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EMBODIED AND MATERIAL REPRESENTATION OF THE CONCEPT OF SHAME IN V. P. ASTAFIEV'S CYCLE ZATESI

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Abstract. This article examines the embodied, spatial, and material forms through which the concept of shame is represented in V. P. Astafiev's cycle Zatesi. The corpus comprises the miniatures "Kak lechili boginyu" ("How the Goddess Was Treated"), "Zapozdaloe spasibo" ("A Belated Thank You"), "Zhenilka" ("Marriage Business"), "Tura," "Makaronina" ("A Piece of Macaroni"), and "Verbnoe voskresen'e" ("Palm Sunday"). Drawing on I. A. Tarasova's multilayer model of the literary concept, the study demonstrates that recurrent gestures of covering the body, averting the gaze, and withdrawing to the spatial periphery form a motif system in which shame is associated with the protection of dignity, bodily vulnerability, and memory. Astafiev's individual authorial contribution consists in an axiological inversion: a morally worthy character may become the object of false social shame, whereas an object or a place assumes the function of a silent moral judge.

Keywords: literary concept, shame, bodily gesture, material detail, motif, idiostyle, V. P. Astafiev, Zatesi.

ТЕЛЕСНО-ПРЕДМЕТНАЯ РЕПРЕЗЕНТАЦИЯ КОНЦЕПТА «СТЫД» В ЦИКЛЕ В. П. АСТАФЬЕВА «ЗАТЕСИ»

Аннотация. В статье исследуются телесные, пространственные и предметные формы репрезентации концепта «стыд» в цикле В. П. Астафьева «Затеси». Материал составили миниатюры «Как лечили богиню», «Запоздалое спасибо», «Женилка», «Тура», «Макаронина» и «Вербное воскресенье». На основе многослойной модели художественного концепта И. А. Тарасовой установлено, что повторяющиеся жесты прикрывания, отведения взгляда и ухода на пространственную периферию образуют мотивную систему, в которой стыд соотносится с защитой достоинства, телесной уязвимостью и памятью. Индивидуально-авторская специфика проявляется в аксиологической инверсии: нравственно полноценный персонаж может быть объектом ложного общественного стыда, тогда как вещь или пространство принимают на себя функцию безмолвного оценщика.

Ключевые слова: художественный концепт, стыд, телесный жест, предметная деталь, мотив, идиостиль, В. П. Астафьев, «Затеси».

V. P. ASTAFYEVNING "ZATESI" TURKUMIDA "UYAT" KONSEPTINING TANA VA PREDMET ORQALI IFODALANISHI

Annotatsiya. Maqolada V. P. Astafyevning "Zatesi" turkumida "uyat" konseptining tana, makon va predmet orqali ifodalanish shakllari tadqiq etiladi. Tadqiqot materiali sifatida "Ma'budani qanday davolashgan", "Kechikkan rahmat", "Uylanish", "Tura", "Bir dona makaron"

va “Palm yakshanbasi” miniatyuralari tanlangan. I. A. Tarasovaning badiiy konseptga oid ko‘p qatlamli modeli asosida tanani berkitish, nigohni olib qochish va makon chetiga surilish kabi takrorlanuvchi imo-ishoralar uyatni qadr-qimmatni himoya qilish, jismoniy zaiflik va xotira bilan bog‘laydigan motivlar tizimini hosil qilishi aniqlangan. Muallifga xos semantik o‘ziga xoslik aksiologik inversiyada namoyon bo‘ladi: axloqan barkamol qahramon asossiz ijtimoiy uyat obyektiga aylanishi, predmet yoki makon esa sukutdagi axloqiy baholovchi vazifasini bajarishi mumkin.

Kalit so‘zlar: badiiy konsept, uyat, tana harakati, predmet detali, motiv, idiostil, V. P. Astafyev, “Zatesi”.

Note. Russian literary quotations are retained in the original and followed by the author’s English translation in square brackets. Unless otherwise indicated, all translations from Russian are by the author.

Introduction. The study of literary idiostyle requires attention not only to recurrent verbal devices but also to the stable semantic relations that govern an author’s selection of details and the evaluative perspective of the narrative. This requirement is particularly important in V. P. Astafiev’s Zatesi, where short and generically heterogeneous miniatures are connected through recurring gestures, objects, and moral situations. The meaning of an individual nomination is therefore disclosed within the macrotext: repetition transforms a singular detail into a motif, and the motif participates in the formation of a concept.

The category of the literary concept makes it possible to correlate culturally shared content with an individual authorial form. L. V. Miller defines the literary concept as “универсальный художественный опыт, зафиксированный в культурной памяти” [“universal artistic experience fixed in cultural memory”] [5, p. 42]. She also emphasizes its capacity to generate new meanings within a particular literary world [5, p. 43]. This conjunction is fundamental to an analysis of Zatesi: the recognizable semantics of shame is retained, yet its vehicles include not only words and emotions but also the hand, the gaze, the trajectory of movement, and the object. Yu. G. Bobkova has shown that the conceptual organization of Astafiev’s idiostyle is produced through direct nominations, metaphorical complexes, symbolic details, phraseology, and texts of cultural memory [2, pp. 14–18, 198–211]. Research into the composition of metaphorical complexes in Zatesi likewise confirms that an image may connect distant fragments of the cycle and direct their evaluative interpretation [3, pp. 63–74]. Nevertheless, the embodied and material mechanism by which shame is represented has not been systematically described. Direct words such as стыд, стыдиться, and стесняться (shame, to be ashamed, to feel embarrassed) coexist with episodes in which the experience must be reconstructed from nonverbal signs.

The semantic mobility of the unit under study requires a distinction between shame, guilt, conscience, disgrace, and dishonor. The etymological relation of the Proto-Slavic root stud- to the semantics of cold records the bodily basis of the Russian word стыд [8, p. 789]. V. I. Dal groups within one lexical field the meanings of disgrace, dishonor, humiliating pangs of conscience, and inner embarrassment [4, p. 356]. East Slavic paremiology reveals a stable proximity between inward experience and public exposure in the formula стыд и срам (shame and disgrace) [6, pp. 174–176]. Dialect evidence, in turn, demonstrates the intersection of the meanings of стыд, срам, and позор while preserving contextual distinctions [9, pp. 306–316]. These observations establish the semantic background but cannot replace an analysis of literary form.

The relevance of the present study lies in the need to describe nonverbal and material representations of an ethical concept as elements of a unified idiostylistic system. The aim is to reconstruct the embodied and material segment of the concept of shame and to identify its axiological organization in Zatesi. This aim entails identifying recurrent gestures and material details, determining the subject and grounds of the experience, distinguishing morally justified shame from socially imposed shame, and correlating the results with a multilayer model of the literary concept.

Materials and Methods. The material comprises six miniatures: "Kak lechili boginyu," "Zapozdaloe spasibo," "Zhenilka," "Tura," "Makaronina," and "Verbnoe voskresen'e." The corpus was formed according to two criteria: the presence of direct nominations of shame or embarrassment and the recurrence of formal signs of the experience, including a covering gesture, an averted gaze, spatial self-effacement, silence, and the personified judgment of an object. Thematic similarity alone was not considered sufficient evidence of the concept. An indirect representation was included only when its figurative structure recurred in a context containing a direct nomination.

The methodological basis is I. A. Tarasova's conception of the literary concept as "единиц[а] индивидуального сознания, авторской концептосферы, вербализованн[ая] в едином тексте творчества писателя" ["a unit of individual consciousness and of the author's conceptual sphere, verbalized in the unified text of the writer's oeuvre"] [7, p. 40]. Tarasova distinguishes material, figurative, conceptual, evaluative, associative, and symbolic layers; their order is conditional, and their degree of elaboration depends on the particular authorial conceptual sphere [7, pp. 41–42]. The textual correlate of the concept is the motif, which combines semantic stability with variability of embodiment [7, pp. 51–53]. The analysis therefore proceeds from lexeme or detail to contextual image, from recurrent image to motif, and from motif to reconstructed concept. The procedure comprised four operations. First, direct and indirect actualizers were identified. Second, each episode was examined to establish the subject of the experience, its cause, the actual or presumed judge, and the consequences of shame. Third, embodied, spatial, and material forms were compared. Finally, the findings were distributed across the six interrelated layers of Tarasova's model. Contextual and componential analyses were supplemented by motif-based and linguostylistic analysis; dictionary data served only to establish the initial semantic range.

Results and Discussion. The miniature "Kak lechili boginyu" depicts the classical Venus as "стыдливо прикрывающей грех тонкопалою рукою" ["modestly covering her sin with a slender-fingered hand"] [1, p. 53]. After the artillery shelling, only the hand with which the goddess "прикрывала стыд" ["covered her shame"] remains [1, p. 56]. Here the noun стыд preserves an archaic metonymy: an inner feeling is named through the body part customarily concealed. Moral guilt is absent, whereas bodily exposure, the gaze of another, and a protective gesture are foregrounded. The wartime context transforms the initial semantics. Amid destruction, the hand becomes a sign of the vulnerability of both the human being and culture. Its symbolic function arises not from dictionary meaning but from the compositional proximity of the mutilated Venus, the work of restoration, and the deaths of the restorers. Shame thus occupies the boundary between bodily, aesthetic, and historical experience.

The same gesture acquires psychological specificity in "Zapozdaloe spasibo." The fifteen-year-old narrator, accustomed to the role of a strong and independent adolescent, loses control over his own body in hospital. When an orderly undresses him, he realizes that he has passed "в другой разряд людей" ["into another category of people"] [1, p. 165], people who may be handled without their consent. His response is formulated with striking brevity: "Тут и заплакал я

первый раз, прикрывшись от стыда и горя рукой" ["It was then that I wept for the first time, covering myself with my hand in shame and grief"] [1, p. 165]. The conjunction of shame and grief precludes an interpretation of the scene as acknowledgment of wrongdoing: the experience arises from enforced helplessness.

The recurrence of the protecting hand transforms a material detail into a motif. Venus's palm guards bodily privacy, while the adolescent's hand covers his face and simultaneously marks an attempt to preserve autonomy. In both cases, shame arises when another's gaze intrudes upon the space of the vulnerable body. A peripheral but stable zone of the concept is thereby revealed: the shame of bodily exposure and dependence, which does not coincide with moral guilt.

In "Tura," a deaf woman whose speech is indistinct becomes the object of collective judgment. Those around her "судили, даже позорили" ["judged and even disgraced"] her for bearing a child outside marriage, but later came to respect her industriousness [1, p. 171]. The change in reputation does not eliminate the external nature of the judgment: at first her dignity depends on conformity to an everyday social norm and later on the socially approved usefulness of labor. Particularly significant is the son's shame at his mother's poor clothing, her "dirty" work, and her indistinct speech. Formally, the child is the subject of the feeling and the mother its object. The authorial evaluation is organized in the opposite direction: Tura feeds her son, works continuously, and retains the capacity to care. Ethical failure belongs not to the heroine but to the gaze that converts poverty, labor, and speech difference into grounds for humiliation. An axiological inversion emerges: the socially shamed character preserves her dignity, while the judging environment exposes the falsity of its own norm.

After her son's death, Tura's spatial behavior changes: she "жалась в уголках" ["pressed herself into corners"], moved "вдоль заборов" ["along fences"], "ныряла по закоулкам" ["slipped into back alleys"], and began "стесняться себя и людей" ["to feel ashamed of herself and other people"] [1, p. 172]. Predicates of contraction and withdrawal from open space create an embodied-spatial image of self-effacement. Shame is no longer attached to a specific act; after bereavement it becomes a form of rupture with the shared world. The heroine's position on the urban periphery materializes her position on the periphery of communication.

In "Makaronina," the concept unfolds through an object. The "голая пустота котелка" ["naked emptiness of the mess tin"] is meant to "устыдить тыловые службы снабжения" ["put the rear supply services to shame"] [1, p. 510]. Personification turns the empty bottom into a witness to institutional failure. The narrator does not explicitly confess shame for his action; that function is performed by his averted gaze, his silence, and the later perception of crushing contempt discerned in the back of the departing man. Because the older soldier does not express contempt, it may be understood as a projection of the narrator's inner judgment.

The empty mess tin, the single piece of macaroni, the two spoons, and the unequal portions form an ethical model in which dignity is tested under conditions of extreme deprivation. The material smallness of the gift intensifies its moral significance. The object does not illustrate a conclusion formulated in advance; rather, it organizes a situation of self-evaluation in which shame is reconstructed from the discrepancy between contemplated appropriation and the other person's silent generosity.

In "Verbnoe voskresen'e," the cemetery assumes the role of judge. Near the neglected graves, people "опускали глаза и проходили быстро, виновато" ["lowered their eyes and hurried past, guiltily"] [1, p. 498]. The averted gaze becomes a bodily sign of collective unease before the dead. No actual observer is present, but the space of memory performs the function of witness. The

subsequent shared weeping restores public significance to the forgotten cemetery and partially overcomes alienation. Shame in this miniature is not identical with the personal causal guilt of each passer-by. It arises from awareness of a violated duty to remember. This context expands the embodied-material model: an inner experience may be elicited not only by another's gaze but also by the silent presence of a place. Object and space do not become autonomous moral subjects; rather, they are forms through which the author distributes evaluation.

Comparison of the six miniatures enables the reconstruction not of isolated word meanings but of an interconnected structure. Its conceptual and evaluative core is the experienced violation or threat to human dignity; bodily gestures, objects, and spatial movements render this content visible.

Table 1. Structure of the concept of shame in the analyzed corpus

Layer	Textual representatives	Reconstructed content
Material	body, hand, judging gaze, poor clothing, mess tin, piece of macaroni, grave	Shame is embedded in the relation "person – condition or action – actual or imagined judge"; the material-spatial environment may assume the role of judge.
Figurative	covering palm, averted eyes, movement along fences, "naked emptiness," divided piece of macaroni	Inner experience takes the form of a protective gesture, spatial contraction, and the material display of lack.
Conceptual	стыд, стыдиться, стесняться, позорить; guilty gaze	The core is the experience of a discrepancy with dignity; the periphery comprises bodily embarrassment, dependence on another's gaze, and socially imposed shame.
Evaluative	protection of the vulnerable, exposure of social judgment, the narrator's self-correction	The capacity for moral self-evaluation is assessed positively; converting poverty, labor, bodily dependence, and speech difference into grounds for humiliation is assessed negatively.
Associative	grief, helplessness, childhood, poverty, labor, memory, guilt, generosity	The associations clarify conceptual boundaries: shame may accompany grief and guilt without coinciding with them and may arise in the absence of personal wrongdoing.
Symbolic	hand, averted gaze, corner and fence, empty mess tin, piece of macaroni, neglected grave	Recurrent details acquire a symbolic function by connecting vulnerability, the protection of dignity, and silent moral judgment.

Note. The layers may interpenetrate: a single representative can simultaneously perform material, figurative, and symbolic functions.

The findings support Miller's proposition that a literary concept preserves its cultural basis while undergoing semantic enrichment [5, pp. 42–43]. In the corpus under study, the recognizable association of shame with exposure, another's gaze, and social judgment does not disappear but assumes distinctively authorial forms. Astafiev transfers an abstract emotion into embodied and material domains: the hand guards the boundary of the person; the gaze registers the impossibility

of withstanding an imagined judgment; movement along the margins signifies the loss of a right to shared space; and the object displays what an individual or institution would prefer not to see.

In relation to Bobkova's account of the conceptual organization of Astafiev's idiostyle [2, pp. 198–211], the present analysis clarifies the role of nonverbal repetition. The representatives are united not by membership in a single lexical-semantic group but by motif-based correlation. Venus's palm, the adolescent's hand, the lowered eyes of passers-by, and the older soldier's silence form a series of protective and evaluative gestures. The mess tin and the piece of macaroni enter the same series because they perform an analogous function: they materialize the boundary between actual conduct and a moral measure.

The novelty of the study lies in identifying the embodied-material model as a distinct mechanism of Astafiev's conceptualization of shame. Three variants can be distinguished within this model. The first is protective shame arising from bodily vulnerability; the second is false, socially imposed shame directed against poverty, labor, or speech difference; the third is shame as inner judgment prompted by another person's wordless action or by a space of memory. These variants are united not by a single cause of emotion but by the common moral problem of preserving dignity.

The axiological inversion in "Tura" shows that a character's experience of shame does not in itself prove the justice of the underlying norm. The son is ashamed of his mother, yet the authorial perspective reveals the deficiency of his internalized gaze. Conversely, the narrator of "Makaronina" does not name his emotion, but his averted gaze and later memory testify to effective self-correction. Reconstruction of the concept must therefore take into account not only the bearer of the experience but also the source of the norm, the narrator's position, and the consequences of shame.

A methodological limitation concerns indirect representations. "Makaronina" and "Verbnoe voskresen'e" belong to the conceptual field not because every instance of guilt or unease is identical with shame, but because they repeat formal signs: an averted gaze, a silent judge, and a material or spatial embodiment of inner judgment. Without this motif-based relation, interpretation would become an arbitrary thematic expansion. The symbolic status of a detail must likewise be understood functionally: an object is not declared a symbol in isolation but acquires a symbolic function within a system of repetitions.

Conclusion. The embodied-material segment of the concept of shame in Zatesi is organized around the relation between exposure and protection. The conceptual core consists in an experienced threat to dignity; the material and figurative layers embody this threat in the hand, the gaze, posture, trajectory of movement, and object. The associative layer connects shame with grief, helplessness, poverty, labor, and memory, while the symbolic layer is formed by the recurring details of the covering palm, averted eyes, the empty mess tin, the divided piece of macaroni, and the neglected grave. Astafiev distinguishes morally productive shame from false shame. The former preserves the capacity for self-evaluation and correction; the latter is imposed upon a vulnerable person by an external social hierarchy. Dignity, therefore, does not invariably belong to the person who shames another, and the person who feels shame is not invariably guilty. This inversion constitutes a significant individual authorial accretion to the structure of the concept.

The stability of the concept is secured not by the frequency of direct nomination but by the recurrence of motifs. Covering gestures, withdrawal from open space, the averted gaze, and silent material judgment connect different miniatures and transform shame into a principle of authorial evaluation encompassing bodily vulnerability, family norms, labor, war, and memory. Further

research may compare this model with other ethical concepts in Astafiev's conceptual sphere, including conscience, guilt, compassion, and dignity.

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