

ABSTRACT

This dissertation focuses on the mythopoetics of the Soviet writer Andrej Platonov (1899–1951) in his late novel *Schastlivaja Moskva* (Happy Moscow), written in 1932–1936. The purpose of the work is to reveal the mythopoetic world model in the novel, to characterize the most significant features of Platonov's mythopoetics and finally, to reconstruct the author's myth in the novel by placing the novel in the context of Platonov's oeuvre and Russian literature and culture as a whole.

The first chapter provides a representation of the problem and methodology of the work, a short overview of the history of creating and publishing the novel, and a survey of critical work on Platonov done to date. The study utilizes a structuralistic-semiotic approach devised by Tartu-Moscow scholars for analyzing mythopoetic texts and applies the methodology of a conceptual analysis of the mythology of language. The second chapter examines the peculiarities of Platonov's mythopoetics, and its relation to the neomythological paradigm of Russian literature. Some special consideration is given to the character of the scientific utopism of Platonov's myth, to the relation of Platonov's mythopoetic world model with mythopoetic thinking and to the syntagmatical, and paradigmatic aspects of Platonov's myth, in particular to the mythopoetical *metasjuzhet* and the ambivalent binary structure of myth.

The third chapter presents a close examination of the mythopoetics of the novel by discerning the motif structure of the novel, analyzing the characters and main thematic oppositions of Platonov's myth in the novel. It is contended that in every textual level Platonov strives for ambivalency which provides an opportunity to discern his poetics as both utopian and antiutopian. The analysis in the fourth chapter of the key Platonovian ideological concepts *revoljucija*, *kommunizm* and *socializm* confirms this observation. The study concludes that Platonov's myth in the novel is based on the mythologema of his early prose, but reflect the gradual transition from early utopian themes to the intimate "humble" prose of the late 1930's.