

8.1 AN OVERVIEW OF OT-

Like *do-*, *ot-* has only two configurations. Of the four prefixes examined in this dissertation, *ot-* is the only one for which more than one configuration has multiple submeanings.

Figure 15: The Configurations of OT-

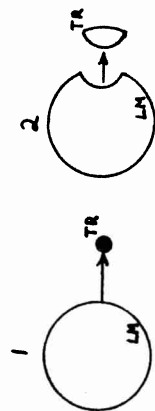
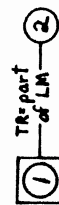


Figure 16: The Network of OT-

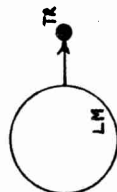


In both configurations the trajector is separated from the landmark which it was previously attached to. In configuration 1 (<away>

<retribution>, closure>), the trajector is an entity independent of the landmark. A transformation identifying the trajector as part of the landmark produces configuration 2 (<sever>, <excess>).

8.2 CONFIGURATION 1

Away, Retribution, Closure



The trajector, which is initially adjacent to the landmark, withdraws from it. Both the direction and the distance traveled by the trajector are irrelevant. What is important is that the trajector removes itself from the immediate vicinity of the landmark. This configuration might best be captioned as scission.²²

²² The term *scission* was suggested by Flier in Slavic 282, spring 1982.

Away

PATTERN A POSSIBLE REFERENTS:

intrans subj

-or- = TR beings, objects, time

DO

PP = LM places, beings, objects

In most instantiations of this submeaning, the landmark is an object and the trajectory is a distance covered in real space. The preposition *ot* often accompanies <away> verbs.

- 154) *Kogda sčel budet oplačen i vaša sputnica vstanet, vy ne zabudete otodvinut' (ot-'move') ee stul.*

When the bill is paid and your date gets up, do not forget to pull out her chair.

The landmark, although not explicitly specified, is the table, away from which the date's chair (trajectory) is moved.

- 155) *U načal'nika onemeli ruki, v živote otkrylis' koliki. Žena ne na minutu ne rešalas' otojti (ot-'walk') ot krovati.*

The boss' hands became numb, he had colic in his stomach. His wife would not walk away from his bed even for a minute.

- 156) *Vnezapno nastupila ottepel'. Aerodrom raskis do takoj stepeni, što šassi samoletov uvjazali v grunte i u motorov ne xvatalo sily, što by otorvat'sja (ot-'tear'-reflex) ot zemli.*

Suddenly a thaw set in. The airport became so soggy that the planes' landing gear became stuck in the ground and the motors were not strong enough to tear them away from the earth.

Metaphorically the eyes are limbs which touch the objects they perceive,²³ cf. the expressions *raskidyvat' glaza* (lit. 'throw one's eyes about') 'look about', *vskidyvat' glazami na kogo, što* (lit. 'throw one's eyes up on someone, something') 'look over someone, something', *lezt' v glaza* (lit. 'crawl into one's eyes') 'try to be noticed', *popadat'sja na glaza* (lit. 'wind up in someone's eyes') 'catch someone's eye', *bit' v glaza, po glazam* (lit. 'hit in the eyes') 'be very noticeable'. Part of this well-established system of metaphors in Russian is the phrase *ne mož' otorvat' glaz ot kogo, čego* 'not to be able to take one's eyes off (lit. tear one's eyes away from) something, someone', in which the eyes play the role of trajectory and the object on which they are focused is the landmark.

- 157) *Passažir, oželomlennyj, ne mog otorvat' (ot-'tear') glaz ot neožidannogo zreljšča.*

The passenger, who was stunned, could not take his eyes off the unexpected sight.

- 158) *Vserossijskaja slava Esenina otvraščala (ot-'turn') ot nego čestetov, ne odobrivajšix p'janye deboši i donžuanskie spiski, i potrebovalos' vremennoe rasstojanie, što by v polnoj mere ocenit'*

²³ Lakoff and Johnson 1980, 50.

prekrasnuju i žistuju eseninskuju liriku.

The pan-Russian glory of Esenin *averted* from him the aesthetes who did not approve of drunken riots and Don Juan-ish accounts; a temporal distance was required in order to fully appreciate Esenin's wonderful and pure lyric.

Esenin's popularity turned away finicky intellectuals both physically, in that they shunned him and his works, and metaphorically, in that they established a certain emotional distance between him and themselves.

159) *Prorvavšiesja na svobodu pisateli rešitel'no otvergli* (ot-'throw down') *cenzurnuju stydlivost'*, i v knigax *vpervye za dolgie gody pojavilas' necenzurnaja leksika*.

Writers who had broken through to freedom decisively *rejected* the temerity of censorship and for the first time in many years, four-letter words appeared in books.

In this example, the distance covered by the trajector (writers) separating it from the landmark (temerity of censorship) is largely emotional, motivated by frustration with and desire to be free of censorship. Other verbs which instantiate <away> in terms of emotional space are *otkazat'sja* ot-'signal'-reflex 'refuse' and *otricat'* ot-'say' 'deny' (the landmark is the thing refused and the trajector is the person doing the refusing), *otdumat'* ot-'think' 'change one's mind', *otgovorit'* ot-'talk' 'dissuade' (the landmark is an opinion to

which the trajector, a person, was originally attached, but has now rejected), and *otučit'sja* ot-'teach'-reflex 'break oneself of a habit' and *otvyknut'* ot-'be accustomed' 'get unused to' (the landmark). is a habit.

Cognitive space may also refer to style, as in the example below, where the landmark is realism.

160) A čem dal'se v konce 70-x godov russkaja literatura *otxodila* (ot-'walk') ot privyčnogo realizma, tem neožidannee i strannee stanovilis' kumiry, privjazannosti, vzlety slavy i vspyški nenavisti.

And the further Russian literature *departed* from customary realism in the late 70's, the more idols, affections, outpourings of glory and outbursts of hatred became unexpected and strange.

Due to the metaphorical realization of time as a commodity²⁴ (cf. *u menja net vremeni* 'I do not have time'), time can be recognized as an object (trajector) which is taken away from someone (landmark).

161) Bol'se vsego vremeni *otnimalo* (ot-'take') u načal'nika sostavlenie očeta, i ne tol'ko potomu, što rukovodjaščie organy trebovali mnogočislennyx i podrobnyx svedenij....

²⁴ Lakoff and Johnson 1980, Chapter 2.

Putting together the report took up more of the boss' time than anything else, not just because the governing bodies required extensive and detailed information...

In many instantiations of <away>, the base verb names the activity which originally attached the trajector to the landmark. These *ot-*prefixed verbs denote negation of the activity of the base verb, meaning 'undo'. Examples are: *otlepiti* 'ot-'stick' 'unstick' *otkleiti* 'ot-'glue' 'unglue', *otstegnuti* 'ot-'button' 'unbutton', *otkoloti* 'ot-'pin' 'unpin', *otkrepi* 'ot-'fasten' 'unfasten', and *otsoediniti* 'ot-'join' 'disjoin'. Because the actions named by these verbs are performed in response to a previous action, these verbs are similar to those in the <retribution> submeaning below.

Retribution

PATTERN A POSSIBLE REFERENTS:

intrans subj	= TR	beings (usually human)
PP		
-or-	= LM	various "debts" requiring
inc. in verb		action in response

The landmark in this submeaning is an action (performed by another agent) which has attached itself to a trajector (usually a person) and motivates some response. In many instantiations, the landmark may

be thought of as a debt which the trajector wishes to be rid of, as in the verbs *otplatiti* 'ot-'pay' 'pay back' and *otbladodati* 'ot-'thank' 'thank (in return for something)'. The trajector responds by withdrawing from the landmark, negating its effect, like the card player described by the verb *otkozyrat* 'ot-'play trump' 'answer trump with trump', who escapes the jeopardy he is placed in by his opponent. In spite of the fact that the only other use of the base verb **-vetiti* is in the verb *privetiti* 'pri-'say' 'greet', the contribution of the prefix *ot-* to *otvetiti* 'ot-'say' 'answer' is discernable. The respondent (trajector) removes itself from a query (landmark) by giving appropriate information. The example below describes a similar situation.

162) Devuški razbivajutsja na gruppy, sperva molčat, dolgo vsmatrivajas' v dal'. Potom kto-to ronjaet slovo, kto-to otklikaetsja (ot-'hail'-reflex) i postepenno zavjazivaetsja razgovor.

The girls broke up into groups, at first remaining silent, looking into the distance for a long time. Then one let out a word and another answered and gradually a conversation got started.

If the previous action which the landmark refers to has angered the trajector, it will react by taking revenge.

163) Kogda Ol'ga, želaja otomstit' (ot-'avenge') drevljanam za smert' Igorja, rešila pojti na xitrost' i priglasila ix na pir, ona tajno prikazala svojim ljudjam "pit' na nix."

When Ol'ga wanted to take revenge on the Drevljans for the death of Igor', she decided to be clever and invited them to a feast and secretly instructed her people "to drink to them."

Closure

PATTERN A POSSIBLE REFERENCES:

intrans subj

-or- = TR

beings, objects, events

DO

inc. in verb = LM

TR's mission

PATTERN B POSSIBLE REFERENCES:

trans subj

= TR

beings (usually human)

DO

= LM

jobs that take time, rhythm

Here the landmark is an activity or a period of time which must be completed. Until this is done the trajector is not freed from the landmark, because it is involved in performing an action or waiting for a given duration to be concluded. When the given duty has been accomplished, the trajector is no longer bound to the landmark.

164) Kak-to Ivanu Groznomu predstavilsja slučaj prepodat' netočnym viziteram urok vežlivosti. Litovskie posly, kotorym byl naznačen opredelennyj čas audiencii, namnogo opozdali, vynudiv carja doždat'sja, poka oni doslušajut obednju "svoix popov." Na sledujuščij den' Groznyj zastavil poslov "doždat'sja togo, kak carju obednju otpojut (ot-'sing')."

Once Ivan the Terrible had an opportunity to teach some impunctual visitors a lesson in politeness. Lithuanian diplomats, who were given an appointment for an audience came very late, and made the tsar wait until they heard the mass of "their priests" to the end. The next day Ivan the Terrible made the diplomats "wait until mass was concluded (lit. finished singing) for the tsar."

165) Da i v samom dele, odno -- letat' v mirnom nebe na graždanskix samoletax, drugoe -- byt' soldatom, každyj den' idti navstreču smerti, znaja, što tak bylo segodnja, tak budet zavtra, poslezavtra, v teženie nedel', mesjacev, let, do tex por, poka gde-to tam, na zapade, na žužoj zemle, ne otgremit (ot-'thunder') poslednij vystrel.

It is true that flying civilian planes in peaceful skies is one thing, but it is another thing to be a soldier, to meet death every day, knowing that what happens today will also happen tomorrow and the next day and so on for weeks, months and

years until somewhere over there in the West, in a foreign country, the last shot ceases its roar.

166) My s Kijuevoj s neterpeniem Źdali, kogda otremonirujut (ot-'repair') nas U-2.

-- Nu, kak dela? -- to i delo pristavali my k našemu tekniku Kate Titovoj. -- Skoro zakončiš?

-- Oj, devčata, -- otmavivalas' ona ispačkannymi v masle rukami.

-- Ne mešajte! Idite lučše ot'dyxat' (ot-'breathe')!

Kijuevaja and I waited impatiently for them to finish repairing our U-2. "Well, how are things?" time and again we pestered our mechanic Katja Titovaja. "Will you be done soon?" "Oh, girls," she shooed us away with her grease-stained hands. "Don't interfere! Go rest instead!"

In the first three verbs the connection with the <closure> submeaning is clear: the trajector is involved in some activity (singing, roaring, being repaired) which it subsequently stops and thereby disassociates itself from the activity. The second verb in the last example, *ot'dyxat'* ot-'breathe' 'rest', requires some explanation. This imperfective is derived from *otdoxnut'* ot-'breathe' 'rest'. The base verb means 'breathe' and the prefixed perfective can be compared with the English expression take a breather. When a person is physically exhausted he needs a chance just to breathe until his body returns to its normal state. Thus the trajector of *otdoxnut'*

ot-'breathe' 'rest' is a person who is associated with the landmark activity of "just breathing" for a time until other activities can be undertaken.

The next example combines elements of both <away> (the separation of bombs from the body of the airplane) and <closure> (the completion of a bombing mission).

167) -- Ničego, -- spokojno otvetila Ol'ga, -- zlej budem. *Otbombilis'* (ot-'bomb'-reflex) my, dejstviteľ'no, zlo, ugodili v samuju kolonnu.

"Don't worry," Ol'ga answered calmly, "we will be the meaner for it." We really *did drop our load of bombs* wickedly, we hit them right in the ranks.

In some instantiations of <closure> the landmark is a period of time to be waited out rather than a job to be completed. Like all verbs in this submeaning, examples of this type of <closure> emphasize the end point or completion of the period of time involved, cf. *otsidet'* (ot-'sit') *prigovor v tjurme* 'sit out a sentence in jail'.

168) -- Ty čego? -- ustanovila ja podругu.

-- Našli vremja dlja proverki! Sejčas ne učeba, a vojna, -- serdito otvetila Ol'ga.

-- Uspeeš', naletaeš' sja ešče. Budeš' rada, kogda kto-nibud' podmenit' tebjja v kabine.

-- Možet byt', ty i prava, no sejčas u menja net želanija
 otsiživat'sja (ot-'sit'-reflex) na aerodrome.

"What is with you?" I stopped my friend.

"They have found time for examinations! This is not school, but
 war," answered Ol'ga angrily.

"You wil fly again. You should be glad when someone takes
 your place in the cabin."

"Perhaps you are right, but right now I have no desire to sit it
 out at the airport."

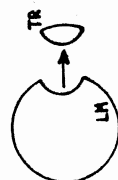
In the next example a comparatively short period of time is
 measured out and this action is reiterated.

169) Sidja v zale, vy ne budete vo vremja spektaklja ili
 koncerta kažat' golovoj, otbivat' (ot-'beat') takt nogoj ili
 postukivat' pal'cami po spinke kresla.

When sitting in a hall during a show or concert, do not nod
 your head, beat out the rhythm with your foot or tap the back
 of the chair with your fingers.

8.3 CONFIGURATION 2

Sever, Excess



In configuration 2 the trajector is a part of the landmark which is
 removed. The initial unity of the landmark and trajector is
 destroyed.

Sever	
PATTERN A	POSSIBLE REFERENTS:
DO	= TR pieces, parts, subgroups
complement of	= LM whole objects, whole groups
TR	

In most instantiations of this submeaning, the trajector is physically
 cut off and removed from the landmark, hence the predominance of
 base verbs denoting cutting or breaking, cf. otloemat' ot-'break'
 'break off', otkusit' ot-'bite' 'bite off', otplit' ot-'saw' 'saw off',
 otgryzt' ot-'gnaw' 'gnaw off', otporot' ot-'rip' 'rip off'. Other actions
 which can cause a part to be separated from the whole are also named

in base verbs, as in *otkrutit'* 'ot-'twist' 'twist off' and *otgnit'* 'ot-'rot' 'rot off'. In some cases the separation of the trajector from the landmark is more symbolic than physical, cf. *otgorodit'* 'ot-'fence' 'fence off', *otmeževat'* 'ot-'border' 'mark off (with a boundary)', and *otmerit'* 'ot-'measure' 'measure off'.

170) Mjaso ne razrezajut na melkie doli srazu, inače ono bystro ostynet. *Otrezav* (ot-'cut') i s"ev kusoček, prigotavlivajut sledujuščij.

Meat should not be cut up into little bits right away because it will quickly get cold. After a piece is cut off and eaten, the next one is prepared.

171) Kogda kurice otrubajut (ot-'chop') golovu, ona begaet po dvoru s otrublennoj golovoj.

When a chicken's head is chopped off, it runs around the yard with its head chopped off.

In the next example, the domain referred to by cognitive space is perception; our perception of one object is disassociated from that of the group to which it belongs.

172) Novyj žurnal "Tajnovedenie" predstavljaet vse tri varianty podxoda k znaniyu. Èta širota sčastlivo otliždaet (ot-'identity') ego ot mnogix sovremennyx odnopartiynyx pečatnyx organov.

The new magazine "Study of Mysteries" presents all three approaches to knowledge. This breadth fortunately distinguishes it from the many one-sided publications of today.

Excess	
PATTERN A	POSSIBLE REFERENTS:
DO	= TR body parts
complement of	= LM bodies (usually of human
TR	beings)

This submeaning is a metaphorical extension of <sever>. Excessive activity causes harm to a body part, which stops reacting to the needs of the rest of the body. The body part is thus metaphorically detached from the body. This use of *ot-* finds some parallels in English *off*, compare *otpljast'* (ot-'dance') *sebe nogi* 'dance one's legs off', *otxodit'* (ot-'walk') *sebe nogi* 'walk one's legs off'.

173) -- Vot ja sejčas Pereca razbužu.
 -- Ne otxodi ot lestnicy, -- skazala Alevtina.
 -- Ja ne splju, -- skazal Perec. -- Ja uže davno na vas smotriju.
 -- Ottuda ničego ne vidno, -- skazal Tuzik. -- Vy sjuda idite, pan Perec, tut vse est': i ženščiny, i vino, i frukty...
 Perec podnjalsja, pripadaja na *otsižennuju* (ot-'sit') nogu, podožel k lestnice i nalil sebe iz butylki.