

Title: Erecting the *Khrushchevka* of Acmeism: Sergei Gandlevskii and Aleksandr Blok's "Gorod" Cycle

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Despite aligning himself with the "neo-acmeists" in the 1970s as part of the "Moskovskoe vremia" group, Sergei Gandlevskii evokes the work of a symbolist, Aleksandr Blok, in numerous works. He was particularly interested in Blok's "Gorod" cycle (1904–1908) and also directly engages Blok's "Noch', ulitsa, fonar', apteka" (1912) in his illustration of the Moscow suburbs in "Vot nasha ulitsa, dopustim..." (1980). This paper analyzes "Vot nasha ulitsa, dopustim..." via its referent texts, noting how Gandlevskii's citation and transformation of Blok is used to redefine the experiences of Soviet modernity within the realm of everydayness. In Gandlevskii's poetry, he does not attempt to expose a hidden or transcendental truth that was sought by many symbolists such as Blok, but rather he seeks to illuminate what is already noticeable in everyday life.

An analysis of Gandlevskii's poetry gives insight into urban culture of the Stagnation period, where depictions of the city, in both popular and unpublished texts, often featured critiques of everyday life in the Soviet Union, but at the same time, included a distinct sentimental side. Gandlevskii erects the image of the *khrushchevka* as the epitome of Soviet modernity: they "persistently climb into the sky," their growth representing a mundane suburban proliferation, rather than the monumental images of the city from previous eras. Although the landscape is full of eyesores, compared with its inhabitants and their "black eyes," Moscow is dear to the poet. Just as the acmeists moved away from the lofty verse of the symbolists, Gandlevskii transforms Blok's verses in order to ground his depictions of Soviet life away from the unattainable goals and monumentalism of the Soviet project and back into the ordinariness of the everyday.