

Estate Text in Independent Russian Poetry as an Effect of Transition from Typewriter to Computer

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ABSTRACT

Russian independent poetry of the late Soviet and post-Soviet periods, inheriting modernism, the avant-garde, and the neo-avant-garde, was attentive to the medium of production, so that the transition from the manuscript to the typewriter or from the typewriter to the computer changed both the topoi and the rules of plot organization. This is why my attention to the theme of the Russian estate was not aimed at the idealization of Russia's aristocratic past, but at a comprehension of the estate as a medium for the production of meanings. The estate was understood as a generator of aesthetic ideas, moments of spontaneity of this generation were emphasized, it was regarded not as a part of the landscape, but as an idealized point of consideration for nature and culture. The depiction of the homestead as an integral organism had to destroy the system of filters to which the Soviet production of texts in the office of the author and in the publishing house was subjected. I argue that the general subject of the poems about the homestead is the collision between the matter of memory and the medium of the material production of texts. Some of the metaphors in Russian poetry associated with homesteads are complex, but they become clear when understood as part of the correlation of the material content of memories (nature as landscape; culture as a set of associations) with the medium of production (self-typing as giving historical depth to the dictionary; using computer layout as constructing the space of impressions and bringing text and paratext closer together). I consider how the paratexts of Russian postmodern poets such as Olga Sedakova, Dmitry Bushuyev, Alexei Parshchikov were integrated into texts, contributing to the formation of Russian postmodern lyrical prose by Arkady Dragomoshchenko, Vasily Kondratyev and others. At the same time, in lyrical prose appeared the disgusting underside of manor life, which was not present in the theatrical entourage of poetry, where the idealization of the manor corresponded to the setting of the text above the paratext.

Keywords: perestroika, post-Soviet culture, Russian postmodernism, estate text, medium of production, media studies, paratext, lyrical prose.

Introduction

The perestroika and post-perestroika years were a period of collapse of the former rules of utterance for Russian poetry, which provoked a turn toward a new materialism in which the medium of poetry (typewriter, computer, small print run, or voice recording) determined the structure of poetic utterance as an argument. This new materialism of the medium, where the use of a printer instead of a typewriter could produce changes in the way both parodic trivial literature (Марков, 2021c) and postmodern poetry (Марков, 2021a) were organized, is the subject of this article. The images in the poem may remain traditional in this case, but the very way they are presented as a necessary dynamic part of the statement changes, and, accordingly, so does the idea of the poet's fate as a principle of organizing the body of texts, which has already been discussed in detail with the example of late Soviet Pushkinism during the transition from the printing press to the computer layout (Марков, 2021b).

This mediatization of poetry moves towards homesteading, for the reason that



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homesteading is a certain composition where the material (landscape) also determines the intellectual (cultural associations), but this determination is not direct, rather every time some element of the composition, a part of the landscape or a private association, begins to determine the general relation to the whole, the detail contributes to completeness rather than further detailing (Маряхина, 2021, сс. 55-58). This interdependence of the medium of narrative and the matter of imagination is substantiated in detail in a number of works on the topic (Марков, 2018а; Марков, 2018b; Марков, 2019b; Марков, 2020а; Марков, 2020с), and is quite in line with the general apparatus of studies of literary representations of the estate (Богданова, 2018; Богданова, 2019; Богданова, 2020; Богданова, 2021) however this article analyzes in detail the role of medium based on the above mentioned assumptions.

The time of perestroika and the 1990s was simultaneously a period of dramatic change in the medium of literary production and a time of attempts to restore the Russian homestead both as an idea and as an actual enterprise. At the same time, the economic crisis, accompanied by the destruction of habitual ties, made all decisions in the field of publishing and in the reconstruction of manor heritage expressive, but often isolated. The literature of this period could well be viewed in a different interpretive framework, for example by making the poles not the matter of impressions and the medium of literary production, but, respectively, neo-mythologism and postmodern irony (Гриневич, 2018), based on the general vector of literary idealization of the homestead (Гриневич, 2019). But the advantage of the new materialism is that we can not only explore the logic and boundary of poetic images, but also the meaning of paratexts, such as the authors' remarks and their autocomments. Consideration of paratexts is necessary in the study of literary representations of homesteading (Доманский, 2021).

On this basis, the first part of the article discusses paratexts and rules of handling the medium (computer, printer), essential for images of the homestead. This part proves that the consideration of the homestead as a place of lacunas, losses of memory, and simultaneously as a universal transcultural medium of memories would be contradictory, if we don't take into account both paratexts and the type of media production of poems, thanks to which the meanings of Russian poems of this period become transparent. In the second part, we consider how the formation of lyric prose in the system of contemporary Russian poetry allowed us to bring text and paratext closer together and to expose the substratum of media in the poetic image of homesteads, which makes the evidence of the article just irrefutable.

Methods and materials

O. Sedakova in her correspondence with V. Bibikhin noted the crisis of publishing during perestroika: instead of the former horizontal set of titles, a diagonal set appeared, which expressed unstable planning, collapse of hopes, and ephemeral ambitions (Бибихин, Седакова, 2018: 135). But let us note that this was also the first attempt to take book design out of the routine organization of production, where standards regulated both the content and the order of presentation of this content, and the safe passage of censorship of various kinds (including self-censorship by editors) precisely required a refusal to experiment in the field of design. One may recall that the curtailment of the NEP and the Russian avant-garde in the late 1920s was accompanied by criticism of the montage techniques of covers as incomprehensible to the common reader (Карпова, Пчелкина, 2019; Гусева, Селиванов, 2021). The rejection

of the rigid program of education of the ordinary reader allowed the introduction of different spatial representations of the text, and thus to represent space constructively.

In the 1980s there were studies by Yuri Lotman devoted to space in literature as a way of organizing plot, producing additional semiotization. In his article on Gogol's space (Лотман, 1988) Lotman sharply distinguished between the early Gogol and Gogol's *Dead Souls*. Whereas the early Gogol's spaces are nested within each other, reflecting the Romantic two-worldism and the difference between the positions of hero and narrator, in *Dead Souls* space becomes general and directional, and the catastrophic transformations of space itself are more significant than the catastrophes at the boundaries of spaces in early Gogol. In the early Gogol the mansion world belongs to the heroes, who set the boundary between "their own" and "the stranger," while in *Dead Souls* the mansion is the place where space shrinks to the interests of an individual landowner, in contrast to the constantly expanding Russia with its prospects for the future. This predominance of dynamics over statics is only emphasized by Nozdrev's tragicomic attempt to establish new borders for his estate – the whole attempt is only a continuation of his adventurous imagination and therefore has no effect on the dynamics of estate life with its constant contraction, nor on the dynamics of the larger Russia.

We will not discuss here the philosophical contexts of Lotman's thought, such as the ideas of Ilya Prigogine (Пригожин, Стенгерс, 1986), nor the extent to which such reasoning had in mind the already observed trends of disintegration of Soviet space and intellectual attempts to create a new model of civil concord for the whole USSR that would replace the administrative party model. But the real model of homesteading as a compression justified by the medium, such as its limitations for different types of typesetting, was created by poetry.

During the Soviet era, the degradation of publishing and homesteading went hand in hand. Just as in the publishing industry there were leading publishing houses, which maintained a high level of manuscript preparation and book design, and small publishing houses, although organized as the large ones, which often made editorial blunders and reduced design to primitive clichés, just as they allowed the same clichés in the editing. Since one remembers more the mimetic striving to become the best than the actual state of affairs, it is not surprising that nostalgia for this time is widespread in contemporary Russia. But it was exactly the same with the preservation of estates: the most famous of them were turned into museums and given a thorough restoration, while most of them, although considered cultural heritage, were not used for their intended purpose, but were adapted for the necessary institutions in the region. The use of homesteads as apartment buildings, administrative offices of local authorities, schools, hospitals, sanatoriums, rest homes, cultural centers, or even storage facilities required both illegitimate interference with their architecture and engineering design, and standardization of the methods of operation with modern buildings, leading to their degradation, when all engineering communications, repair methods, and decorating methods met the simplest standards for modern buildings but not for homesteads, especially those built closer to Art Nouveau times. Likewise, the manor park was simply transformed into a neutral space for use by the institution that occupied the manor or by all local residents, and the norms for maintaining this park met the general norms for maintaining urban and rural space, which allowed significant deviations even from the architectural standard, what in Russian was called "dereliction (безхозность)," that is, the absence of regular measures to maintain the sanitary and aesthetic condition. In the 1990s, there were attempts to restore

homesteads and restitution, but these projects remained private undertakings only.

Results

One of the exemplary poets of neo-modernism, Olga Sedakova, in her book *Wild Briar* (Седакова, 2010b, c. 119), created immediately on a typewriter, but having in mind earlier examples of production, beginning with medieval illuminated miniature books, presents the estate still simply as one of the images of a lost paradise, referring to the manors near Moscow and the Tula region that have not survived, except the avenues of lime trees. These avenues, as an estate promenade, were an image of public space for aristocrats, just as the boulevard was for bourgeois in the city. Sedakova herself, in her later theoretical work, places the homestead between the spirit of the European Enlightenment and the spirit of Christian humanism (Седакова, 2013, c. 79), and here I see a dualism of the matter of impressions (Enlightenment) and the medium of production (social Christianity), only presented descriptively. The cycle “Azarovka: a suite of landscapes” itself is supposed to link together natural and literary impressions of dacha-village life, thereby showing the unity of Russian literature as teaching a special mode of love as the art of love. While the countryside is associated with the biblical world, the homestead is associated with the world of courtly culture and sentimentalism. In the poem of the cycle “Glade” (Седакова, 2010b, cc. 119-120), which depicts a glade and a pond visible from a linden alley, this view is presented as a theater for Shakespeare and Racine productions and as a possible entourage for the plot of Karamzin’s *Poor Liza*, a key to one of the dominant trends in Russian structuralism (Марков, 2019a, Markov, 2020b). This corresponds to the poet’s general conception, who in her *Praise of Poetry* (1982) sharply divides the pre-Pushkin culture as a time of experimentation in the field of love feeling, the first attempts at erotic love according to Western models, and the culture of Pushkin as the culture of an already established canon of love, which includes the necessary temperament of feelings and sincerity (Седакова, 2015, cc. 75-78). Next we will see that in other poets of the turning point, too, the homestead is not embedded in the landscape, but is a vantage point from which the collision of sensual memory and the medium of modernity can be seen.

In the early 1980s poem “The Rural Cemetery” (Седакова, 2010b, c. 250), where already long lines could not fit in a notebook but required a full typewritten page, the pogost turns out to be a meeting place with the dead as doubles and a place of contemplation for future generations, who can only understand how space works, a concept which corresponds to the order of non-ideological reconstruction of historical feeling in Sedakova’s work (Файбышенко, 2018; Файбышенко, 2021). Sedakova’s philological study *The Mirror Box* (Седакова, 1984) belongs to the same time, according to the conclusions of which the deep motif of Akhmatova, the semantic matrix of certain lyrical subjects and images, turns out to be the idea of the embeddedness of fate in a closed space, which allows us to bring the house and park together as equally cultural spaces capable of running wild, so that special efforts of spiritual responsibility are required to counteract this feralization. Here, Akhmatova’s experience is clearly opposed to the standardized arrangement of poems, their presentation and presentation to the reader that prevailed in Soviet publishing practice, and just as Akhmatova herself repeatedly resented the arbitrariness of editors and the false contexts

in which her poems were published, so Sedakova in her lectures and interviews, while not considering herself in any way a continuator of either Akhmatova or Tsvetaeva, fully shares this indignation at Soviet production and speaks of her intellectual quest as a search for an alternative to the censorship implied control.

In 1991, the Ivanovo branch of the Upper Volga Book Publishers published Dmitry Bushuyev's book *Usadba* (Бушуев, 1991), which should be recognized as a milestone in the appearance of the theme of the homestead in post-Soviet poetry. This book was prepared in a publishing house that preserved the Soviet type of production organization, but Bushuyev resisted all the features of this production, such as the preface that accompanied the text for the sake of neutralizing possible political meanings, the rejection of dates and other personal hints, or the exclusive use only of canonical Soviet orthography, whose control had an ideological sense of power over the very conditions of semantics appearance. Nonconformist culture resisted this: for example, Sedakova put forward the idea of a "semantic vertical of words" (Седакова, 2010a), explaining the imagery of modernist poetry as primarily the influence of religious and philosophical ideas, albeit taken within a separate artistic movement. And Bibikhin rejected canonical Soviet punctuation, such as the separating comma, believing that these instances of division and subordination of meaning were unnecessary, and that instead we should nurture the reader's attention to syntax, including that perceived from the ear (Бибихин, 2003, с. 6). So Bushuyev does things in a way that Soviet publishers would never have allowed: he writes a mystifying preface himself, puts in dates, and uses pre-revolutionary orthography. It is clear that the homestead turned out to be the closest historical context that gave such a publishing reform a heightened sense of history and the connection of the matter of writing to the real matter of history, rather than to ideology.

Bushuyev's mystification, which belongs to a critical period both in the history of the Russian nation and in the history of typography, is homesteaded in several ways at once, except for the title. The years of the poems, pre-revolutionary, hint at the years of publication of the magazine *Stolitsa i usadba* and similar editions, which combined attention to modernized antiquity with a skilful game of styles, which was supposed to express the spirit of remote eras. In the preface, the poet refers to the fact that the main source of inspiration was not the collection of pre-revolutionary editions themselves, but of reprints. This is significant because the pre-revolutionary ones were collected by antiquarians, while the reprints, created by Western Slavists, were collected by intellectuals. If antiquarians collect what appears to them to be valuable artifacts of the past, and thus build a conservative canon based on their own passion, then intellectuals, by selecting works, already make a liberal or alternative canon, according to a certain principle, consciously opposing the Soviet canon to the nonconformist modernism canon they invented, from the early twentieth century symbolists to conceptualists and neo-avant-gardists.

But at the level of the thematic organization of Bushuyev's poems we also see how the theme of the estate allows us to rearrange the oppositions introduced by Russian modernism. But at the same time, this ordering requires a strict correlation between the modes of industrial production and the modes of text production, which, of course, speaks of Bushuyev as a representative of Russian postmodernism, where the convergence of the laws of being and the laws of text was understood not so much as a criticism of structures of repression as the discovery of new possibilities of expression. This postmodernism was also opposed to

Soviet literature, in which text was understood as something serviceable in relation to the common Soviet feeling or thought, but also to that part of the Russian avant-garde that was technocratic.

For example, Bushuyev compares the functioning of a large city as a complex mechanism and the workings of a typewriter; he also compares the Russian autumn landscape, a billiard table, and the technology of three-dimensional imaging. This complex metaphoricality, of course, makes it possible to subordinate the early twentieth-century cult of technology to a more circumspect attitude toward the machinery by which literary production is possible. But most importantly, the theme of the homestead in these poems is not just a mainstream theme, but a value-centered one. The homestead is separated from the landscape and is elevated above the landscape as a world of art and a world of special optics. This priority of value of the homestead is connected to the transition from the typewriter to the computer as a screen medium, which allows the free organization of the text and thus the transformation of the text into an artifact right here and now, regardless of the traditions of museification, collecting, and presentation of artifacts. Therefore, wherever the word homestead appears, nature and culture do not simply penetrate each other, but acquire each other's properties: for example, an elderberry becomes like a bronze statue, and a grid of alleys was depicted like a mushroom plant. The implied postmodern concepts, such as the *rhizome*, here allow the poet to portray the homestead not as a place of special feelings, but as a place where it is actually possible to invent key metaphors that can later acquire a biographical connotation.

This image of the homestead as a place that does not belong to nature and culture at the same time, but is elevated above them, allowing one to make an independent aesthetic judgment, can also be found in other poets, who abandoned the typewriter in time in favor of the computer. Alexei Parshchikov's poem "Domovoy" from his poetry book *Cyrillic light* (Паршиков, 1995) is a good example. This book itself is a reflection on the very possibility of Cyrillic coding and its design advantages. The Cyrillic encoding in the title is denoted by the universal Latin alphabet of English-language commands, which are the metacode of computer communication. In accordance with this play of language and metalanguage, the homestead is presented as both part of a universal landscape and part of a local worldview:

Дом сиял на холме. Я глядел в пустоту,
словно разница двух величин,
представимых горам, представимых кроту.
В зале — стройная виолончель

The house shone on the hill. I looked into the void,
as if the difference of two magnitudes,
presented to the mountains, presented to the molehill.
In the hall is a slender cello (Паршиков, 1995, с. 21)

Although the mountains and the mole do not contain signs of a specific Russian or English landscape, this initial disposition of images allows us to further connect English, American, and Russian imagery, in some ways guided by Nabokov. For example, the stanza:

Фототека в усадьбе. Фотограф был слеп:
кроме некой блондинки, все схвачены в лоб,

а она — велогонкой надраенный серп,
жмёт по кампусу, чую свой будущий хлеб.

Photo library in the manor house. The photographer was blind:

except for a certain blonde, all captured in the forehead,
and she's a bicycle-riding sickle,
jostling around campus, smelling her future bread.

– seems to be the sum of some key images of English-speaking Nabokov, where campus, photographic media, sports, and fatal beauty appear to be part of the same experience, which is also quite consistent with the convergence of homestead text and other civilization texts in the poetry of Russian emigration (Осипова, 2018, сс. 49-50). Further, this poem juxtaposes the ancestral homestead and the call of blood with a sense of loneliness in the universe, and the rhythms and rituals of homestead life, from slender columns to musical evenings, should resolve this universal longing. This same theme of the homestead as capable of normalizing the visual in the modern era also appears in Parshchikov's book *Dirigibles*, where the homestead is already presented exclusively as a media phenomenon that does not depend on national borders:

Капли дождя над морем большие, как вниз черенком отвёртки.
В мягком наплыве усадьба и панорамы без чётких границ.
Плащ её длинный между деревьев по ходу меняет оттенки.
Что-то в ней от офицерской линейки — в повороте эллипсов и ресниц.

The raindrops over the sea are large, like down a screwdriver's handle.
In a soft swell the homestead and panoramas with no clear boundaries.
Her long cloak between the trees changes shades as she goes.
There is something of an officer's ruler in her – in the turning of ellipses and eyelashes (Парщикова, 2004, с. 35).

The homestead in this quatrain is associated with the cultivation of the land, the abstracted landscape, the vastness and geometric rigor of military affairs. For all the complexity of the imagery in this passage, it actually asserts that homesteading is removed from the landscape, but allows the vision to accept order not as the arbitrariness of the lawgiver, but as the necessity of production, including the production of poetry. In so doing, the poem also belongs to the establishment of literary and publishing production after the collapse of the Soviet system of representation and legitimization of texts.

We find a similar juxtaposition of Russian and American images of the homestead in the poetry of Polina Barskova, a poet of a completely different school. While Parshchikov is close to the neo-avant-garde and is known primarily as a metametaphorist, a proponent of complex poetry based on the analytical possibilities of metaphor (Масалов, 2017), Barskova primarily plays with subjects in new ways, inheriting in the Russian tradition Brodsky and scholarly poetry of Leningrad (Andrey Nikolev-Egunov, Konstantin Vaginov, Elena Shvarts), which under other circumstances might have become something like university poetry in the US. In the poem "Homestead," again, the object of depiction is stripped of the specific features of Russian homestead life, but is brought closer to the dacha in the Russian sense,

where one arrives at the height of a hot summer. This reduction of recognizable details in favor of a particularly catastrophic understanding of history is common for Barskova, with literary and natural images – unlike in Sedakova’s poetry – appearing not to be part of a single experience, but rather a constant defamiliarization, a repulsion of images from each other and the speaking subject itself – from all these images:

Старый дом. Старый воздух. Но что он? Не Сид и не сад.
Не облава цветущих, замерших на миг насекомых.

The old house. The old air. But what is he? Not a Sid or a garden.
Not a roundup of blooming, frozen for a moment insects (Барскова, 1993, с. 33).

The theme of this poem is the impossibility of the usual Gothic subjects for old homesteads in the catastrophic twentieth century. Therefore, “old” here does not sound sentimental or nostalgic, but as a certain anthropomorphization of the homestead, which alone is capable of creating a poetic image with constant defamiliarizations and repulsions, which can be compared to the breakdown of the usual ways of preparing books, the collapse of Soviet publishing houses and the need to rely on random networks of acquaintances in preparing first books. Barskova had already begun with low-circulation publications that did not fit into the context of Soviet representations of poetry, and her further institutionalization was inseparable from her American academic career.

Barskova is close to Oleg Yuryev here, who, drawing on a wide variety of examples from the history of Russian poetry, some of which overlap with those of Barskova, takes the idea of the anthropomorphic homestead to its limits. Here he abandons the poetic rhythm and creates lyrical prose, which allows us to be attentive to the materiality of the estate rather than to the spiritual meaning of the rhyming consonances:

A lean white manor house of two stories, semi-curving the parade ground. Crooked paths sprinkled with broken bricks. Tight little flowers in deep plaster bowls. Someone’s vague busts (Юрьев, 1996, с. 81).

This lyrical episode recalls the plasticity of the spatial representation of corporeality, from Ernst Neizvestny to Vadim Sidur. But essentially, unlike poetry, where the homestead was elevated above space, this lyrical prose implies only the formation of a new intellectual landscape.

Discussion

Here are just two examples of lyric prose from the 1990s that illustrate this principle, but in different ways. Thus, in the prose of Arkady Dragomoshchenko, anthropomorphic shadows and memories enter the fabric of the estate, and form the content of memory as an equilibrium of material and immaterial impressions:

So, the following narrative, in which simultaneously with the retelling of the story of “the passage of doubt into existence” and “the triumph of the acquisition of virtue” is told of snow soaking on the windowsill, of unknown gray birds with crests eating rowan trees; moreover, of a man who imagined himself for a short time as the protagonist of the narrative itself. Pausing on

the street, he asks: "Why are there tears in your eyes, girl?" He also asks, feeling a faint pain in his back under his left shoulder blade, "Who hurt you?" Perhaps there are far more questions he would like to ask than he has time to ask, but he is already insistently distracted by something else. The wind comes in. The tall spruce trees silently bow their black crowns. I didn't know where to turn. Here, in this place, where the borders of the Vishnevetzky estate ended, a dead marble signpost whitened in the twilight: an angel, fierce with chisel and dirt. The dust stood like a message that knowledge refused to read. As it grew darker, the moon lied more and more frankly to the water, drawing thin lines across it that only the ear could see. The lines curled into a bottomless point, in the focus of which swirls of fine sand, silver fry, and coins with distinctly stamped outlines of profiles flashed: in time the drowned men became money, for which, every August, for a few hours the water bought from the moon the gift of invisibility. But in reality it remained as it was, only gone for a time from memory. We lost the water, and the fire commanded the air and the plants, scrupulously writing note after note into their secret cells. Earthen fortresses loomed, roaring at the corners of the eddies that relentlessly shifted the center of gravity (Драгомощенко, 1994, с. 160).

In the opposite direction went Vasilii Kondratyev, who presented the biography of the famous Russian-born designer and queer artist Erté (Romain de Tiroff, Роман Тыртов) as a constant production of the anthropomorphic, but by unusual means. In this case, the homestead turns out to be a way for history itself to acquire new anthropomorphic traits, when history will be presented not as a common fate, but as a private fate for an individual family and individual person:

The story begins in St. Petersburg, in the fourth house on Zoological Lane, not far from the fortress. However, from the address book, after almost an eternity, it is difficult to immediately find what you need: the Tirtovs were a well-known military and sailor family, among them were generals and admirals, like Roman Petrovich's father. The boy grew up in the imperial capital, its luxury, the free summer months in the manor, the quiet walks through the rich collections of the Hermitage, his mother, a lady of the very type that the Parisian artists of the early century glorified as "Les Elegantes," who loved taste and fashion in everything, all developed in him a light, dreamy disposition, inviting to such journeys, which begin both from the pages of view albums from his father's library, pictures of Siam, India and Persia (the Persian gardens are said to have given the very name "paradis"), and fashion magazines with their secular, understated glitter, fantasy evident, combining beauty, will and, of course, success. Most of all this boy loved to draw, he also learned to draw letters like pictures, the same ones he looked at in his mother's favorite magazines, where authorship in those days was not alienated by either Bakst or Kuzmin. Perhaps, for him, it all began when he was six years old when he drew a dress, which, oddly enough, his mother wanted and sewed for him (Кондратьев, 1993, с. 24).

Thus, lyrical prose should be understood as a way to challenge the notions of historical rock as unifying, showing the contingent nature of the material and artistic side of the homestead. Such lyrical prose was only able to develop in the computer age, when it became possible to collect a large amount of multilingual information and to combine it not according to the principle of erudite argumentation, but as a prose constantly arguing with itself, clarifying itself – a parallel to the way a programmer makes sure that a computer program does not fail. A careful reading of Dragomoshchenko and Kondratyev reveals how rhizomatic the arrangement of signs in this prose is, so that both money and memories act as signs, and gives the impression of a constant interface, where the enigmatic coding of events brings to the surface an unambiguously identifiable signal every time.

But the development of lyric prose has also meant that the poetic understanding of the homestead as a sublime place from which to see the material and technical conditions of

conversation about it can be challenged by a certain underside. In lyrical prose, the appearance of the topos “in the backyard of the manor house,” in which everything unpleasant, down-to-earth, and disgusting is concentrated, is undoubtedly evident. This is, of course, due to the development of postmodernism, which in Russia was largely perceived as a doctrine of the visibility, the illusiveness of a world created by narratives and discourses. In Russia, postmodernism was perceived as a certain aesthetic, but not as a political statement (Марков, 2018c). Therefore, the “backyard” should be correlated with the “anal stage,” according to Freud, and with the “reality effect”, according to Lacan. Here are just two examples:

Then some nonsense, people’s television. Uvarov would probably vomit long, painfully from such an understanding of the populace. In the toilet of the Winter Palace. Or in the backyard of his own estate. Surrounded by astonished housemates, peasants, dogs, and children (Львовский, 2003, с. 40).

In the backyard of the manor, near seven separate marble legs, Yermolai roasted a fat owner’s rug on coals (Калинин, 2002, с. 65).

Such examples suggest that the inferior and unpleasant exist as evidence of the independence of material impressions from the flawless operation of a computer program. Network communication makes it possible to view everything traditional as routine and therefore repugnant, and thus lyrical prose no longer simply relates the material substrate of memories and the medium of poetic perception of what happens, but this medium, which absorbs any metatext inside the text, freely disposes of memories, freely anthropomorphizes them, and what has not become a memory remains repugnant.

Conclusions

I have traced in the mainstream of Russian postmodernism the work of the theme of homesteading, which cannot be reduced to nostalgia or to social role playing. The right apparatus for further research would be the study of the contingent and of the material, which would allow one to understand how the metatext becomes part of the text and how any nostalgic experience receives its media support in the form of forms of typographic or screen-based message preservation.

I have shown that Russian independent poetry is attentive not only to the depicted but also to the medium of the image. Largely due to the cultural influence of Russian structuralism, this poetry understands the estate as a media complex, only working not with figures of speech, but with figures of etiquette and memory. As soon as the Soviet system of text production collapses, with its unifying censorship and filters for the exclusion of speech from its material and media conditions of production for the sake of ideological homogeneity, independent Russian poetry begins to talk about the estate as a mechanism of memory, which requires a free disposal of metaphors and other figures. The homestead is understood as connecting nature and culture, but not simply into a text, but into a special mode of text production, where the demonstration of the media prevalence of the text correlates with the depth of penetration of memories.

If typewritten text allowed for the stylization of homestead lyricism, then the spread

of computer typing meant a new organization of memory of traditions as those that can be represented as an algorithm that is not fully clarified, but reveals the essence of experience. So typewriting, which had the typewriter in mind as the authoritative instance of production, also had the homestead in mind as a point of view of what was happening in material and spiritual culture. The transition to computer typing has led to the disintegration of this form of statement and the transition to lyrical prose about the homestead, where there is no longer a privileged point of view, but only some way of encyclopedic ordering of homestead impressions based on the recognition of the anthropomorphism of free information. At the same time, both estate poetry and estate lyric prose belong equally to Russian postmodern literature.

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