

## Chapter VII

### DO-

The semantic category signalled by the prefix *do-* is much less elaborate than those of *za-* and *pere-*. In all of its submeanings, *do-* focuses only on the last part of an action. The verbal action is measured against some scale.

#### 7.1 AN OVERVIEW OF DO-

FIGURE 13: The Configurations of DO-

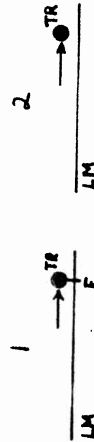
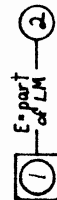


Figure 14: The Network of DO-



In both configurations of *do-* the landmark is a scale of the activity expressed by the base verb. They differ in the presence of an end point (E). In 1 (<reach>, <excess>) the end point figures as an important component of the configuration, whereas in 2 (<add>), the end point loses its salience, being absorbed as a part of the landmark.

#### 7.2 CONFIGURATION 1

##### Reach, Excess



The landmark is a scale which measures the progress of the trajector (which is an action). The letter E stands for a particular point along this scale, the end point reached by the trajector.

# Reach

## PATTERN A POSSIBLE REFERENTS:

|              |      |   |
|--------------|------|---|
| intrans subj | = TR | beings  |
| inc. in verb | = LM | traveling, waiting<br>(activities in which<br>progress is made) |
| PP           | = E  | places, times, things,<br>(end points)                          |

## PATTERN B POSSIBLE REFERENTS:

|            |      |                            |
|------------|------|----------------------------|
| trans subj | = TR | beings                     |
| DO         | = LM | things requiring attention |
| PP         | = E  | end                        |

In this submeaning, the end point is an externally determined point which the trajectory reaches. As in the example below, the landmark may be a scale of distance.

136) Gorjužego v bankax ostavalos' malo, i ja rešila nabrat' vysotu, štoby v slučae žego dotjanut' (do-'pull') do berega na planirovanii.

There was not much fuel in the tanks and I decided to gain altitude so that if something happened I could *make it* to shore by gliding.

In this example the shore is the end point.

Cognitive space may represent time, in which case the end point is located on a temporal scale.

137) "Gospoda," obraščajaja k "prostym ljudjam," nazyvali ix ne inače kak tol'ko po imeni. Sadovniki, slugi, švej Cary i pročie podnevol'nye ljudi doživali (do-'live') do glubokoj starosti, prodolžaja ostavat'sja vsego liš' Ivanami i Vasilijami.

The "lords," when addressing "simple people," called them only by their first name. Gardeners, servants, porters and other laborers *lived* until advanced old age, remaining merely Ivans and Vasilij's.

138) "Čudes," -- podumal passažir, kupil bilet, perevel čas y sebja na ruke i požel dožiivat' (do-'sit') na obluplennoj skamejke neizvestno otkuda vzjavšiesja tridcat' minut.

"Wonderful," thought the passenger, and he bought a ticket, reset his wristwatch and went to *wait out* the thirty minutes that had appeared from nowhere on the chipped bench.

Intensity and creativity can also serve as the domains of the landmark in metaphorical uses of the <reach> submeaning.

139) Ideja pravdopodobija, načataja v načale 60-x Akse novym, Balterom, Gladiliny m, Efimovym, došla (do-'walk') do svoej kul'minacii - i odnovremenno krizisa -- u Trifonova. Načalis' poiski inyx putej.

The idea of credibility, instigated in the early sixties by Aksekov, Balter, Gladilin, and Efimov, reached its culmination -- and at the same time its crisis -- in Trifonov. The search for other ways began.

140) Togdašnie obitateľi Meksiki ne znali, naprimer, povozok, ne *dodumalis'* (do-'think') daže do kola. No im bylo uže isvestno o značenii slova, i ničto ne cenilos' u nix tak, kak umenie vesti besedu.

At that time Mexico's inhabitants did not know any vehicles, for example, they had not even *invented* (lit. *reached by thinking*) the wheel. But they already knew the great significance of words and valued nothing more than the ability to carry on conversation.

As in the examples above, the prefix *do-* cooccurs with the reflexive particle *-sja* in many <reach> verbs. In these verbs the notion of successful or satisfactory reaching of the end point is stressed. The contribution of *-sja* in these verbs is comparable to its contribution to verbs prefixed by *na-*, cf. *naest'sja na-'eat'-reflex 'eat to satiety'* and *napit'sja na-'drink'-reflex 'drink to satiety'*. The domain which the landmark finds itself in may be time, as in 141.

141) Raskova vyletala v Moskvu s dokladom. *Dožidajas'* (do-'wait') ee vozvrasčeniija, my tščatel'no izučali maršrut predstavjaščego bol'šogo i trudnogo pereleta.

Raskova flew to Moscow with the report. While awaiting her return, we carefully studied the route of the long and difficult flight that lay ahead.

In the next three examples cognitive space refers to information reached in various manners.

142) -- Marinka, -- kriknula Kljueva, -- tak ved' oni svoix istrebitelej navodjat na nas. Potomu i zentčiki molčat, što by v svoix ne ugodit'! Ja i sama uže *dogadalas'* (do-'guess'-reflex) ob etom.

"Marinka," shouted Kljueva, "they are sending their fighter planes after us. That is why the anti-aircraft guns are silent, so they will not hit their own men!" I had already guessed this myself.

143) -- A vot ty sama, kogo by ty mogla nazvat' geroem?

-- Nu, tak xotja by... -- *Ženja zamjals'*.

-- Tak kogo že? -- *dopytyvalas'* (do-'ask'-reflex) Nataša.

"And what about you, what sort of person would you call a hero?"

"Well, gee, uh..." *Ženja* hesitated.

"Well, who?" *Nataša* probed further.

*Dopytyvat'sja do-'ask'-reflex 'ask further'* assumes that there is some information *Nataša* wants from *Ženja*, and that she keeps asking questions until she can elicit it.

The next example combines a measure of both information and agreement in the end point.

144) Naverno, Marija sčitaet, što Kuz'ma uže u brata i obo vsem dogovorilsja (do-'talk'-reflex).

Surely Marija thinks that Kuz'ma is already at his brother's place and has arranged everything (lit. *made an agreement*).

In the absence of any more specific goal, cognitive space may simply refer to success and the end point may be a personal aim in the domain.

145) -- Nu-nu, vyše golovu, istrebitel'! -- laskovo požurila ona. -- Na proščanie skažu vam: kto očen' xožet, tot objazatel'no *dob'etsja* (do-'beat'-reflex)! Želaju uspexa.

"Hey, hold your head high, fighter!" she scolded affectionately. "In parting let me say that he who really wants something will certainly get his way! I wish you success."

When *do-* prefixed verbs are used in contexts without direct reference to a non-terminal end point, the end point is simply the end of the action.

146) Papirosy *dokurilis'* (do-'smoke'-reflex). Požiti v odno vremja oni brosil i sebe pod nogi i ešče pomolžali.

The cigarettes were finished. Almost in unison they threw them underfoot and remained silent for awhile.

147) Spasibo tebe, Mark Bernes, za prostuju pesenku. Ja ne doslužala (do-'listen') ee do konca, no to, što slyžala, vošlo v menja i napolnilo serdce bol'šoj ljubov'ju.

Thank you, Mark Bernes, for the simple song. I did not listen to it to the end, but what I heard entered my heart and filled it with great love.

# *Excess*

PATTERN A POSSIBLE REFERENTS:

intrans subj = TR human beings, personified animals

inc. in verb = LM activities that are harmful if pursued carelessly

PP/inc. in verb= E undesirable state

A significant group of verbs identifies the landmark as a scale of the patient's tolerance for the activity named in the base verb. Point E is reached when, due to excessive performance of the verbal activity, the patient finds itself in an undesirable state or situation. This realization is sudden and unexpected, as if no attention is paid to the scale represented by the landmark until it is too late and E has

already been reached. The <excess> submeaning is strongly associated with the reflexive particle -*sja*, so for most verbs the patient and the subject are one and the same individual.

In some cases point E is a state of physical harm, as in the examples below.

148) Èto ty sebe nervy rasstroil. Govorila ja tebe: ne zanimajsja tak mnogo. Sidiš' po nožam, vot i *dosidelsja* (do-'sit'-reflex). Veres., AD 3:1019.

You have upset your nerves. I told you: do not study so much. You sit up all night and now you *have sat too much* (lit. *harmed yourself by sitting*).

149) --Pljaši. -- Rad by, da ne mogu, nogi ne služat. Bylo vremja, pljasival ja. Pljasal, pljasal, da i *dopljasalsja* (do-'dance'-reflex). Salt., AD 3:991.

"Dance!"

"I would like to, but I cannot: my legs cannot do it. There was a time when I used to dance. I danced and danced and *overdanced myself* (i.e., ruined my legs)."

Frequently, E is simply a difficult situation as defined by the context. Often the patient is in trouble with other members of his society who have formed a low opinion of him. This accounts for the high frequency in this submeaning of base verbs which denote

potentially annoying behavior, such as laughing (*dosmejat'sja* do-'laugh'-reflex 'laugh one's way to trouble', *doxixikat'sja* do-'giggle'-reflex 'giggle one's way to trouble', *doxoxotat'sja* do-'guffaw'-reflex 'guffaw one's way to trouble'), joking (*došutit'sja* do-'joke'-reflex 'joke one's way to trouble', *došalit'sja* do-'play tricks'-reflex 'get into trouble by playing tricks'), bragging (*doxvalit'sja* do-'praise'-reflex 'boast one's way to trouble', *doxvastat'sja* do-'brag'-reflex 'brag one's way to trouble', *doxoroxorit'sja* do-'swagger'-reflex 'swagger one's way to trouble'), and talking (*dotolkovat'sja* do-'talk'-reflex 'talk one's way to trouble', *doboltat'sja* do-'blabber'-reflex 'blabber one's way to trouble', *dofilosofstvovat'sja* do-'philosophize'-reflex 'philosophize one's way to trouble', *dosplemničat'sja* do-'gossip'-reflex 'gossip one's way to trouble'). Because the <excess> submeaning of this verb requires the patient to wind up in some sort of trouble and usually to regret this fact, the patient must be animate. Within the category of animate patients, consultants report that human beings are strongly preferred since animals do not think and cannot therefore recognize and sorrow over their misfortunes (cf. the personification of the dragonfly in the example below).

This submeaning requires rather elaborate contexts which describe the trouble which the patient gets into. Given an <excess> verb, native consultants must construct very detailed narratives in order to give sufficiently motivated examples of how such a verb might be used. In response to the verb *dotancevat'sja* do-'dance'-reflex 'dance

one's way to trouble', my consultants conjured up the following scenarios:

1) A young woman went to a ball with her husband. A strange man asked her to dance. Instead of dancing with him just once and then returning to her husband, she dances with him many times, in spite of the obvious annoyance of her husband. There is probably some embarrassing scene when her husband can no longer control his anger and now the whole town is talking about her shameless behavior.

2) An unmarried girl has gotten into the habit of flirting with soldiers at balls. She goes to as many balls as possible and dances with all the soldiers, often wandering off with them into the night as well. Suddenly she discovers that she is pregnant and before long everyone in town finds out about it, too. She is the subject of vicious gossip.

3) Aesop's fable about the cricket and the ant, translated into Russian as the dragonfly and the ant, serves as an appropriate backdrop. The lazy and foolish dragonfly danced all summer long, not bothering to prepare herself a winter home and stock it with provisions, despite the warnings of the diligent ant. When winter came and she was cold and hungry, she went to the ant to beg for food and shelter, but the ant, disgusted by her senseless behavior, refused her any assistance and left her to perish. (In this example it appears that it is the personification

of the insect characters that makes the *do-* <excess> verb applicable.)

The verb *dostrel/at'sja do-'shoot'-reflex* 'shoot one's way to trouble' also elicited a complex environment for its possible use:

A trigger-happy hunter is in the habit of shooting everything that moves. One day, however, because of his carelessness, he accidentally shoots his favorite hunting dog.

Likewise, in examples of <excess> verbs found in literature, the *do-* prefixed verb serves as the culmination point of a story built up over the course of several or more paragraphs.

150) Obyčno v vozduxe, poka vse ostavalos' spokojnym, my so žturmanom peregovarivalis'. Ne znaju, možet, što otlekalo ot mračnyx myslej, a možet, prosto pomogalo korotat' vremja. V etot raz Kljueva zatjanula naš gvardejskij marš, ja podxvatila.

Tak my letetli, bespečno napevaja. I vdrug slux moj rezanul toroplivyj krik Ol'gi:

-- Marinka, bystree žmi vniz! Fašist dogonjaet. Instinktivno pribavila gaz, ot dala ručku ot sebja, i U-2, vzrevel motorom, ustremilsja k zemle. Nad nami razdalsja voj vražeskogo "messera," i tut že snarjady proporoli vozdux rjadom s pravoju ploskost'ju. Poka gitlerovskij letčik razvoračivalsja dlja sledujuščego zaxoda, ja izmenila kurs i snizilas' ešče. Fašist poterjal nas i, sdelav paru krugov, umčalsja otyskivat' druguju žertvu.

-- *Dopelis'* (do-'sing'-reflex) "artistki"! -- serdito brosilja ja v peregovornyj apparat.

Usually when we were airborne and everything was going smoothly, I conversed with the navigator. I do not know why, maybe because it diverted our attention from gloomy thoughts or maybe just because it helped to kill time. That time Klujevaja struck up our Guards' march and I sang along. Thus we flew along, singing in a carefree way as we went. Suddenly Ol'ga's hurried shout struck my ears.

"Marinka, take it down fast! A fascist is going to catch up with us."

Instinctively I stepped on the gas, pressed the stick away from myself and the U-2, its motor roaring, headed for the ground. Above us resounded the roar of an enemy "messenger," and just then shells rent the air next to our right wing. While the Hitlerite pilot turned to make the next strike, I changed course and dropped altitude. The fascist lost us and, after circling about a couple of times, rushed away to find another victim.

"We 'songstresses' sang our way into trouble!" I angrily shouted into the speaking apparatus.

Bomber pilots must watch out for faster and more mobile enemy craft. Any activity which reduces their ability to concentrate on this fact, such as in this case singing, creates the potential for disaster. Here E is a state of careless diversion which a foe can take advantage of.

151) Četvero kazakov vedut menja na dopros. Zatylok, dva profilja... A zadnij -- predatel'. Za porciju kompota on skazal im, kde ja prijašus'. Vokrug rebjata. "Razbojnika pojmalil... Razbojnika pojmalil!.."

-- A vaša vožataja, -- govoriu ja, -- fizkul'turnikom zažataja!

-- A tvoja vožataja -- zavxozom zažataja, -- govorit zatylok.

-- A ugadaj, što segodnja na užin? -- sprašivaju ja.

-- Mannaja kaša, -- otvečael zatylok.

-- Kaša mannaja, noč' tumannaja! -- vykrikivaju ja dovol'nyj tem, što podlovil ego.

Rebjata zakatyvajujsja. Odin ot smexa padaet s dereva.

-- *Dosmeeš'sja* (do-'laugh'-reflex) ! -- zlo šepeljavit zatylok.

Four Cossacks led me to the interrogation. A back of a head, two profiles... And one in behind -- the betrayer. For one portion of compote he told them where I was hiding. People all around.

"They've caught the scoundrel!... They've caught the scoundrel!.."

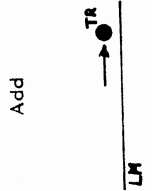
"Your lady leader," I said, "is in the embrace of a gymnast!"

"And your lady leader is in the embrace of a collective farm officer," said the back of the head.

"Guess what is for dinner today?" I asked.

"Hot cereal" answered the back of the head.

7.3 CONFIGURATION 2



| PATTERN A |      | POSSIBLE REFERENTS:    |  |
|-----------|------|------------------------|--|
|           |      | Add                    |  |
| DO        | = TR | spices, embellishmnets |  |
| PP        | = LM | food, descriptions     |  |

Again the landmark is a scale which measures the trajector's progress in an activity. E is, however, absent, since in the contexts in which this submeaning is employed there is no specific canonical end point to the verbal action. The *do-* prefixed verb signals a small increment along the LM axis, and the trajectory is interpreted as an addition to the preexisting point of progress where the trajector was located. A typical example of this submeaning is *dosolit'* 'add some salt'. Since saltiness is a matter of personal preference, a cook may or may not add some as he chooses. The additions in the two following examples serve as metaphorical spices, or embellishments, of existing descriptions.

"Hot cereal -- foggy night!" I cried out, satisfied by the fact that I had set him up.

The guys began to roll (with laughter). One laughed so hard that he fell out of a tree.

"You will laugh your way to trouble!" angrily hissed the back of the head.

This example comes from a story about a man whose joking and laughter anger the authorities, who decide to interrogate him. In this scene, as he is being led away, he continues to make jokes (the nonsensical lines about the lady leader and the hot cereal are amusing rhymes in Russian) for the bystanders and one of his escorts warns him that he will regret his light-hearted behavior if he keeps it up. Indeed he does keep it up and is as a result taken to the executioner's block.

Due to the specific type of contexts required to justify the use of the <excess> submeaning, it is much less frequent than the <reach> submeaning. It is, however, productive (cf. *dofilosovstvovat'sja* 'philosophize'-reflex 'philosophize one's way to trouble'), particularly in colloquial speech.



152) K tomu že *dobavljam* (do-'add'), što stari Moženkin dal synu v ruki vernuju professiju: naučil kastrirovat' jagnjat i porosjat, možno skazat', obespečil po grob žizni.

To this we *add* the fact that old Moženkin gave his son a reliable profession: he taught him how to castrate lambs and piglets, one could say that he provided for him unto the grave.

There is no canonical or predetermined limit specifying a set amount of description of the things that old Moženkin did for his son. Nor is there any realistic absolute terminus for this activity -- presumably the description could be (for human purposes) infinitely long. The author has already given a short list of favors done by Moženkin for his son and has decided to add just one more fact to his description.

153) Nastojščie kolchoznye krest'jane nikak ne xoteli poxodit' na opernyx mužikov derevenskoj literatury. Ėto ne značit, što "derevenščiki" pisali nepravdu ili čast' pravdu skryli. Oni prosto nemnogo *dodumali* (do-'think') za sovremennoe rossijskoe krest'janstvo, vedomye blagorodnymi namerenijami i svetlym primerom Turgeneva.

Real peasants on collective farms did not at all want to simulate the operatic men of country literature. This does not mean that the "countryists" wrote untruths or that they hid part of the truth. They just *added* (by *thinking*) a little something to contemporary Russian peasantry, guided by noble ideals and by Turgenyev's bright example.

This example likewise deals with description, which has no inherent nor externally prescribed limits.

The <add> submeaning is quite limited. *Dobavit'* do-'add' 'add' is the only verb that consistently and regularly instantiates <add>. With other base verbs, <add> is dependent on the absence of a limit in a given context.