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-

![Diagram of configurations]

**FIGURE 14:** The Network of DO-

![Diagram of network]

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

![Diagram of configuration 1]

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

POSSIBLE REFERENTS:

intr. subj = TR  beings

inc. in verb = LM  traveling, waiting

(activities in which progress is made)

PP = E  places, times, things,

(end points)

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

136) Gorjučego v bankax ostavalo’s malo, i ja rešila nabrat’ vysotu, čtoby v službe čego dotjanut’ (do-’pull’) do berega na planirovani.

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.

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

137) “Gospoda,” obraščaja k “prostym ljudjam,” nazyvali ix ne inače kak to’ko po imeni. Sadovniki, služi, Iječari i pročije podnevoľ’nye ljudi doživali (do-’live’) do glubokoj starosti, prodolžaja ostavat’sja vsego ili’ 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.

138) “Čudesa,” -- podumal passażir, kupil bilet, pereval časy u sobja na ruce i pošel dosťvat’ (do-’sit’) na ooblennyj skamejk neizvestnoj okuda 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-ix Aksenovym, Balterom, Gladilinym, Efimovym, doživa (do-’walk’) do svojej kul’mnacii i odnovremенно krizisa – u Trifonova. Načal’s poiski inyx putej.
The idea of credibility, instigated in the early sixties by Aksenov, Balter, Gladilin, and Efimov, reached its culmination -- and at the same time its crisis -- in Trifonov. The search for other ways began.

140) Togdašnje obitatelje Meksiki ne znali, naprimer, povozok, ne dodumaliz (do-'think') daže do kolesa. No im bi lo uže isvestno o značenju slova, i ničto ne cenilos' u nix tak, ksk umenje 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 vyleatala v Moskvu s dokladom. Dožidajal's (do-'wait') ee vozvrasčenija, my tčeltno izučali maršrut predstojitel'kogo 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 zentšiki molčat, čtoby v svoix ne ugodit'! Ja i sama uže dogadals'al (do-'guess'-reflex) ob ŝtom.

"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 zamjalas'.
-- Tak kogo Že? -- dopytval'sja (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.

Dopytval'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, čto 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 proščanje sakžu vam: kto očen' xoset, tot objazatel'no dob'etsja (do-'beat'-reflex)! Želaju uspeha.

"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 dokuriliš' (do-'smoke'-reflex). Počti v odno vremja oni brošili ix sebe pod nogi i ešče pomogliši.

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 doslušala (do-'listen') ee do konca, no to, čto slyšala, vošlo v menja i napolnilo serdce bol'joj 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.


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).


"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 (dosmejšt'ja do-'laugh'-reflex 'laugh one's way to trouble', doviškōšt'ja do-'giggle'-reflex 'giggle one's way to trouble', doxovāšt'ja do-'guffaw'-reflex 'guffaw one's way to trouble').

joking (došštěšt'ja do-'joke'-reflex 'joke one's way to trouble', doššalšt'ja do-'play tricks'-reflex 'get into trouble by playing tricks'), bragging (doxvalšt'ja do-'praise'-reflex 'boast one's way to trouble', doxvastšt'ja do-'brag'-reflex 'brag one's way to trouble', doxxoroxšt'ja do-'swagger'-reflex 'swagger one's way to trouble'), and talking (dotoikitšt'ja do-'talk'-reflex 'talk one's way to trouble', dobošt'ja do-'blabber'-reflex 'blabber one's way to trouble', dofilosofšt'vošt'ja do-'philosophize'-reflex 'philosophize one's way to trouble', dosplněšt'ja 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 dotoncevtšt'ja 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 dostrēljat'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 ostavalo spokojnym, my so šturmanom peregovarivalis'. Ne znaju, močet, što otvikalo ot mračnijx myslej, a močet, prosto pomagalo korotat' vremja. V štot raz Kljueva zatjanula naš gvardijeskij marš, ja podkvatila. Tak my letelii, bespočno napevaja. I vdrug slux moj rezanul toroplivij krik Ol'gi:

--- Marinka, bystree Žmi vnez! Fašist dogonjaet.

Instinkтивno pribavila gaz, otdala ručku ot sebja, i U-2, vzrevev motorom, ustremilisja k zemle. Nad nami razdalsja voj vražskogo "messer," i tut že snaradja proporoli vozdux rjadom s pravoj ploskost'ju. Poka gitarovskij letčik razvoračivalisja dlja sledujučega zaxoda, ja izmenila kurs i snijalis' ešče. Fašist poterjal nas i, sdejav paru krugov, umčalsja otsykivat' druguju žertvu.
**Dopelj** (do-'sing'-reflex) "artistki"! -- serdito brosila ja v peregovornem apparatu.

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 Kljuevaja 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 "messer," 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 profila... A zadnij -- predatel'. Za porciyu komposta on skazal im, kde ja prijačus'. Vokrug rebjata. "Razbojnika pojmali!.. Razbojnika pojmali!.."

-- A vaša vožataja, -- govorju ja, -- fizkul'turnikom zažataja!
-- A tvoja vožataja -- zavxozom zažataja, -- govorit zatylok.
-- A ugdaj, čto segodnja na užin? -- sprašivaju ja.
-- Mannaaja kaža, -- otvečaet zatylok.

-- Kaža mannanja, noč'tumannajal -- vykrikivaju ja dovol'nyj tem, čto podlovljel ego.

Rebjata zakatyvajutsja. Odin ot smexa padaet s dereva.

**Dosmeč'ja** (do-'laugh'-reflex) ! -- zło žepeljavit 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.
"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* do-philosophize-reflex 'philosophize one's way to trouble'), particularly in colloquial speech.

7.3 CONFIGURATION 2

Add

\[ \text{LM} \]

\[ \rightarrow \text{TR} \]

Add

PATTERN A

POSSIBLE REFERENTS:

DO = TR  spices, embellishments

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* do-'salt' '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.
To this we add the fact that old Močenkin 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 Močenkin 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 Močenkin for his son and has decided to add just one more fact to his description.

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 Turgenev's bright example.