

**ESSE 2016
BOOK OF ABSTRACTS**



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LEAVING EARLY TO AVOID THE RUSH" (Pratchett and Gaiman 1990: 198), that is the second most-read living British author after J. K. Rowling.

On the Idiomatic Usage of Deictic Verbs

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It is widely recognized among linguists that deixis plays a paramount role in the use and understanding of everyday language. Nevertheless, given its theoretical importance, this linguistic category is one of the most semantically understudied core areas of linguistics.

Assuming that the 'deictic centre' - the *origo* - is not always the speaker, deixis is dealt with here from a much broader point of view and covers a far wider range of phenomena including different linguistic means: grammatical, lexical, as well as phraseological. The research is aimed at a contrastive study of deictic motion verbs in English, Armenian and Russian with special reference to the metaphorization processes accounting for the rise of their idiomatic usage. Due to the apparently emotional function of this secondary semiosis process, deictic verbs are very likely to acquire new meanings for the sake of expressivity. The paper will present how items with a definite prototypical deictic meaning develop the emotional-evaluative meaning fulfilling a pragmasemantic function of deictability.

The research is determined by the necessity to study the structural and semantic features of different types of linguistic signs as well as by the anthropocentric approach according to which the language is observed not as an abstract system but as a background for the individual's communicative and cognitive activity.

Idiom and Revision in John McGahern's *The Dark*

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Although the papers of John McGahern have been deposited at NUI Galway since 2003, there has still not been a thorough investigation of his writing process. Research in the Co. Leitrim writer has mainly been limited to political, sociological and aesthetic fields of criticism. Stanley Van Der Ziel in "All This Talk and Struggle": John McGahern's "The Dark" briefly engages with McGahern's perspective strategy in the early novel while John Cronin in "The Dark' Is Not Light Enough: The Fiction of John McGahern' discusses choice of form in both *The Dark* and the debut work *The Barracks*.

I have spent the past eighteen months examining McGahern's manuscripts with particular focus on the second novel, *The Dark*, published in 1965, using the primary theoretical framework of 'Process'. My paper explores McGahern's method of composition with reference to his use of idiom to achieve his artistic and narrative objectives. This