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-

![Diagram showing configurations 1 and 2](image)

Figure 16: The Network of OT-

![Diagram showing network](image)

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

8.2 CONFIGURATION 1

Away, Retribution, Closure

![Diagram showing configuration 1](image)

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.
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,cf. the expressions raskidvat' glaza (lit. 'throw one's eyes about') 'look about', vskidyvat' glazami na kogo, čto (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 mog otorvat' glaz ot kogo, čto čto '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 trajector and the object on which they are focused is the landmark.

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

Vserossijskaja slava Esenina otvraţala (ot-'turn') ot nego ėstetov, ne odobrajšix p'janye deboši i donžuanskie spiski, i potrebovalos' vremennoe rasstojanie, ětoby v polnoj mere ocenit' nežidannogo zrelišča.

23 Lakoff and Johnson 1980, 50.
prekrasnuju i čistuju eseninsku 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 otrygli (ot-‘throw down’) cenzurnuju stydlivost’, i v knigax vpoverya za dolgie gody pojavit’se’ 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 otyknut’ 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’še v konce 70-x godov russkaja literatura otxodila (ot-‘walk’) ot privyčnogo realizma, tem nežidannee i strannee stanovilis’ kumiry, privjazannosti, vzlety slavy i vspыški 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 commodity\(^{32}\) (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’še vsego vremeni otnimalo (ot-‘take’) u nážal’nik a sostavlenie očeta, i ne toliko potomu, čto rukovodjačie organy trebovali mnogočislennyh i podrobných svedenij...

\(^{32}\) 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 ort-prefix verbs denote negation of the activity of the base verb, meaning 'undo'. Examples are: ortlepiť' ort-'stick' 'unstick' ortkleiť' ort-'glue' 'unglue', ortstegnut' ort-'button' 'unbutton', ortkolot' ort-'pin' 'unpin', ortkrepiť' ort-'fasten' 'unfasten', and ortsoedinít' ort-'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**

| intrans subj = TR | POSSIBLE REFERENTS: |

| PP | beings (usually human) |

| -or- = LM | various "debts" requiring 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 ortplatiť' ort-'pay' 'pay back' and ortblagodartiť' ort-'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 ortkozyrjati ort-'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 *-vetit' is in the verb privetiť' pri-'say' 'greet', the contribution of the prefix ort- to ortvetit' ort-'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) Devožki razbijavajša na gruppy, sperva molčato, dolgo vsmirivajša v dal'. Potom kdo-ko ronja slovo, kdo-ko ortkilkaetsja (ort-'hail'-reflex) i postepeno zavjazjvajetsja 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 otomstiv’ (ot-'avenge') drevlijanam za smert’ Igorja, rešila poji na xitrost’ i priglasila ix na pir, ona tajno prikazala svojim ljúdjam "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

\[ \text{PATTERN A} \]
\[ \text{PATTERN B} \]

\[ \text{POLlSE REFERENTS:} \]
\[ \text{or} \quad \text{TR} \quad \text{beings, objects, events} \]
\[ \text{inc. in verb} \quad \text{LM} \quad \text{TR's mission} \]
\[ \text{trans subj} \quad \text{TR} \quad \text{beings (usually human)} \]
\[ \text{DO} \quad \text{LM} \quad \text{jobs that take time, rhythm} \]

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 predstavlja slučaj prepodat’ netočným viziteram urok veživosti. Litovskie posly, kotorym byl naznačen opredelenný čas audiencii, namerno opozdali, vynudiv carja dožidat’sja, poka oni doslužajut obednju "svoix popov." Na sledujučij den’ Groznyj zastavil poslov "dožidat’sja togo, kak carju obednju otopoj (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 -- letaš v mirnom nebe na graždanskix samoletax, drugoe -- byť soldatom, každyj den’ idti navstreču smerti, znaja, što tak bylo segodnja, tak budet zavtra, poslezavtra, v teženje nedel’, mesjačev, let, do tex por, poka gde-to tam, na zapade, na čužoj zemle, ne otgremit (ot-'thunder') poslednj 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.

168) My s Kljujevoj s neterpenjem Ŷdali, kogda otremonirujut
(ot-'repair') nas U-2.
-- Nu, kak dela? -- to i delo pristavali my k našemu texniku
Kate Titovoj. -- Skoro zakončili?
-- Oj, devčata, -- otmixivalas' ona ispamjennymi v masle rukami.
-- Ne mešajte! Idite lučše otôxyarat' (ot-'breathe')!

Kljujevoži 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 shoed 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,
otôxyarat' ot-'breathe' 'rest', requires some explanation. This
imperfective is derived from otôxonut' 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 otôxonut'
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. otłomot' 'break off', otkusit' 'bite off', otplit' 'saw off', otgryzit' 'gnaw off', otporot' 'rip off'. Other actions which can cause a part to be separated from the whole are also named

\[ \text{TR} \]
in base verbs, as in otkruti't ot'-twist 'twist off' and otni1t' 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', otmetevat' ot'-border 'mark off (with a boundary)', and otmerit' ot'-measure' 'measure off'.

170) Mjaso ne razrezajut na malkie doli srazu, inache ono bystro ostynet. Otrezov (ot'-cut') i s'ev kusok, prigotavljajut sledujuëeji.

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) Novyi znalen "Tajnovedenie" predstavljaet vse tri varianti podxoda k znaniju. Eta shirota s'vestiva otlichat (ot'-identity') ego ot mnognix sovremeniyx odnopartijnyx peëatnyx 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 otpljasat' (ot'-dance') sebe nogi 'dance one's legs off', otxodit' (ot'-walk') sebe nogi 'walk one's legs off'.

173) -- Vot ja sejchas Pereca razbuzhu.

-- Ne otxodi ot lestnicy, -- skazala Alevtina.

-- Ja ne spiju, -- skazal Perek. -- Ja uže davno na vas smotreju.

-- Ottuda nizhego ne vidno, -- skazal Tuzik. -- Vy sjudja idite, pan Perek, tut vse est': i zenësky, i vino, i frukty...

Perek podnial'sja, pripada na otsizennuju (ot'-sit') nogu, podožel k lestnicy i nahl sebe iz butyliki.