. Petersburg [in Russian].
- Kasavina, N. A. (2019). *O predelakh pograničnoy situatsii (na primere povesti A. Platonova “Dzhan”)* [About the Limits of the Border Situation (Using A. Platonov's Novel “Dzhan” as an Example)]. *Razmyshlaya o Platonove. Po materialam XVI konferentsii Instituta filosofii RAN – Reflecting on Platonov. Based on the Materials of the 16th Conference of the Institute of Philosophy of the Russian Academy of Sciences.* Ed. S.A. Nikolsky. *Russian Academy of Sciences, Institute of Philosophy.* (pp. 80-107). Moscow: Golos [in Russian].
- Keba, A. V. (2002). *Tvorchestvo A. P. Platonova v kontekste mirovoy literatury XX st. [A. P. Platonov's Creativity in the Context of World Literature of the 20th Century]*. Avtoreferatsiya dissertatsii na soiskaniye uchenoy stepeni kandidata filologicheskikh nauk – Extended Abstract of the Candidate's Thesis in Philology. Retrieved from: <https://mydisser.com/en/catalog/view/312/780/19465.html> [in Russian].
- Kuzin, I. V. (2016). *Trevoga kak telo svobody v ekzistentsializme Zh.-P. Sartra* [Anxiety as the Body of Freedom in Jean-Paul Sartre's Existentialism]. *Vestnik Samarskoy gumanitarnoy akademii. Seriya “Filosofiya. Filologiya” – Bulletin of Samara Humanities Academy. Series “Philosophy. Philology”.* 2016. Retrieved from: <https://www.phil63.ru/trevoga-kak-telo-svobody> [in Russian].
- Liapin, R. S. (2022). *(Ne)podlinnoye bytie v tvorchestve A. Platonova (na materialakh povesti “Sokrovenny chelovek” i rasskazov “Fro” i “Reka Potudan”)* [(Un)authentic Being in the Works of A. Platonov (Based on the Novel “The Innermost Man” and the Short Stories “Fro” and “The River Potudan”)]. *Die Welt der Slaven: Internationale Halbjahresschrift für Slavistik – The World of the Slavs: International Biannual Journal of Slavic Studies. Volume 67, Issue 2,* 271–285. <https://doi.org/10.13173/WS.67.2.271> [in Russian].

- Martynova, S. A. (2016). Utverzhdeniye proekta i transgressiya organicheskogo [Affirmation of the Project and Transgression of the Organic]. *Istoricheskiye, filosofskiyе, politicheskkiye i yuridicheskkiye nauki, kul'turologiya i iskusstvovedeniye. Voprosy teorii i praktiki – Historical, Philosophical, Political, and Legal Sciences, Cultural Studies and Art History. Questions of Theory and Practice.* 8(70) 145–149. Tambov: Gramota [in Russian].
- Neretina, S. S., Nikolsky, S. A., Porus, V. N. (2019). Filosofskaya antropologiya Andrey Platonova [Philosophical Anthropology of Andrey Platonov]. *Rossiyskaya akademiya nauk, Institut filosofii – Russian Academy of Sciences, Institute of Philosophy.* Moscow: Institute of Philosophy of the Russian Academy of Sciences [in Russian].
- Penkina, N. V. (2005). *Filosofskiyе idei prozy Andrey Platonova: problema cheloveka [Philosophical Ideas in the Prose of Andrey Platonov: The Problem of Man]*. Avtoreferatsiya dissertatsii po filosofii – Extended abstract of the Philosophy Thesis. Retrieved from: <https://cheloveknauka.com/filosofskie-idei-prozy-andreya-platonova-problema-cheloveka> [in Russian].
- Penkina, N. V. (2012). *Filosofskiyе идеи прозы Andrey Platonova: problema cheloveka [Philosophical Ideas in the Prose of Andrey Platonov: The Problem of Man]*. Monografiya – Monograph. Nizhnevartovsk: Izdatelstvo Nizhnevartovskogo gumanitarnogo universiteta/ [in Russian].
- Platonov, A. (2003). *Kotlovan [The Foundation Pit]*. Pamyatniki literatury – Monuments of Literature. Retrieved from: [https://imwerden.de/pdf/platonov\\_kotlovan.pdf](https://imwerden.de/pdf/platonov_kotlovan.pdf) [in Russian].
- Sartre, J.-P. (2000). *Bytiye i nichevo: Opyt fenomenologicheskoy ontologii [Being and Nothingness: An Essay on Phenomenological Ontology]*. Per. s fr., predisl., primech. V. I. Kolyadko – Trans. from French, Preface, Notes by V. I. Kolyadko. Moscow: Respublika [in Russian].
- Sartre, J.-P. (2006). *Ekzistentsializm – eto gumanizm [Existentialism Is a Humanism]*. Per. M. N. Gretskiy – Trans. by M. N. Gretsky. Moy 20 vek – My 20th Century. Retrieved from: <http://flibusta.site/b/393910/read> [in Russian].
- Tsiplakova, Y. V. (2007). *Strategiya zhiznennogo mira: uch. posobie po spets. discipline [Strategy of the Life World: Textbook for Special*



*Discipline*]. Uralskiy gosudarstvennyy universitet im. M. Gorkogo – Ural State University named after M. Gorky. Nizhny Novgorod. Retrieved from: [https://elar.urfu.ru/bitstream/10995/1439/5/1324429\\_schoolbook.pdf](https://elar.urfu.ru/bitstream/10995/1439/5/1324429_schoolbook.pdf) [in Russian].

Epstein, M. (2015). Andrey Platonov. Mezhdru nebytiem i voskreseniem [Andrey Platonov. Between Nonexistence and Resurrection]. *Ironiya ideala: paradoksy russkoy literatury – The Irony of the Ideal: Paradoxes of Russian Literature*. Retrieved from: <http://flibusta.site/b/415878/read> [in Russian].

*Рукопис статті отримано 14 червня 2023 року*

*Рукопис затверджено до публікації 29 серпня 2023 року*

### **Інформація про автора**

**Ляпін Руслан Сергійович** – аспірант кафедри української літератури та журналістики імені професора Леоніда Ушкалова Харківського національного педагогічного університету імені Г.С. Сковороди; адреса: 29, вул. Алчевських, Харків, 61002, Україна; електронна пошта: [joy.esenin@gmail.com](mailto:joy.esenin@gmail.com); <https://orcid.org/0000-0003-4920-0858>.

**Liapin Ruslan Sergiyovych**, postgraduate student of the Department of Ukrainian Literature and Journalism named after Professor Leonid Ushkalov of H.S. Skovoroda Kharkiv National Pedagogical University; 29, Alchevskikh Str., Kharkiv, 61002, Ukraine; e-mail: [joy.esenin@gmail.com](mailto:joy.esenin@gmail.com); <https://orcid.org/0000-0003-4920-0858>.