

THE LINGUO-CULTURAL AND PRAGMATIC CHARACTERISTICS OF THE
CONCEPT “MAGIC” IN FRENCH FOLKLORE
(ON EXAMPLE OF FRENCH TALES)

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Abstract. *The first ideas about magic go back to the earliest periods of human perception of the world. The earliest expression of this concept can be seen in folklore. This article deals with the semantic level of magic in the imagination of the French, the linguistic, cultural and pragmatic traits linked to the manifestation of the concept of magic in popular tales based on examples from French folklore.*

Keywords: *magic, verbal magic, concept, mythological images, connotation, imagery.*

ЛИНГВОКУЛЬТУРНО-ПРАГМАТИЧЕСКАЯ ХАРАКТЕРИСТИКА КОНЦЕПТА
«ВОЛШЕБСТВО» ВО ФРАНЦУЗСКОМ ФОЛЬКЛОРЕ
(НА ПРИМЕРЕ ФРАНЦУЗСКИХ СКАЗОК)

Аннотация. *Первые представления о магии восходят к самым ранним периодам мировосприятия человека. Самое раннее выражение этого понятия можно увидеть в фольклоре. В статье рассматривается семантический уровень волшебства в воображении французов, языковые, культурологические и прагматические черты, связанные с проявлением понятия волшебства в народных сказках на примерах из французского фольклора.*

Ключевые слова: *магия, словесная магия, концепт, мифологические образы, коннотация, образность.*

INTRODUCTION

In modern linguistics, the concept is analyzed using the following methods [4, p117-120]: conceptual analysis, historical comparative analysis, component analysis, definitional interpretation, distributive analysis, contextual and textual analysis methodology, cognitive analysis the results of the description of the semantics of the interpretation of linguistic means, verification of the resulting cognitive interpretation in native speakers, etc.

These methods interact with each other, complement each other, and this situation creates an opportunity for a deeper analysis of the concept, which is the product of the interaction of language, thought and culture.

Concept analysis involves the determination of conceptual features through the meanings of language units representing the concept under study, their interpretations in the dictionary, speech contexts [2, p 61-72]. The particularity of the concept depends on extralinguistic factors such as the specificities of the national culture and traditions, the specificities of the verbalization of the concept in each language, the way of life, of thought, the nature of the communication and linguistic factors. [6, p 168-172].

Different approaches have been proposed by linguists to analyze concepts. Each approach describes the concept in its own way, but all agree that concepts have figurative, conceptual and informational components [3, p 336-338].

The concept of magic is a linguistic and cultural concept with figurative-perceptual, conceptual and evaluative aspects. In the discourse of French marvelous tales, the concept of

magic is realized through linguistic means that express magical acts and processes and that name characters and objects.

MATERIALS AND METHODS

In French, the central units of the concept of magic are represented by units such as magie, sortilège, enchantement, sorcellerie, ensorcellement, envoûtement, sort, incantation, magie, maléfice, diablerie, jettatura and others [11]. But when analyzing the French fairy tales that we have chosen, we have observed the participation of terms like magie, enchantement, sorcellerie, charme, sort in the discourse of fairy tales. Based on dictionary definitions, the lexico-semantic level of these units was determined.

Magie n.f (lat. *Magia*, du grec) Ensemble des pratiques visant à s'assurer la maîtrise *des forces invisibles, immanentes à la nature ou surnaturelles*, et à les faire servir aux fins qu'on se propose. *Magie blanche, magie noire*, respectivement mises en œuvre pour le mal ou pour le bien [16, p 614]. Art prétendu auquel on attribue le pouvoir d'opérer, par des *moyens occultes, des effets surprenants et merveilleux*. *Magie blanche*, ensemble de rites et de pratiques dont l'objectif est *d'écarter les mauvais esprits, de conjurer la malchance et/ou de guérir les personnes victimes de maléfices, de mauvais sorts, de mauvais esprits*. *Magie noire*, ensemble de pratiques secrètes qui ont pour but de *se concilier les mauvais esprits, les forces surnaturelles, pour qu'ils exercent leurs pouvoirs à l'encontre de quelqu'un à qui l'on cherche à nuire* [10].

Sorcellerie n.m. – 1549 ; 1. *Pratiques de sorcier ; magie de caractère populaire ou rudementaire*, qui accorde une grande place aux pratiques secrètes, illicites ou effrayantes. 2. *Chose, pratique efficace et incompréhensible* [15] ; 1. Ensemble des opérations magique du sorcier [16].

Charme n.m. lat (carmen) 1. *Attrait mystérieux exercé sur qqn*. 4 Ensorcellement, sortilège. *Jeter un charme. Rompre le charme*.

Enchantement n. M. 1. *Action d'enchanter, de soumettre à un pouvoir magique ; procédé employé à cette fin* [15] . déb. XIIe ; de *enchanter* 1. *Opération magique consistant à enchanter ; effet de cette opération*. 2. *Charme, ensorcellement, incantation, sort, sortilège ; faire un enchantement, défaire, rompre un enchantement, par enchantement*.(Encyclopédie Universelle (num), Dictionnaire de l'Académie française (num)).

Sort n. M. 1080 ; lat. *Sors, sortis* 1. *Effet magique, généralement néfaste*, qui résulte de certaines *opérations de sorcellerie*. 2. *Charme, ensorcellement, jettatura, maléfice, sortilège* (cf. Mauvais œil). *Jeter un sort à qqn. ⇒ ensorceler* [15].

RESULTS

Based on the above definitions, the semantic level of the concept of magic was determined as follows:

1. Acts of control of invisible, natural or supernatural forces and their use for some purpose (good or bad);
2. Popular or primitive practice of witchcraft, which attaches great importance to mysterious and frightening practices, something obscure;
3. Practice of magic and its result

In the discourse of fairy tales, the magie, enchantement, sorcellerie, charme, sorte usually denote the above semes, but some shades of difference are observed in their use.

In French fairy tales, the terms magie and sorcellerie are used as equal synonyms when referring to magic in a general sense. They represent magical attributes : Il y avait là toutes

sortes de livres de sorcellerie et de magie ; j'ai étudié ses livres de magie ; Ils se hâtèrent d'aller consulter leurs livres de magie ; il y apprend sa science et les secrets de sa magie [9]. When it comes to the implication of magic in an unusual event, the units above are used: *le général comprit qu'il y avait quelque sorcellerie dans l'affaire [9, p 764] ; il faut qu'il y ait de la sorcellerie là-dedans ! — Je pensais bien qu'il y avait quelque magie là-dessous, répondit la princesse [9, p 998].* There are cases where these two lexical units are used together: *il doit y avoir là-dessous de la magie ou de la sorcellerie ; La femme de chambre de la princesse, qui l'observait avec curiosité, soupçonna quelque magie ou sorcellerie là-dessous [9, p 791] ;*

Although *charme*, *enchantement*, *sort* generally represent magical power that changes the direction of things and events in fairy tales, they also have differences in meaning.[11] The term *enchantement* is used to refer to an action that causes people or objects to behave abnormally and to describe the resulting effects: 1) people or objects act in the abnormal way: *aussitôt ceux-ci se remplirent par enchantement d'un mets fumant de la meilleure apparence (9, 837) ; Riwall, de sa baguette blanche, frappa les arbres, ... et une belle route s'ouvrit par enchantement devant eux [9, p 169] ; ... un excellent repas lui fut servi à l'instant, par enchantement [9, p 389] ; 2) effects resulting from the act of sorcery : ... *le vieux seigneur se trouva guéri, comme par enchantement [9, p 492] ; Et ils lui frottèrent le dos avec un onguent merveilleux, qui fit disparaître sa bosse, par enchantement [9, p 614] ; elle la prit et y mordit, à belles dents. Ses cornes disparurent aussitôt, par enchantement, [9, p 809].* As can be seen from the examples, in the discourse of fairy tales, *enchantement* serves to express the action of magic aimed at a good intention (opening the way, preparing food, getting rid of the sickness).*

Charme is used to represent action involving an act, deed, body, or drink that is believed to act to transform reality [11]. In the speech of French fairy tales, this linguistic unit has the meaning of "to be enchanted when it is employed in expressions être sous un charme, être retenu(e) sous un charme: *je suis retenue ici sous un charme [9, p 210] ; Tous les trois, nous étions retenus sous un charme [9, p 316].* Likewise, the meaning of getting rid of the spell is expressed by the transitive and intransitive form of the verb *rompre*: *Le charme est rompu ! ; le charme sera rompu; vous avez rompu le charme.*

According to the definition of dictionaries, *sort* having a meaning of a generally harmful action preserves it even in the discourse of fairy tales: it is used to reflect an action of sorcery which harms people, animals and space. : *je crains qu'elle ne veuille nous enlever notre enfant, ou lui jeter quelque mauvais sort [9, p 730] ; vous me l'enleviez, ou lui jetiez quelque mauvais sort ! [9, p 729]*

In the discourse of French folktales, the notion of bewitchment is expressed by the root units corresponding to the above lexemes of the concept of magic. This content is reflected in French fairy tales through linguistic units such as the verbs *enchanter*, *ensorceler* and expressions *retenir enchanté*, *retenir sous un charme*, *jeter le sort*, *être soumise aux enchantements*.

In French fairy tales, the concept of magic can be represented in three groups: 1. Possessors of magical abilities; 2. Magical acts; 3. Magic words. In turn, possessors of magical abilities were divided into subgroups such as people who practice magic, beings with magical powers, and magical objects.

Based on the descriptions of various lexicographical sources, we define the characteristics of the possessors of magical abilities as follows: those who practice magic (*celui*

qui pratique la magie), those who do extraordinary things (*celui qui fait des choses extraordinaires*) and people who have magical power over people and things (*celui qui a un pouvoir magique sur les hommes et les objets*).

In the discourse of French fairy tales, these units are used with an age and gender (le *vieux* magicien, le *jeune* magicien, la *jeune* magicienne, la *vieille* sorcière), (le *grand* magicien, un magicien *puissant*, une sorcière *puissante*, le *plus grand* magicien), appurtenance component (les *livres* du magicien, le *domaine* de la magicienne, les *trésors* de l'enchanteur, le *pouvoir* de la sorcière, une bouteille remplie *du sang du magicien mort*). The terms used in the description of the character (un *méchant* magicien, *cruel* Fremulgus, *maudite* sorcière, une *méchante* sorcière), actions (le sorcier et la sorcière *arriverent avec un vacarme*, la *vieille sorcière ricana*, la magicienne *n'aimait pas* le garçon, le magicien *lança un regard furieux*, il continua d'avancer avec *tonnère, éclairs* et un *vacarme épouvantable*) and behavior towards other people (*faire noircir le blé dans l'épi*, *vendre aux lutteurs les herbes magiques*) of beings with magical ability are observed the use of expressive and emotional components (*méchant, cruel, maudite, ricana, un regard furieux*, and oth.) that acquire a negative connotative content.

Cognitive stereotypes, models are related to the cultural environment in which a person was brought up, because the cognitive units are formed on the basis of the perception of reality existing in the culture [5, p 72] . Therefore, it can be concluded that the French people had a negative view of the holders of magical powers of the human race.

Negative metaphorical, at the same time cognitive-evaluative conceptual characteristics of beings are reflected in the description of their appearance (*laid et méchant; monstre terrible; son œil unique; un géant épouvantable; terrible géant*), behavior (Puis on apporta, ..., un *chrétien rôti*. Le géant Goulaffre *le découpa, garda pour lui la plus grande part; sa seule nourriture; il avalait un mouton à chaque bouchée; et ils dévorèrent le lard, puis, les quatre mulets qui le portaient; un Ogre, qui avait bien dix pieds de haut et cinq ou six en largeur; gros comme une tonne, etc*), specific action (Il *cria, il hurla* comme une *bête féroce; Il épouvantait tout ...*, par ses *cris de rage; poussait* parfois des *cris sauvages; Les géants hurlèrent et beuglèrent de colère, et firent un vacarme épouvantable; (La Sirène) poussa un cri épouvantable, criait La Sirène, en fureur, furieuse*), attitude towards people (*faisant déferler de grandes vagues sur le rivage; souleva des vagues énormes vers le ciel; ils enlevaient les bœufs, les vaches, les moutons; est parti à la chasse des hommes; enleva la princesse*), interpretation of the space in which they live. This interpretation is expressed lexically through linguistic units having expressive, emotional, evaluative, somatic, qualifying and numerological components. Attributes of mythological characters include abnormally large body and space, consumption of abnormally large amounts of food at one time, great physical strength typical of male and female characters, abnormally rapid performance of certain processes (e.g., traveling to another location, perform difficult actions) [7, p 23].

Objects endowed with magic power are represented by the names of artifact, naturfact, food, clothing, weapon. They are also considered to have supernatural power with humans and other creatures or independently. These characters are used with qualifying components with evaluative content such as *merveilleux(se), magique, ensorcelé(e), enchanté(e)* : une *eau merveilleuse, un onguent merveilleux, un manteau magique, des guêtres enchantées, une chemise ensorcelée, une épée, un sabre, une lance magique, etc*.

T N Astafurova [1, p 119-125] divides magical actions into two groups: a) active powers manifested by telekinesis, being able to move objects at a distance, prediction, pyrokinesis, ability to control fire with the power of thought, teleportation; b) static powers manifested by the ability to assume other forms and functions, to move into the past and future, to communicate with other gods and otherworldly forces and meditation.

The most common magical act in fairy tales is Metamorphosis (transfiguration) from the Greek words "meta" (after) and "morphê" (form) [LPL 2003: 648], is "a change of color, change, transition to another form of development by acquiring a new outward appearance and new functions" [Ojegov 1989: 351].

The act of changing shape is usually expressed by verbal and prepositional units such as *(se) métamorphoser (en), (se) changer en, (se) transformer en, devenir, se trouver changé en, prendre la forme de, se former, se dresser*. In the tales, possessors of supernatural power change themselves and are able to change the appearance of others.

The following metamorphoses are observed in the discourse of French fairy tales:

zootropy or animalization (to turn into an animal): *Et aussitôt le voilà devenu loup; le docteur métamorphosa ..., son valet de chambre en crapaud, et la suivante de sa femme en vipère; tous ont été métamorphosés en chevaux; les neuf frères furent aussitôt métamorphosés en neuf moutons blancs; le docteur métamorphosa sa femme en belette; le pois chiche devient alors renard; etc ;*

vegetalization (turning into a plant): *elle métamorphosa mon père et ma mère et toute notre famille en arbres; il les a tous changés en arbres; les deux chevaux se trouvèrent aussitôt changés en deux beaux arbres;*

materialization (turning into a material thing) : *ont été métamorphosées en piliers de pierre, son corps se changeait en marbre; nous soyons métamorphosés en deux statues; ils seront encore transformés en statues de marbre ; ta bride se change en un beau carrosse doré ; etc.*

humanization (to become human): *elle (la truie) changea de forme et devint une belle princesse; ... le petit cheval noir devinrent un saint et une sainte; le monstre, changeant soudain de forme, se présenta sous les traits d'une belle reine; l'oiseau se changea instantanément en une princesse ; il fut étonné de voir les deux arbres se changer en deux, hommes, mari et femme ; etc.*

DISCUSSION

In this article uses methods such as analysis, synthesis, generalization and systematization that reveal the linguistic peculiarities of the concept of magic in the discourse of French fairy tales. Through these methods, the semantic level of the concept of magic was determined, based on the analysis of examples from fairy tales, the concept of magic was divided into certain groups. As a result, conclusions about the culture and worldview of the French people have been reached through the concept of magic manifested in French folk tales.

CONCLUSIONS

The concept of "Magie" in French fairy tales appears in three groups: magicians, magical acts, and magical sentences. Magicians are divided into groups of people with magical powers, magical creatures, and magical elements. The magical creatures in French fairy tales trace their origins back to characters in mythology. In the mind of the people, the attitude towards these beings is expressed through their appearance, interaction, relationship with people, and the interpretation of the space they live in, linguistically-cognitively, through emotional-expressive,

evaluative, somatic, vital, mental, dimensional, actional, functional characteristic components, as well as implicitly.

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