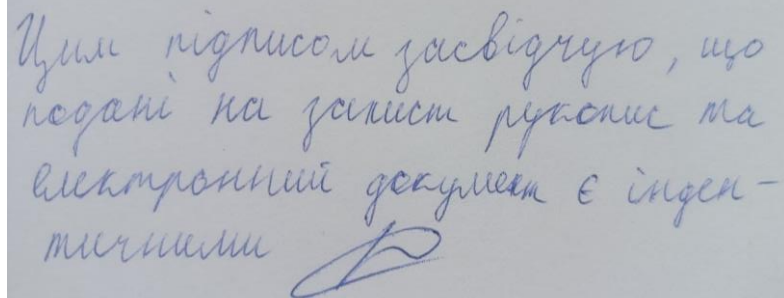


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**VERBALIZERS OF THE MAGIC CONCEPT IN TERRY
PRATCHETT'S NOVELS**

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Abstract

The study investigates the linguistic means of verbalization of the concept MAGIC in Terry Pratchett's novels at lexical-semantic, morphological, pragmatic, and semiotic levels. The research treats MAGIC as a complex construct, core term of which is defined as forces of supernatural origin, which enable the performance of the impossible, subordination of reality to the magician's will. The sociocultural part is understood as a combination of magical inventory, occult practices, alchemy, esoteric practices, spells, and supernatural creatures. The working hypothesis is that the concept of MAGIC in Terry Pratchett's novels is verbalized through a multi-level linguistic system with a hierarchical semantic structure and functionally differentiated verbalizers. The first six novels from the Discworld series were analyzed with the use of conceptual analysis, semantic field analysis, frame analysis, linguosemiotic analysis, structural analysis, contextual analysis, and quantitative analysis. The findings indicate that the MAGIC concept is verbalized through a complex system of interconnected linguistic means that ensure both conceptual stability and semantic variability within the fictional discourse.

Keywords: *concept, MAGIC, verbalizers, semantic field, Terry Pratchett*

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INTRODUCTION

The study of conceptual systems in fictional discourse has become an important direction in modern linguistics, as literary texts provide a productive environment for exploring how abstract notions are linguistically constructed and semantically organized. One of the most complex and culturally loaded concepts in fantasy literature is MAGIC, which combines functions of a thematic element and a fundamental principle of worldbuilding and narrative structuring. In Terry Pratchett's novels, magic is represented as a multidimensional phenomenon that combines supernatural agency, social organization, and cultural symbolism. Its verbal realization is characterized by a wide range of linguistic means that reflect different aspects of its conceptualization, including lexical, grammatical, pragmatic, and semiotic features. This diversity makes the corpus particularly suitable for a systematic linguistic analysis.

The object of the research: The concept of MAGIC in the novels of Terry Pratchett.

The subject of the research: The linguistic means of MAGIC concept verbalization in the novels of Terry Pratchett

The working hypothesis of this study: the concept of MAGIC in Terry Pratchett's novels is verbalized through a multi-level linguistic system with a hierarchical semantic structure and functionally differentiated verbalizers.

There is a vast variety of studies devoted to Terry Pratchett's: focusing on literary, cultural, and general linguistic aspects such as intertextuality, humour, narrative irony, and ideological representation (Abbott, 2002; Cockrell, 2006; Martins, 2016); social boundaries and gender studies (Karaś, 2024; Williams 2015; Gemović, 2023). While the MAGIC concept is frequently discussed in the context of fantasy worldbuilding and discourse, it is rarely treated as a systematically organized linguistic phenomenon. In particular, there is a lack of studies that integrate lexical-semantic, morphological, pragmatic, and semiotic approaches within a unified analytical framework to examine the verbalization of MAGIC as a multi-level semantic field. Moreover, quantitative methods such as Type-Token Ratio (TTR) analysis are seldom applied to the investigation of magical vocabulary in Pratchett's fictional discourse (Sketch Engine, n.d.; Majumdar, 2025). As a result, the interaction between linguistic form, functional realization, and conceptual structure in the representation of MAGIC remains insufficiently explored.

Thus, **the aim of the research:** to investigate the linguistic means of verbalization of the concept of MAGIC in the novels of Terry Pratchett at lexical-semantic, morphological, pragmatic, and semiotic levels. To achieve this aim, the following **objectives** have been set:

- to define the MAGIC concept as a cognitive and cultural phenomenon;
- to outline contemporary approaches to concept studies and the typology of the MAGIC concept;

- to identify and systematize the lexical means of the MAGIC concept verbalization in Terry Pratchett's novels;
- to examine the morphological features of verbalizers representing the MAGIC concept;
- to investigate the pragmatic functions of magic verbalizers in the novels;
- to analyze the semiotic nature of MAGIC verbalizers
- to conduct a quantitative analysis of verbalizers to determine their distribution across the semantic field levels.

The research material is based on selected novels by Terry Pratchett that represent the Discworld universe, providing a rich and varied corpus for examining the linguistic representation of magic.

There were the main provisions of the paper approbation:

- publication of conference abstract “ТИПОЛОГІЯ КОНЦЕПТУ «МАГІЯ» В ЛІТЕРАТУРІ (НА МАТЕРІАЛІ ЦИКЛУ РОМАНІВ ТЕРРІ ПРАТЧЕТА «ДИСКОВІТ»)” at the X All-Ukrainian Student Scientific Conference “НАУКОВИЙ ПРОСТІР: АНАЛІЗ, СУЧАСНИЙ СТАН, ТRENДИ ТА ПЕРСПЕКТИВИ.”

- publication of conference abstract “VERBALIZERS OF THE MAGIC CONCEPT IN TERRY PRATCHETT'S NOVELS at conference “Філологічні перлини. Дослідження германських та романських мов: міжкультурні, прикладні й цифрові аспекти”

CHAPTER 1. THEORETICAL FOUNDATION OF THE STUDY OF THE MAGIC CONCEPT IN WORKS OF THE FANTASY GENRE

1.1. Modern approaches to the study of concepts

The term “concept” in linguistic discourse appeared in the 90s of the 20th century. The formation of its final definition is still underway due to its relative novelty. Concept can be understood as functions that compare the given arguments with one of the truth values. (Zalta, 2025) It is also understood as a common element in the basics of notions collected under one term. Such understanding of the phenomena requires a discussion of mental and physical correlation as an interconnection between the concept and predicate (Ludwig, 2003, p.7). There is a modified concept of Ferdinand de Saussure, where the concepts are understood as collective-abstract entities that are relatively stable in nature and have a high level of structure. (Harras, 2000, p.14) In the article “Concepts and Meanings”, the authors consider the following definitions of a concept: 1) propositional expressions; 2) concepts are prototypes of examples; 3) concepts exist outside the context and are universal in scale; 4) word meaning and its concept are the same notions. (Barsalou et al, 1999) The Cambridge Dictionary defines a concept as a set of ideas, theories, or principles about a certain object. (Cambridge Dictionary, n.d., ‘concept’) Understanding of a concept as an abstract or general idea, isolated from individual cases and related to the terms “thought” and “concept” can be found in the Merriam-Webster dictionary. (Merriam-Webster, n.d)

A concept has a subject-figurative, terminological and value components. The subject-figurative component includes information received by the senses and which evokes a certain image of an object, phenomenon, concept, etc. in a person’s memory. The terminological component is a direct concept representation by linguistic means. A concept is often depicted schematically as a circle with a core and an outer layer. The core in this scheme is the term-base, which denotes the concept itself. The external part is a sociocultural component, which includes assessments, associations, emotions, national images and associations inherent in a certain culture. (Кулик & Дрейчук, 2024, p.32)

Lawrence V. Barsalou (2017, p.10) describes concepts as a combination of categories from the environment or experience of a person with a dynamic system of his brain, which models behaviour while interacting with parts of these categories. The formation of concepts occurs through learning, that is, selective perception and comprehension of information related to it. The author labels the basic knowledge of the individual as an aspect of the influence on the perception of concepts.

There is currently no unified typology of concepts. According to the subject’s affiliation, idioconcepts, usual (collective) concepts, ethnoconcepts, and universal concepts are distinguished; the range of their carriers is expanding accordingly: from the individual to all of humanity. According to the type of knowledge and the method of reflection, the following types of concepts are

distinguished: representations, schemes, terms, frames, and scenarios. Structurally, concepts are divided into: single-level (the simplest and basic), multi-level (with cognitive layers around the basic concepts). There is a tree-membered classification of concepts, which involves dividing them into basic concepts, descriptor concepts, and relative concepts. Basic concepts include cosmic (all concepts related to the surrounding objective world), social (concepts of a social nature), and psychological (related to psycho-emotional aspects of life). Descriptor concepts supplement basic concepts with descriptions and, in turn, are divided into dimensional (indicating measurable characteristics), qualitative and quantitative. Relative concepts indicate the relationship between positions in space, qualitative assessments, and privative relations. According to structural development, the following types of concepts are distinguished: dynamic (actively used and enriched with new attributes) and static (stable in structure and gradually declining in usage). According to primacy, primary and secondary concepts are distinguished. Primary concepts arise first and become the basis for derived concepts. The frequency of concepts' linguistic representation determines their distribution by relevance. There are two types: leading (key) and secondary. (Кулик & Дрейчук, 2024, p.32-33)

1.2 The concept of MAGIC in a typological perspective

The concept of MAGIC is widely represented in different cultures, but its interpretation remains open to discussion. Magic is simultaneously perceived as a deviant form of religion and the primary way of scientific knowledge of the world. Magical practices originated in the times of chthonic cults and went from rituals aimed at increasing the harvest or attempts to predict the future to the realization of the highest human desires by subordinating the world to a man. (Кудря, 2020б p.39-45) Magic can also be perceived as a false system, science, and unsuccessful art. (Frazer, 1925, p.10) Tribal communities explain coincidences that do not correspond to cause-and-effect logic with witchcraft. In the Christian tradition, magic was understood as practices of “other”, often oppositional forces. (Graham, 2018) The Ukrainian Explanatory Dictionary emphasizes the superstitious nature of rituals associated with magic. (СЛЮБНИК, n.d.) The definitions in the Cambridge (Cambridge, n.d, ‘magic’) and Merriam-Webster (Merriam-Webster, n.d.) dictionaries agree in defining magic as the use of special powers or objects with corresponding powers to accomplish the impossible, while emphasizing the inspired nature of the source of forces. In both dictionaries, there is another way to interpret magic – the art of creating illusions or performing tricks. French dictionaries and encyclopaedias interpret magic as an art of achieving the impossible, often by means of occult practices or by receiving a favour from invisible forces. (Тараненко, 2018б p.86-90) In this paper, it is proposed to highlight the common features of the MAGIC concept's interpretation and understand the core term of the concept as forces of supernatural origin, which enable the performance of the impossible, subordination of reality to the magician's will. Magical inventory, occult practices, alchemy, esoteric practices,

spells, and supernatural creatures are proposed to be treated as the sociocultural part.

The wide variety of MAGIC concept interpretations led to the creation of numerous approaches to its topology. It is proposed to focus only on two fundamental classifications that can be countably observed across the fantasy discourse and not restricted by a specific fantasy world. According to the canonicity of magic, hard and soft magic are distinguished. A hard magical system is characterized by the clarity of outlined limitations, the traceability of cause-and-effect relationships between a specific magical act and its effect on the surrounding world. The model itself is a character of the fantasy world, and the disclosure of its laws has a worldbuilding nature and additional characterization. Such a system in the fantasy world framework allows the writer to focus on the logical construction of a sequence of events and contributes to the introduction of mental games with the reader. Soft magic is on the opposite side of the spectrum: its limits are blurred, and open to interpretation. Magical events have an element of surprise for both readers and the characters, which creates constant tension in the narrative. The unpredictability of such a model creates the effect of magic in its established understanding. (Sanderson, 2007)

There are two closely related classifications of magic according to the method of its acquisition: described by O.Filonenko (learned magic, sorcery/witchcraft, charms/Faërie (Filonenko, 2021, 2-4), and Ch. Holmberg (chosen magic, innate magic, species magic). The typologies demonstrate substantial overlap, thereby ensuring methodological reliability and strengthening the theoretical foundation of the analysis. At the same time, Holmberg's typology can be interpreted as an extension of Filonenko's classification, as it further elaborates the categories. Learned or chosen magic is mastered by the bearer through intensive training and mental work. This type of magic is the least discriminating, since the user's capabilities are not determined by their innate abilities. This category can be divided into subcategories: artefact magic, power source, and spellbook magic. Artefact magic is a system that grants access to magic through a found magical object. The user of this magic has access to it only if the corresponding artefact is present. Spellbook magic is a type of learned magic that a character acquires by studying the corresponding spellbook. In the fantasy world framework with power sources, a character gains abilities after direct contact with the source (a pillar of light, a sleeping god, an ancient place, etc.). Sorcery/witchcraft or innate magic can be divided inherited, provoked by trauma. The inherited type of magic requires the presence of a carrier of magic in the character's lineage. Magic provoked by a traumatic experience is a type of innate magic that manifests itself only after the carrier has suffered a strong emotional shock. Charms/species magic can be divided into species-specific, infection, mutation/accident, received from a magical creature, gift. The carrier inherits species-specific magic in the corresponding race of the world specified in the theory. The infectious type of magic includes abilities that appear as a result of

the so-called curse that develops in the body and changes it over time. The most common cause is a bite from a creature (vampire, werewolf, etc.). This type also includes abilities that have been passed down from a demon that has taken over the body of the carrier. Accidental or mutating magic - abilities that develop in the carrier through accidental or intentional contact with an incomprehensible phenomenon, object or substance. As an infectious, this type of magic provokes physiological changes in the carrier. The character receives magic from a magical creature by killing it or possessing the corresponding creature. The category of "gift" includes abilities that the carrier was endowed with by a higher creature from the described world. Most often, they are of divine origin. (Holmberg, 2024, p.24-27)

O.Filonenko	Charlie N. Holmberg
Learned magic	Chosen magic
Artefact magic, power source, spellbok magic	
Sorcery/witchcraft	Innate magic
Inherited magic, provoked by trauma	
Charms (Faërie)	Species magic
species-specific, infection, mutation/accident, received from a magical creature, gift	

Table 1.2.1 Combined Typology of Magic Acquisition (Filonenko and Holmberg)

1.3. The concept of MAGIC in the structure of an alternative fantasy world

In an alternative fantasy world, magic is understood as a foundational structural reality that is often established before the narrative itself. Within the framework of cartographic theory, a fantasy map serves as a system of propositions that argues for the existence and nature of a specific, alternative reality. A map of an alternative world functions through locative propositions, asserting that 'this is there'. By placing magical sites (towers, academies, specialized geographical anomalies) on a map, the author makes a powerful claim that magic exists as an objective reality within that world's territory. Furthermore, the map signals to a reader which structural elements are of primary importance to the world's internal logic.

The linguistic signs on a map serve a vital role in structuring the magical and historical identity of a world. Toponyms are used to establish a relationship between the fantasy world and the real one, often distorting familiar terms to emphasize the world's magical nature. A structural hierarchy is created through the typographical scale of magical institutions or significant sites. A system of naming things suggests a history behind the magic-shaped territory. (Ekman, 2018, p.71-87)

Contemporary theories of magic in modernity and fantasy studies conceptualize it as a complex and multifaceted phenomenon embedded in social, cultural and temporal structures rather than as a purely supernatural or archaic

force. Magic is not a sovereign force opposing modernity but an element of social reality within it. It reflects the interaction between the fantastic and the real in everyday urban contexts. This perspective supports the idea of a plural and heterogeneous modernity, where magic does not represent a unified or stable phenomenon, but manifests in diverse forms, ranging from deceptive and coercive to nostalgic, prophetic, scholarly, charismatic. When magic becomes a part of everyday experience, it loses its ‘otherness’ and underlines the ordinariness of life (reality effect).

Magic may also function as a discursive and narrative mechanism for challenging hegemonic structures of power, including those related to race, class, and gender. In such frameworks, magic operates as a contemporary anti-hegemonic force that disrupts traditional associations between authority and sovereignty, privilege, or inherited power. Instead, magical agency becomes distributed and pluralised, enabling the emergence of marginalised or repressed voices. The ‘irruption of magic’ in narrative worlds thus creates conditions for reconfiguring social hierarchies and opens space for alternative forms of political imagination, where power is decoupled from dominant ideological structures and reallocated to previously excluded subjects. (Barsalou, 2020)

1.4. Research methodology

The methodology combines elements of cognitive linguistics, linguosemiotics, semantic field theory, and corpus-based quantitative stylistic analysis. That allows the realization of a comprehensive analysis of both the qualitative and quantitative aspects of the concept under investigation.

The empirical material of the study comprises the first six novels of the Discworld series by T. Pratchett, representing the fantasy genre, in which the concept of MAGIC is a recurrent and structurally significant element of the fictional world. The corpus includes lexical units, phrases, and contextual realizations associated with magical phenomena, characters, actions, objects.

The research applies a set of methods:

1. Conceptual analysis

Used to identify and describe the cognitive structure of the concept of MAGIC, including its core and peripheral components, as well as its role in the conceptual system of an alternative fantasy world. (Valchev, 2018, p. 131-142)

2. Semantic field analysis

Semantic field analysis is based on Jost Trier’s theory described by Ida Raffaelli. (Pirrelli, 2020, p.357-359). Applied to systematize verbalizers of the concept of MAGIC into semantic groups based on shared meaning components and Functional similarity within the text.

3. Frame analysis

Frame analysis is based on the theory developed by Charles J. Fillmore (Fillmore, 1982, pp. 111-115). Used to reconstruct cognitive frames associated with the concept MAGIC, identifying typical scenarios, participants and relations activated in textual representation.

4. Linguosemiotic analysis

The linguosemiotic analysis follows the semiotic classification of sign by Charles Sanders Peirce. (Peirce 1931-1958) Used for classification of verbalisers according to mode of existence (qualisign, sinsign, legisign), their relation to the referent (icons, indexes, symbols).

5. Structural analysis

Used to examine the internal organization of verbalizers of the MAGIC concept, including morphological, lexical, and syntactic patterns.

6. Contextual analysis

Applied to determine pragmatic and discourse-specific meanings of verbalizers depending on their situational and narrative context.

7. Quantitative stylistic analysis

Involves statistical processing of linguistic data, including frequency counts of verbalizers, distribution across semantic categories, and comparison of stylistic markers. This method enables the identification of dominant lexical patterns and the measurement of their functional load in the representation of the MAGIC concept.

The study is conducted in several stages:

1. Selection and corpus formation of relevant textual material by means of Sketch Engine.

2. Extraction and classification of lexical units verbalizing the concept of MAGIC.

3. Semantic and structural categorization of the collected units.

4. Interpretation of linguistic data using cognitive and semiotic frameworks.

5. Quantitative analysis and statistical generalization of results. Quantitative analysis is made in two steps. Firstly, Quantitative indicators of the levels of the semantic field of the concept of MAGIC were calculated based on the principle of relative frequency. For each level, the ratio of the number of recorded verbalizers to the total number of selected units of the studied corpus was determined. The obtained values were normalized in percentage terms according to the formula: $P = n/N * 100$, where P is the percentage, n is the number of verbalizers at the level, N is the total number of verbalizers.

Secondly, the Type-Token Ratio (TTR) was calculated with the use of the formula $TTR = \text{Types}/\text{Tokens}$ (Majumdar, 2025), where Types are the categories of verbalizers, Tokens – the amount of usage of these categories. Such calculations helped to assess the level of lexical variability of concept MAGIC verbalizers.

6. Synthesis of findings to describe the role of the concept MAGIC in the construction of the fantasy world.

Therefore, concepts are understood as complex structures with synthesis of the core term and its socio-psycho-cultural interpretation. The core term of the concept of MAGIC is understood as a supernatural force that makes it possible to

transcend natural laws and manipulate reality according to the will of the user. Components such as magical objects, alchemical and occult traditions, esoteric rituals, spells, and supernatural entities constitute the sociocultural dimension of the concept. The concept of MAGIC is typologically divided according to its canonicity (soft vs hard) and method of its acquisition (learned magic or chosen magic, sorcery/witchcraft or innate magic, charms/Faërie or species magic). Magic affects the fantasy worldbuilding through its impact on geography and social structure, functioning as an additional narrative instrument.

CHAPTER 2. VERBALIZERS OF THE CONCEPT OF MAGIC IN THE WORKS OF T.PRATCHETT IN THE LINGUOSEMIOTIC DIMENSION

2.1. Semantic characteristics of frames of the concept MAGIC

The concretization of such an abstract concept as MAGIC in its linguistic representation can be carried out using the frame organization of knowledge. Within the framework of frame semantics, the concept is represented as a system of interconnected semantic components that are activated in the process of speech. Frames are cognitive structures that organize knowledge about typical situations, objects, participants and processes related to magic. They specify and concretize the abstract concept by introducing additional semantic characteristics of categories. (Filmore, 1982, pp. 111-115)

By its nature, the concept of Magic in the structure of the Discworld novels is presented as a living and dynamic entity. The agent slots of the frame include the use of the verbs *float*, *drift*, *boil*, *sleet*, *leak*, *drain*, *pour*, indicating the characteristics of magic associated with water. At the same time, *float* and *drift* indicate the usual state of magic, opposite to its 'stressful state' – *boil*. *Seep out*, *sleet*, *leak*, *drain* indicate the tendency of magic to disappear, which is also synonymously expressed by the verbs *fade* (gradual disappearance), *vanish* (sudden). In this series, there is also a gradation from the randomness of action to its purposefulness. *Pour* in this context indicates the ability of magic to gather at one place, which is also represented by a verb *accumulate*. The concept also has properties related to fire, expressed by the verbs *flicker*, *flash*, *blaze*, with a gradation from lower to higher intensity of the phenomenon.

Magic is the dominant and essential force of the Discworld, which simultaneously tends to control (*require*, *rule*, *alter*), protect (*guide*, *cover*), limit and harm (*catch*, *lock*, *distort*, *attack*, *destroy*, *kill*). The use of the adjective *magical* is widespread in the text. It modifies the manifestations of energy (*field*, *aura*, *force*, *particles*, *fire*, *wind*), its changes (*leakage*, *vibrations*), assessments of the bearer's abilities (*ability*, *talent*, *potential*), knowledge about magic (*theory*, *lore*), types of conflicts between bearers (*duel*, *battle*, *war*). Manifestations and changes indicate the diversity of forms of magic and continue the tradition of the representation of magic as a natural phenomenon. The gradation in abilities is built on their implementation, from already implemented to future implementation capabilities. *Theory* and *lore* have different opposite aspects of

knowledge, where the former indicates the results of comprehension and understanding of the phenomenon, while the latter indicates the mysterious aspect of magic. Types of conflicts refer to procedural frame slots and will be considered in more detail later. A separate category is spells, which further reinforce the tendency toward the agency of magic. Their animated nature is highlighted by verbs such as react, scream, want, refuse, scatter, escape, and die. The verbs react, scream, want, and refuse suggest a form of interaction between the magic user and the spell, the outcome of which influences the activation or continuation of magical action. These verbs also imply an evaluative and emotional dimension attributed to the spell itself. In particular, *scream* semantically marks a more intense and expressive reaction, which enhances the emotional component of the magical process. *Scatter* and *escape* indicate the ability of spells to move independently in space, suggesting their autonomy and partial independence from the subject of magical action. The verb *die* metaphorically attributes to the spell a property characteristic of living organisms – namely, the ability to cease existence – thereby reinforcing its animated status. At the same time, the corpus reveals also a traditional, instrumental approach to spells. In particular, with the help of such lexemes as *create*, *break*, *write*, *read*, *wear*, etc., which represent magic as a controlled subject. *Create*, *break*, *wear* emphasize the artificial nature of the spell, its dependence on the will of the magician. *Write* and *read* indicate the textual nature of magic, its codification, the possibility of transmission through sign systems. Thus, the coexistence of two different approaches for the concept of MAGIC representation indicates the duality of its nature: a tool and a quasi-independent entity.

In the Discworld universe, *ocharine* is used synonymously with *magical*. This word indicates the visual properties of the phenomenon, or rather its colour and ability to emit light (*flicker*, *spark*, *flash*, *light*, *glow*). The gradation is presented from lower to higher intensity. The lexemes *flame* and *fire* continue the trend of magic representation as natural elements. *Flame* represents more controlled manifestation, while *fire* reflects the more destructive power of the element. The presence of magic in the world of the novels is presented in a dichotomy: *background* and *practical*. *Background* indicates an implicit, stable and world-structuring force; *practical* – a phenomenon of an applied and changeable nature, which is used by characters to achieve their own goals.

The concept of Magic in the dimension of Terry Pratchett's novels acquires its internal structure through the linguistic units *raw magic*, *wizard magic*, *witch magic* and *sourcery*. This is the main distinction of magic according to its origin. *Raw magic* conceptually represents a type of magic that exists as an essential part of the Discworld itself. It cannot be mastered, and there are no magic carriers that could restrain it. The syncet of *raw magic* is represented by the phrases *natural magic*, *wild magic*, *old magic*, *ancient magic*. The lexemes *natural* and *wild* emphasize the nature of the phenomenon's origin, at the same time the last lexeme indicates the untamedness of this power. The word combinations *old magic* and

ancient magic act as a slot of time and space. The latter expression represents magic as a force comparable to divine powers and as something that emerged together with the world of Discworld itself. These characteristics in the novel's context can have both positive (“...see some magic. Not your weasel-faced tame magic, but root-and-branch magic, the old magic. Wild magic.”) (Pratchett, 2007d, p.76) and neutral connotations (“...with all this wild magic floating around, you could try using some of it.”) (Pratchett, 2007c, p.142) As it can be seen from the first example, *tame magic*, referring to the magic of wizards and witches, is used antonymously. *Weasel-faced*, in this case, emphasizes the contemptuous attitude towards secondary types of magic. The most frequently used collocations with *wild magic* involves the adjective *old*, which connotatively emphasizes the primacy of the corresponding type of magic; together with the adjective *ancient*, it further highlights its temporal depth and antiquity.

The next type of magic in the classification is *sourcery*. It is presented as the closest type of magic to *raw magic*. To strengthen this connection, the adjective *raw* can even be used: “It was just possible to see the shimmering in the air as the raw sourcery swirled out of the staff in Coin's hand...” (Pratchett, 2007c, 173) In time space, this type of magic is determined by the phrases *long time ago*, *in those days*, *in the youth of the world*. If the first couple of phrases are quite abstract and can be perceived differently depending on the context, then *in the youth of the world* is clearer and stronger. The rarity of the phenomenon is emphasized by its fixation in books, “I saw this picture of a sorcerer in a book” (Pratchett, 2007c, p.21) and legends: “Legend had it that Maligree, one of the last of the true sorcerers...”. (Pratchett, 2007c, p.25) In the Discworld the phenomenon has a negative connotation, opposing the respectful attitude towards raw magic. It is undesirable, which is emphasized by gradational collocations: *risk of sourcery*, *return of sorcery*, together with “...the Ende of the Worlde...” (Pratchett, 2007c, p.50), which is stylistically the strongest. Within the narrative, sorcery is presented as an oppressive force (*rule of sourcery*, *age of sourcery*), the carriers of which inspire fear. This type of magic is mentioned both subjectively and through its bearer, the *sorcerer*, whose presence creates the contrast with the otherwise uncontrollable nature of *raw magic*. The sorcerer has a threatening aura, which is reinforced by the use of verbs *challenge*, *confront*, *fight*, *destroy* in relation to him. From the examples above, it is observed gradual increase in the intensity of these hostile attitudes. ultimately depersonalizing the sorcerer.

Unlike previous types of magic, *wizard magic* and *witch magic* are always presented through their bearers. Descriptions of wizards within the novels are often associated with gradations by age (*young*, *old*, *elderly*), by the degree of mastery of the skill (*student*, *senior*), evaluative characteristics of their abilities (*gutter*, *false*, *failed*, *real*, *great*), and status in magical society (*lesser wizard*, ...*level wizard Archchancellor*). The age-based gradation indicates the presence of multiple generations of representatives of this type of magic, a feature that is

absent in the descriptions of *sourcery* and *raw magic*. Young wizards are a collective category that acts more as a background for events within the Invisible University. The exceptions are the wizards Simon and Cutwell, who act as separate individuals and have their own storylines. *Old* and *elderly* are used synonymously, although the frequency of latter is lower. Most of the mentioned old wizards have their own names and personalities, which may emphasize the increasing significance of the wizard with his age. The dichotomy of *student* and *senior* reveals the approach to magic as a learned art, emphasizes the systematic nature of its mastery. This gives rise to an evaluative gradation of abilities. *Gutter*, *false*, *failed* are simultaneously a way of humiliation and a characterization of the character of Risenwind, presented through the address of other characters. *Gutter* is the most emotionally charged and at the same time acts as a moral assessment and the greatest degree of humiliation. *False* in its negative connotation carries an assessment of the intellectual abilities of the bearer and contains a hint at the false self-representation of the bearer. “*Failed*” in this case is neutral and indicates only the fact of the bearer’s failure to achieve magical mastery. *Real* and *great* are mainly used in relation to other magicians, who, respectively, fit into the canons of the image of a wizard or go beyond it. The phrase *lesser wizard* and the gradation by levels in the context of the wizard’s social hierarchy emphasizes the role of experience in their system. The combination of *arch* and *chancellor* in the title of the most experienced and leading magician is tautological, but at the same time it performs a number of functions: it indicates the priority of the educational process in the life of magicians (chancellor as the head of the educational institution), emphasizes his role as the leader of the commune (chancellor and the meaning of the prefix *arch* as a leader), emphasizes the arrogance of the wizarding world.

Witches also have an age gradation of *young*, *old*, *elderly*, in which the last lemma is less frequent. The social hierarchy of witches is based on the dominance of the elders, but it is valid only in the relationship of a certain witch to such a group as a *coven* or in the context of mentoring. The use of *other* referring to representatives of this type of magic emphasizes the absence of social structure. The attitude of society towards witches is represented by both lemmas of negative connotations (*cunning*, *suspicious*, *evil*) and positive (*good*, *kind*) –can be seen in a smaller amount. Their abilities are usually not an object for assessment due to the lack of a witch canon. The only lexemes that modify the word *witch* in this case are *powerful* and *old-time*. The former of which directly gives an assessment, the latter is used as a comparison. Within the narrative, there are lower-ranking bearers of magic *enchanter*, *fortune teller*, *warlock* which are used together with lexemes of negative connotation *unsuccessful*, *mere*, *local grown*, which indicates a condescending attitude towards representatives of this craft. References to them usually signal an attempt to suppress one of the previously described representatives of magic.

The functionality of the frame slots of the MAGIC concept is represented through a variety of spells that specify the directions and methods of implementing a magical action. *Change spell, lifting spell, flying spell, telekinesis* have a changing function, in the first spell it is an essence modification, in the others – a modification of the space position (limited vertically or unlimited). *Invocation* represents the possibility of physical or spiritual transfer of living creatures from different dimensions. *Borrowing* makes it possible to transfer the magician's consciousness to other living creatures. The functions of *protective spell/incantation* and *alarm spell* are in harm prevention towards the subject of magical action, but the implementation is different. *Protective spell* is active in nature, since it directly neutralizes the threat. *Alarm spell* is passive-signal in nature and provides only a timely reaction to the threat. There are also spells of an attacking nature, represented by the *fire spell* category. *Love spell* has the function of feelings manipulation, causing affection from the object of magical action. These frame slots can be classified according to several semantic parameters that reflect different aspects of magical action. In particular, they reveal a division based on the intensity of action (*small spell, powerful spell*), the complexity of acquisition (*simple, minor/lesser spell, basic spell, ...level spell*), and the ratio in time space (*brief spell, short-lived spell*). The intensity of the spell is further differentiated by its radius of action and energy cost. The gradation according to the complexity of mastering is based on the user's level of experience and the degree of preparatory effort required to achieve the desired outcome. The word combinations *brief spell* and *short-lived spell* are differentiated by their semantic focus: the former indicates the time of casting the spell, while the latter characterizes the temporality of the magical effect. These parameters can intersect, forming a multidimensional system of characteristics of the magical action.

The procedural frame slots represent magic as an action and a means of obtaining the desired effect. They support the duality of the concept of MAGIC, combining its instrumental and dynamic aspects. This category includes the verbs use, do, need, know, read, say, mutter, mumble, summon, cast, fire, unleash capture. In particular, use, do, need indicate the instrumental nature of magic, or rather its resourcefulness to achieve the goal of the magical action. The lexemes know, read indicate the cognitive aspect of mastering magic – the presence of relevant knowledge in the bearer himself/herself or presented in books. The verbs say, mutter, mumble emphasize the verbal nature of the process of a magical action performance; indicate the unessential role of volume and clarity of speech in the process. The direct implementation of the action and its orientation towards an external object are represented by the verbs summon, cast and fire. At the same time, they gradually indicate the possible harm of the magical action (from its absence – a neutral state, to its complete probability). The lexemes unleash and capture evoke the notion of the magic-living being and represent it as a force that can be released or, conversely, imprisoned. Thus, the procedural frame slots of

the frame structure magic as a multi-phase process and a separate entity within the novels.

The attribute slots of the frame denote objects and characteristics that distinguish magical bearers from other individuals and add imagery to magical processes. They concretize the concept of MAGIC through the materialization of its bearers and practices. According to semantic functions, they are divided into two subgroups: personal attributes of the magic bearer and magical inventory. The bearer's personal attributes are a symbol in the world of Discworld. First of all, this refers to the canonical clothing of wizards (*pointed hat, robe*) and witches (*pointed hat, cloak*). The use of the same headgear indicates their universal importance in the image of the magic bearer. At the same time, *robe* and *cloak* indicate the difference in the lifestyles of their bearers: the former is more stable and extensive, while the latter requires constant movement and travel. Also, for witches, black has become a unifying element. Speaking of appearance, it is worth noting the peculiarity of the eyes of the magic bearers. Such descriptions as “...*in their eyeballs the tiny octagons that enable them to see into the far octarine...*” (Pratchett, 2007d, p.29), *golden eyes, glowing eyes* indicate the otherness of their owners due to their physical properties, which in turn have an impact on their magic. The lexeme *beard* is also often found in the description of wizards, making it another canonical element.

The personal magical tools of the bearers differ from each other, which helps to distinguish them: *staff* (for wizards and sorcerers), *broom* (witches), *scythe* (Death and his disciples). In this list, the *staff* is the only tool that plays a major role in creating magic and is unique to the owner. *Broom* and *scythe* gain magical properties only in the case of direct enchantment by their owner, through casting a spell or simply using it. *Staff* is also the only magical tool that can vary in its visual representation both in terms of the material that formed its basis (*octiron, metal, wood*, which is hinted at by the word *carven*), in size (*small, long*), weight (*heavy*) and in terms of evaluative qualities (*fine, good*).

Magical inventory consists of objects that are associated with the performance of magical actions or their fixation. They can be conditionally divided into the following subgroups: textual, graphic, ritual attributes. The first subgroup includes all types of written magic representations: *runic inscription, scroll, incunabula, book of magic, grimoire*. The given gradation goes from the simplest or shortest way of representation to a more complex and systematic one. *Books of magic* and *grimoire* are used synonymously, although the latter option is more frequent and has a wider range of characteristics. *Grimoires* are characterized by material (*leather-bound*), size (*huge*), purpose (*everyday*), importance (*important, critical, the Creator's own grimoire*). The attributive-graphic slots are *magical circle, octogram, symbol, sigil, rune, pentagram*. It is important to note that within the novels *magical circle* denotes not only the corresponding sign, but also the corresponding community. As a sign, it is characterized by the verb *draw* and its derived forms in combination with the

lexeme *floor*. Another sign that is drawn over the object of enchantment is the *octogram*. The modifiers *ceremonial*, *instructional*, *protective* indicate the diversity of their functions from performative to protective. The lexemes *occult symbol*, *astrological symbol* indicate the areas of their application. Among the adjectives that modify this lexeme, there are also *mysterious* and *mystic*. The former of them reflects the obscurity of the symbols, which may indicate their ancient or poorly understood origin. *Mystic* indicates a connection with magical practices. This adjective also modifies the lexemes *sigil* and *rune*, uniting them into a group of graphic signs that are used as carriers of magical influence, in particular by applying them on objects and clothing items to enchant them. The connection of sigils with magical practices is also strengthened by the adjective *magic*, and has an internal gradation according to use (*industrial-grade*). Diversity in use is also represented among the lexeme *rune*'s modifiers, namely *snow* and *traveling*, the functions of which have not been disclosed. The adjective *complex* referring runes indicates the complicated nature of the represented sign. Among the methods of sigil and rune application, the participles *embroidered* and *carved* frequently occur, indicating different material modes of their integration into an object's structure. Such verbalizers emphasize the importance of skills to use the appropriate technique and the significance of the physical implementation of signs for achieving a magical effect. Thus, the method of applying signs becomes a semantic parameter that affects the assessment of the effectiveness and stability of the magical action. Pentagrams are the only sign that is represented as a separate object made of metal, namely *lead*. Their uniqueness lies in their independent functioning as an artifact, without integration into the structure of objects. Their function is verbalized and limited by the adjective *protective*, which indicates the corresponding function. Ritual attributes include the following objects: *cards*, *crystal ball*, *magic mirror*, *cauldron*, *potion*, *chalk*, *herbs*. *Crystal ball*, *magic mirror*, and *cards* are attributes of the world observing rituals: in its current state or future. They function as access tools to hidden knowledge, providing visualization or interpretation of invisible processes. Cards in the space of the novel are described using the lexemes *divinatory*, *Tarot*, *Caroc*. The first lexeme is used as a general concept that immediately reflects their function. *Tarot* and *Caroc* specify the types of cards, indicate the difference in their interpretation. Within the novels, the later lexeme also refers to the ancient tradition of fortune-telling, which indicates the rich history of this magic type. The material for magic balls is quartz "...*Hilta's crystal ball, a sphere of quartz as big as her head*"(Pratchett, 2007a, p.80), which in its reflective and light-transmitting properties is close to mirror surfaces. This suggests that the ability to reflect and transform the image is key to achieving the corresponding magical action. This is supported by the assumption that descriptions of the malfunction of these instruments exist: "*Crystal balls had gone all cloudy, "Magic mirrors had cracked."*" (Pratchett, 2007e, p.14) That is, the loss of their ability to function correctly renders these objects unusable. The comparison "...*as big as her*

head...” (Pratchett, 2007a, p.80), in combination with the use of the adjective *large* referring both types of tools, as modifiers, indicate the canonicity of large sizes for such inventory. Thus, the physical characteristics of the objects necessary for divination and essential for their functionality. *Cauldron*, *chalk*, *herbs* in the within the novels perform their direct, ordinary functions and act as elements of magical rituals. *Cauldron* is a tool with a triple purpose: an important part for the traditional rite of summoning demons, brewing potions, cooking food. The combination of magical and everyday functions emphasizes the mundane and practicality of witch magic in Discworld. *Potion* has modifiers that indicate the purpose (*love*), additional qualities (*magic*), the peculiarity of their preparation (*special*, *exotic*, *complicated*). At the same time, *exotic* indicates unfamiliarity of ingredients, and *complicated* – the complexity of the potion-making process. *Chalk* and *herbs* are expendable elements of magical inventory that function as auxiliary means of implementing magical actions. Chalk is used to apply graphic signs, such as octograms, which indicates the absence of the need for their long-term and reliable fixation on the surface. Thus, the temporary and situational nature of the magical action is emphasized. Herbs are direct ingredients for magical rituals, mixture creation (*mixed herbs*, *bunch of herbs*), potions. Methods of preparing herbs are conveyed using the lexemes *collect*, *dry*, *mash*, which reinforces the perception of magic as a long-term process in terms of preparation. In general, the use of such materials in magical practices emphasizes the connection of magic with nature and material resources.

2.2. Structural properties of verbalizers of the concept of MAGIC

The morphological and syntactic organization of the MAGIC verbalizers determine their structural properties, which provides variability in the methods of linguistic representation of magic. The nomination of magic as a phenomenon or entity occurs through noun structures, which are its basic units. The lexeme *magic* is the main and general fixer of the concept in the space of novels. Further, the concept is hierarchically divided into the following nominations: magic bearers, magic manifestations, magical objects.

Magic bearers include magic users, gods and anthropological personifications, mythical and magical creatures. The simplest in structure are the verbalizers of magic users: *fortune teller*, *enchanter*, *warlock*, *wizard*, *witch* and *sorcerer*. They are built on the N model, but only *fortune teller* has the N + N structure. The nominative field of gods consists of the lexeme itself denoting them *god*, together with its suffixed form *goddess*, and a list of their names (*Sek*, *Alohura*, *Zephyrus*, *Fate*, *Bel-Shamharoth*, *The Lady*, *Blind Io*, *Offler the Crocodile*). A separate group of gods is made up of *Ice Giants*. Nominatives of anthropological personifications are made up of the lexemes *Death*, *Disease*, *Famine*, *War*. Nominations are mainly presented with the N model, but there are modified constructions of the type: the + N, Adj + N, N + the + N. *Disease*, *Famine*, *War* are combined by the noun-prepositional structure *Three Pedestrians of the Apocalypse*, which is implemented according to the Num + N + of + N

model. In it, the numeral quantitatively specifies and differentiates the nominated group, and the prepositional part clarifies the nomination, associatively connecting it with the established images. Nominations of groups of mythical and mythical creatures consist of proper names (*Great A'tuin, Berilia, Tubul, Great T'Phon, Jerakeen, Druellae, Tethis, The luggage*) and species names (*The World Turtle, imp, demon, troll, dryad, elve, gnome, pixy, chimera, basilisk, dragon, Thing, ghost*). As the examples demonstrate, the established nomination patterns N, Adj + N, and the + N continue to be productive.

Magic manifestation are made up of lexemes following N type structure: *spell, curse, charm, incantation*. Spells are differentiated according to the following models: N + N (*change spell, love spell, alarm spell, fire spell, ...level spell, etc.*), Adj + N (*protective spell, simple spell, small spell, powerful spell, etc.*), Participle + N (*borrowing, lifting spell, flying spell, short-lived spell*). Mixed structures that combine different types of attribution are used to nominate special spells with proper names. Among them, simple N structures *Asoniti, Kyorucha, Beazleblor* are distinguished; possessive constructions of the type [Possessive N] + N (*Megrin's Accelerator*); prepositional models N + of + N (*Rite of AshkEnte*); combined structures of the type Adj + N + N (*Infernal Combustion Enigma*); extended models [Possessive N] + Adj + N (*Fresnel's Wonderful Concentrator, Maligree's Wonderful Garden*) and [Possessive N] + Participle + N (*Vestcake's Floating Curse*). The models variability provides a multi-level nomination of magical actions: combining its origin with the properties and characteristics of the spell. Models N + N, Adj + N and constructions with possessive nouns are the most productive in representing manifestations of magical action. Attributive components in their preposition perform different functions: nouns mainly indicate the purpose and result of the action, while adjectives indicate qualitative-evaluative characteristics.

The nominative field of magical objects is made up of structures of the type N (*robe, hat, staff, scythe, grimoire, etc.*), N + N (*crystal ball, octiron staff, lead pentagram, Tarot cards, magic mirror, etc.*) or N + of + N (*book of magic*). Lexemes are also modified according to the Adj + N model (*pointed hat, leather-bound grimoire, astrological symbol, exotic potion, etc.*). Thus, the structural organization of the concept Magic verbalizer implemented using models (N, N + N, Adj + N), which provide the nomination of the main elements of magic, and complicated structures (N + of + N), which perform the function of detailing.

A separate group are complex words that function as lexically integrated units that contain complex semantic content in a single nominative form. Within the novels, they have the structure N + N (*witchcraft, fireball*). A number of proper names (*Discworld, Weatherwax, Rincewind, etc.*) can be retrospectively structurally attributed to the N + N model, but are not complex words due to the lack of semantic motivation of the elements. They function as integral onyms with opaque internal motivation, and therefore constitute a separate group. Similar properties are possessed by authorial neologisms (*Rimbow, Rimfall, Hogswatch*

Night, Necrotelicomnicon, hedaology, octarine), which are characterized by individual-authorial origin and lack of fixation in the general linguistic system. The most structurally close to complex words are the nominatives *Hogswatch Night, Rimbow* and *Rimfall*. *Hogswatch Night* formally implements the N + N model, which is closer to compound words. However, this word combination acts as an anonymized name of a fictional holiday event, and therefore, the sum of its components does not correlate with the lexical meaning. The situation is similar with *Rimbow* and *Rimfall*, formed by combining the lexeme *Rim*, which denotes the boundary of the Discworld, and rainbow/fall. *Necrotelicomnicon, hedaology, octarine* are pseudo-terms formed using the Latin roots -necro, -tele, and the suffixes -logy, -rine (stylized suffix). Thus, authorial neologisms, despite some formal coincidences with word-formation models of complex words, function as an independent type of verbalizers, in which the determining factors are not structural characteristics, but individual-authorial origin and role in the formation of the conceptual space of the magical world.

Within the structural properties of linguistic units denoting the concept of MAGIC, verbal verbalizers function as the subject-predicate center of the statement, ensuring the organization of the magical action in the syntax of the sentence. Their implementation is represented through the structures: V (*cast, use, do, read, say*, etc.); V + N constructions (*cast fireball, do magic, do spells, read the spells*, etc.); extended models of the V + Quantifier + N type (*do some/any magic, need a little magic*), V + Adj + N (*say the most powerful spell*) or V + Quantifier + Adj + N (*mutter a few protective incantations*). The increase in structural complexity is accompanied by a decrease in the frequency of such models, which is explained by the dominance of noun compounds in the nomination of the magical. A separate layer is formed by structures with a gerund, which provide the nominalization of procedural actions and their transition to noun status. These units are represented by separate verbs (*crying, summoning, chanting*), built according to the models V-ing + N or its inverted form (*using magic, spell casting*), V-ing + Adj + N (*creating short-lived spells*).

2.3. Pragmatics of verbalizers of the concept of MAGIC

The pragmatics of MAGIC verbalizers is determined by the peculiarities of their functions in fantasy discourse and their influence on the reader's perception of magic. In the structure of novels, verbalizers perform a nominative function, form an emotional background, genre atmosphere, provide evaluative characteristics and systems of character interaction. Thus, the reader can interpret the nature of magic, its danger, sacredness, sacredness or greatness.

The atmosphere-creating function of the verbalizers is one of their primary functions from a pragmatic perspective. They create the sensory effect of the presence of magic in the artistic space. The effect is achieved through sound, visual, spatial and bodily verbalizers, which model the perception of magic as a dynamic, materialized and multidimensional phenomenon. The pragmatics of lexemes denoting sounds lies in their ability to form an acoustic image of magic

and create the effect of its direct presence in the artistic space. Sound models materialize the magic image into a physically perceptible phenomenon that interacts with the characters and the environment. The atmosphere-creating function is realized through lexemes that create a sound accompaniment or background to the magical action (*crackle, zap, whoosh, hiss, rumble*, etc.). Quiet, hissing or muffled sounds (*mutter, whisper, pop, puff*, etc.) create the effect of mystery, hidden power. Loud sounds emphasize the destructive nature of magic, its destabilization or excessive concentration (*zap, blast, crack, crackle, scream*). The emotional load of sound verbalizers also plays an important pragmatic role. The effect of suddenness, tension or danger is achieved through the phonetic actualization of plosive and fricative consonants in the structure of verbalizers. For example, the lexemes *crackle, crack*, and *zap* contain sharp plosive and fricative sounds that acoustically imitate a rupture, crackling, or a sudden release of energy. A similar effect is produced by the plosive consonants in *blast, pop*, and *puff*, which create the impression of a brief and impulsive magical action. In contrast, the phonetic foregrounding of fricative and plosive sounds in *whisper, murmur*, and *sizzle* contributes to an atmosphere of anxiety and concealed danger. Such phonetic structures accompany the magical action and pragmatically influence the emotional perception of the scene, enhancing the feeling of tension, mystery or instability of the magical process. The feeling of the supernatural and otherness of the magical is also created with the help of visually marked units (*glow, shimmer, pulse*, etc.), which represent the phenomenon through light and its manifestations. A frequent modifier of such lexemes is colour, which symbolically indicates the nature and character of the phenomenon (*octorine glow* – mystical, situational; *purple glow, blue flame* – danger, etc.). The gradation of lexemes (*flicker, spark, flash, light, glow*, etc.) indicates the intensity of the magical action and localizes it in time (from its short-term manifestation to a longer and more stable one). The increasing intensity of the sound and light accompaniment of the magical process serves an atmosphere-building function and correlates with a growing sense of danger. In contrast, the abrupt disappearance of such effects creates an emotional climax within the narrative.

Spatial verbalizers localize the magical action and indicate how the surrounding space is subordinate to magic. Constructions such as *magic circle, circle of firelight, circle of octorines* focus the reader's attention on the magical action and create the effect of the isolation of space. The functions of control and hierarchization of space also acquire a pragmatic character. Spatial verbalizers such as *in the center of the circle/octogram* create an association of the structure center with the point of magical power concentration; an associative dependence is built between the character's involvement in the magical process and the level of magic control correlate with the physical position of the magic bearer in relation to the spatial structure. The "saturation" effect of space with magic is achieved through the lexemes "fill", "saturate", "leak", and "seep", which simultaneously evoke a sense of the phenomenon's physical presence. Thus, space

takes on an active role in the magical process, which leads to an intensification of the emotional decoding of scenes.

The pragmatics of bodily verbalizers consists in representing magic through the characters' physical experience and the bodily interaction with the magical power. Thanks to such language models, magic, as a phenomenon, loses its abstractness and becomes a perceivable force that directly affects the body, movements, sensory sensations and physical state of the characters. Lexemes such as *tremble*, *shiver*, *freeze* help the reader understand magic as a force capable of causing pressure, internal tension or fear. In this way, the emotional decoding of the scenes is enhanced. The reactions of the magic bearer's body at the moment of the magical action also reflect how magic overstrains the body, causing painful sensations: "...the power throbbing through her head..." (Pratchett, 2007a, p.52), "A cold tingle coursed down his arm." (Pratchett, 2007e, 78), "...the boy was on the bed sobbing..." (Pratchett, 2007c, p.90), also caused by the mental impact of magic "The Spell gave Rincewind's mind a kick." (Pratchett, 2007e, p. 94), "At the back of his mind the Spell was kicking up a ruckus" (Pratchett, 2007e, p. 102). The change in the physical state of the magic user pragmatically indicates the possible harmful effects of magic, which manifests itself in skin colour changes ("The old woman's face looked thin and gray." (Pratchett, 2007f, p.22), *go pale*, "...had gone an odd colour." (Pratchett, 2007c, p.52) or a change in the eyes ("...a blue flash behind his eyes..." (Pratchett, 2007e, p.131), *blank eyes*, "His eyes were empty holes." (Pratchett, 2007e, p.122)), heavy breathing ("...was breathing heavily..." (Pratchett, 2007c, p.52)). Descriptions of the magic user's weakened state after using their abilities or becoming the target of others' magic reinforce the perception of magic as an exhausting force. ("...Borrowing twice in one day would leave her good for nothing in the morning." (Pratchett, 2007a, p.30). The effect is realized through constructions with lexemes as *struggle* (*struggle up*, *struggle to his/her feet*) and *help*, in the context of external assistance. The pragmatics of verbalizers denoting the mental influence of magic lies in creating an effect of psychological control, suggestion, and emotional impact on both characters and readers, as well as in representing magic as a force capable of altering consciousness, will, and perception of reality. Within the novels this is manifested in the characters' disorientation ("...Where am I?" he said." (Pratchett, 2007c, p.151), "She concentrated on remembering that she had arms.." (Pratchett, 2007a, p.25), "She pulled an arm out from under the sheets and stared at it, wondering why it wasn't covered with feathers. It was all very puzzling." (Pratchett, 2007a, p.53)), a change in the state of the eyes (*blank eyes*, "His eyes were empty holes." (Pratchett, 2007e, p.122)) and voice ("...it didn't sound like Simon's voice, but like dozens of voices speaking at once.", (Pratchett, 2007a, p.155), "...as a voice that wasn't his, a voice that sounded old and dry..." (Pratchett, 2007e, p.78)). Positive reactions are also found throughout the novels ("Esk gloried in the feel of it.." (Pratchett, 2007a, p.47), "'Magic,' he mumbled excitedly, drunk with power. 'I did magic..." (Pratchett, 2007e, p.78), "For most

of the wizards, it was like being an elderly man who, suddenly faced with a beautiful young woman, finds to his horror and delight and astonishment that the flesh is suddenly as willing as the spirit.” (Pratchett, 2007c, p.50)), which adds a layer of understanding to the reason for practicing such a craft in the first place.

Constructions for designating gestures (*raise/point staff, rise/wave hand, flun a hand/hands back*, etc.) depict the mechanism of activation or direction of magical action, enhancing the understanding of the connection between the bearer of magic and the magical action itself. The contact nature of magical interaction continues this trend. Verbalizers *grib the staff, mix herbs, turn a card, polish the crystal ball* indicate the presence of physical contact as a key element of magic. Such verbalizers enhance the perception of magic as material and create in the reader a sense of its physical authenticity within the fictional space.

The evaluative pragmatics of verbalizers consists in forming the axiological perception of the magical concept and determining the attitude towards it within the novels. Verbalizers of magic construct the perception of the phenomenon as dangerous, sacred, chaotic, forbidden, majestic, or comic. Evaluation is realized through lexemes with a pronounced connotative component. Negative connotations are provided by lexemes such as *black dimensions, black magician, false/failed wizard, shadowy shap*”, associatively linking them with danger, death or violation of the established order of things. The novels are also marked by positive connotations conveyed through verbalizers such as *real/great wizard, good witch, proper/organized magic, and protective charm*. Descriptions of the intensity of magical phenomena are also included in the means of implementing evaluation. The effect of uncontrollability or chaos of magic is created through the lexemes *wild/raw magic, boil, scatter, blast*, the oppositional effect is achieved due to the lexemes *tame magic, organized magic, guide, catch*. Evaluative grammar also consists in establishing the rules of the magical world, which are indicated by the lexemes *no wizard should even think, forbidden/not forbidden to, should be* and similar constructions. Violation of established rules provides the reader with an axiological reference point regarding the moral, social, or sacred danger of certain magical practices. As a result, magic is perceived not as a chaotic force but as a phenomenon governed by internal laws, the violation of which is associated with threat, chaos, or loss of control.

An important component of evaluative pragmatics are the role nominations of the magic bearers. The lexemes *sorcerer, wizard, witch, enchanter, fortuneteller, warlock* contain established genre and cultural connotations that shape the reader’s expectations regarding the nature of magical power. It is established by the genre that the ‘sorcerer’ represents a bearer of magic with an innate talent for it, who uses it for evil purposes (Cambridge Dictionary, n.d, ‘sorcerer’). This tradition continues in the vastness of novels, elevating the bearers of such magic to the level of a great threat to the world, consolidating the effect with the lexemes *risk of sorcery, challenge/fight/destroy the sorcerer*. The established understanding of the ‘wizard’ implies the image of a man who, with

his magical abilities, has a negative or positive impact on others. (Cambridge Dictionary, n.d., ‘wizard’) This bearer of magic is associated with the accumulation of knowledge, intelligence and an academic approach to magic. Within the novels, the associative series is further supplemented by the regularity of the wizards’ way of life, respect for rules and traditions (*lore*). ‘Witch’ traditionally has a dual perception: an evil magic bearer that only harms people, and a good character who comes to assist. (Cambridge Dictionary, n.d., ‘witch’) Within the novels, descriptions of the unique type of magic for witches, *hedaology*, are also layered onto the image, which adds to the unpredictability of their magic. *Enchanter*, *fortuneteller*, and *warlock* do not have a special semantic layering in the space of novels. Representatives of these types of magic are mentioned in passing and in a contemptuous manner, which pragmatically signals their low social status to readers.

Authorial neologisms and pseudo-terms (*Rimbow*, *Rimfall*, *Hogswatch Night*, *Necrotelicornicon*, *hedaology*, *octarine*, *Octavo*) have an important pragmatic effect in the development of the fantasy world. Such lexemes create the illusion of an autonomous and unique magical system and deepen the internal credibility of the fantasy world. The unusualness of phonetic and morphological structures creates the effect of ‘alienation’ or sacred mystery, which enhances the perception of magic as a separate form of knowledge.

The pragmatics of magical verbalizers in Terry Pratchett’s novels is largely realized through the humorous and ironic potential of lexemes. One of the main mechanisms for the implementation of humorous pragmatics is the contrast between the solemn form of magical action and its everyday content. Traditionally sacred lexemes (*spell*, *ritual*, *conjure*, *summon/invoke*, etc.) can be combined with colloquial, every day, or intentionally simple vocabulary:

- “No...he had to kiss her. Very romantic, Black Aliss was. There was always a bit of romance in her spells . She liked nothing better than Girl meets Frog.” (Pratchett, 2007f, p.140);

- “He had been thinking wistfully of the banishment ritual, which started “*Begone, foul shade*” and had some rather impressive passages which he had been practicing, but somehow he couldn’t work up any enthusiasm.” (Pratchett, 2007e, p.23);

- “We conjure and abjure thee by means of this—” Granny hardly paused—“*sharp and terrible copper stick.*” (Pratchett, 2007f, p.72)

- “And I invoke and bind thee with the balding scrubbing brush of Art and the washboard of Protection,” said Nanny, waving it. *The wringer attachment fell off.*” (Pratchett, 2007f, p.72)

The comic subtext is also evident in the characters' dialogues. The effect is created through the destruction of the characters' own hopes:

“You summoned me, master.

“I don’t remember doing that.”

In your mind. You called me up, in your mind, thought the dragon, patiently.

“You mean I just thought of you and there you were?”

Yes.

“It was magic?”

Yes.

“But I’ve thought about dragons all my life!”” (Pratchett, 2007d, p.119)

““Magic,” he mumbled excitedly, drunk with power. “I did magic...”

“That’s right,” said Twoflower soothingly.

“Would you like me to do a spell?” said Rincewind. He pointed a finger at a passing dog and said “Wheeee!” It gave him a hurt look.” (Pratchett, 2007e, p.79)

In both cases, the humor lies in the unexpectedness of the magical effect itself. However, the comic effect is stronger in the second example, because the surprise comes from the wizard character and his reaction destroys the moderate image of these representatives of magic.

““You need a cauldron, and a magic sword. And an octogram. And spices, and all sorts of stuff.”

Granny and Nanny exchanged glances.

[...]

“You just use whatever you’ve got,” she said.” (Pratchett, 2007f, p.72)

The example above continues the trend of shattering expectations, this time of the readers, which is embodied in the character’s first phrase. The last phrase also pragmatically emphasizes the mundaneness and accessibility of magic. The reactions of the other characters to what is said only enhance the comic effect.

The ironic effect is also pragmatically achieved through the reinterpretation of traditional symbols of magic. Magical tools and objects can be used in inappropriate, mundane, or absurd situations, which weakens their sacredness. For example, a magical artifact can behave like an ordinary household item or become a source of comic problems instead of a demonstration of power:

- *“She remembered the little lesson all children get taught: what’s the magic word? “Please?” she suggested. The staff trembled, rose a little way out of the ground”* (Pratchett, 2007a, p.49) – irony in using an everyday word to activate the staff.

- *“...and grabbed the staff. It didn’t resist; she nearly fell over.”* (Pratchett, 2007a, p.33) –irony lies in the anti-climax and violation of the established canon about magical instruments that resist.

- *“She just started sweeping until the staff realized what was expected of it, and then she could amuse herself until it was finished. If anyone came the staff would immediately lean itself nonchalantly against a wall.”* (Pratchett, 2007a, p.130) – irony in the domestication of a magical artifact and its anthropomorphization by endowing it with the ability to understand its owner.

- *“She’s hardly more than a child, and children throw us all away sooner or later. Is this loyal service? Have you [staff] no shame, lying around*

sulking when you could be of some use at last?” (Pratchett, 2007a, p. 169) – the ironic effect is created through the anthropomorphization of the magical artifact and its inclusion in the everyday model of interpersonal conflict.

- “*The vegetable chef was found much later hiding in the soup cauldron...*” (Pratchett, 2007e, p.9) – the use of the magical inventory item *cauldron* for everyday purposes in combination with the contrast between the potentially dangerous magical situation and its absurd everyday consequence.

- “*...and ladled some boiling water out of the cauldron into the teapot.*” (Pratchett, 2007f, p.7) – the irony in the reduction of the magical-sacred object to everyday utilitarianism.

- “*At this point Nanny Ogg hit her on the back of the head with the cauldron.*” (Pratchett, 2007f, p.238) – The ironic effect is created through the functional desacralization of a magical object and its use as an instrument of violence.

Such a combination of the magical and the mundane destroys the expected pathos of magic and creates the effect of comic desacralization. Bodily and spatial verbalizers are also used to achieve or enhance the comic effect. The interaction of characters with magical instruments and objects in Terry Pratchett's novels often takes the form of bodily and situational awkwardness, which is realized through uncertain, panicked or physically unsuccessful actions that contrast with the expected sacredness of the magical process. This is manifested, in particular, in the imitation of magical gestures accompanied by non-functional verbal formulas and physical escape “*...then with wild improvisation drew himself up into a wizardly pose.[...] The man hesitated, his eyes flicking nervously from side to side as he waited for the magic. The conclusion that there was not going to be any hit him at the same time as Rincewind, whirring wildly down the passage, kicked him sharply in the groin.*” (Pratchett, 2007d, p.31) As in the previous example, comic awkwardness is also enhanced by the discrepancy between the expected magical effect and reality, which leads to an anti-climax (“*It didn't resist; she nearly fell over.*” (Pratchett, 2007a, p.33)). A similar effect is achieved in descriptions of failed escape attempts, as a result of which the character's movements acquire a panicked and awkward character (“*Rincewind grabbed his hat and tried to dive under the nearest table, but that grip was steel.*” (Pratchett, 2007c, p.34), “*Spelter pulled his hat over his eyes and rolled under a table...*” (Pratchett, 2007c, p.53)).

Separately, the comic effect is realized through the inversion of roles in the characters' interaction. This applies to cases where, instead of the expected magical dominance, physical submission occurs: “*Keli marched towards the palace with her shoulders set determinedly, dragging the wizard behind her like a reluctant puppy*” (Pratchett, 2007b, p.102). In this case, the magical figure is desacralized and its status is levelled through bodily awkwardness and loss of agency, which enhances the comic effect through the contrast between the magician's social role and his physical helplessness.

An important pragmatic aspect is the combination of fear and humor. Verbalizers, which traditionally create an atmosphere of danger in Discworld, may be accompanied by ironic comments, exaggeration, or absurd details: “*Aye tell you, girl, a white magician is just a black magician with a good housekeeper. Take it—*” (Pratchett, 2007a, p.122), “*‘Why do you trouble Igneous Cutwell, Holder of the Eight Keys, Traveler in the Dungeon Dimensions, Supreme Mage of—’ ‘Excuse me,’ said Mort, ‘are you really?’ ‘Really what?’ ‘Master of the thingy, Lord High Wossname of the Sacred Dungeons?’*” (Pratchett, 2007b, p.65), “*...to browsers in magical libraries that make having your face pulled off by tentacled monstrosities from the Dungeon Dimensions seem a mere light massage by comparison.*” (Pratchett, 2007b, p.133). Thanks to this, the fantasy atmosphere is simultaneously preserved and its parodic reinterpretation occurs. Thus, the humorous and ironic potential of magical verbalizers lies in the desacralization of traditional magical models, the destruction of genre pathos, and the combination of the sacred with the everyday or absurd. This forms the pragmatic duality characteristic of Pratchett's novels, within which magic remains both a real force and an object of ironic reflection.

2.4. Symbolic and typological characteristics of verbalizers of the concept of MAGIC

Verbalizers of the MAGIC concept in Terry Pratchett's novels are characterized by a complex symbolic structure and employ various means of representing the magical within literary discourse. Their functions are based on the interaction of linguistic form, semantics, and culturally established associations, which provide a multi-level modelling of magical reality. Magical verbalizers can represent magic through a multi-level modelling of magical reality. This representation is provided through similarity, indicating the presence or conditional fixation of the meaning of magic. Verbalizers also function as sensory qualities, individual realizations of the magical or established symbolic models.

Analysis of the symbolic and typological characteristics of verbalizers of the concept of MAGIC involves considering their ontological status and functional and semantic features. Within the ontological aspect, the ways of existence of magical signs as qualisigns, sinsigns and ligisigns are investigated. (Peirce 1931–1958; Atkin, 2023) The functional-semantic aspect covers the mechanisms of representation of magic through iconic, indexical and symbolic signs, as well as their hybrid forms. (Peirce 1931–1958; Atkin, 2023) This approach allows for a comprehensive description of the ways of artistic construction of magic in the structure of novels.

2.4.1. Symbolic-ontological properties

Within the framework of C.S. Peirce's classification, magical signs, by their nature and the fact of their very existence, can function as qualisigns, sinsigns, and ligisigns, (Peirce 1931–1958; Atkin, 2023), implementing different ways of representing the magical in fantasy discourse. Such a triadic model allows us to

consider magical verbalizers as different forms of semiotic actualization of magic, ranging from purely sensory manifestations to stably fixed cultural codes.

Qualisigns reflect the characteristics of a magical action that can be perceived at the sensory level. Such signs represent precisely the qualitative parameters of a magical action that exist as a direct feeling or impression, rather than as a specific event or established symbol. In the text, they form the effect of the ‘presence of magic’, creating an atmosphere of its manifestation even before its rational comprehension. Such manifestations include: shimmering (*octogram shimmered, octorine sparks, flicker, pulse, flash*), trembling (*vibrating air, “tremble”*), radiance (*octorine glow, staff radiate*), noise (*whoosh, swis”, crackle, zap, crack, blast*) or change in space (*“It’s [mist] coming through the wall!”* (Pratchett, 2007b, p.120), *“...the air suddenly seemed to be thicker...”* (Pratchett, 2007d, p.86)). The semantic-perceptual aspect of qualisigns lies in their expressive and perceptual functions: they model the sensory experience of magic, enhance the dynamics of scenes and form the effect of direct immersion in a magical event. Their ontological specificity lies in the representation of contextually instantaneous and changing manifestations of magical reality. In this way, a multilayered sensory picture of the magical world is created, where magic is perceived as a process that constantly ‘emerges’ in language through sound, visual and spatial verbalizers.

Sinsigns are represented by specific manifestations of magical action in the space of novels: separate gestures, rituals, magical explosions, changes in space or single acts of using magic. They exist as single implementations of the magical process in a certain context and are associated with a specific situation. Unlike qualisigns, sinsigns have a clearly expressed event nature: they record the very moment of “implementation” of magic, that is, when it passes from a potential state to an actual one. Within the novels, this is realized through verbal constructions and descriptive phrases that convey completed or spatially localized actions. Such signs include structures of the type *fireball/spell/carpet rose, hand be flung back*, etc., in which the sign is anchored in space and time as a form of magical interaction. The semantic-representative function of sinsigns is to record the result of a magical action. That is why such signs often have the character of a ‘scene of action’, where magic manifests itself as a completed macro-event with clear boundaries of beginning and end. An important aspect of this group of signs is their contextual specificity: their meaning is not universal or repetitive in isolation from the context. Thus, sinsigns perform primarily a representative and dynamic function within the text: they model magic as an event in a process that occurs ‘here and now’, providing a narrative concretization of the magical and its direct binding to the spatio-temporal coordinates of the artistic world.

Ligisigns are based on established genre and plot meanings, where individual colours, objects, numbers or spatial structures acquire a stable symbolic interpretation. Their meanings have a direct correlation with systemic cultural and plot associations. Unlike qualisigns and sinsigns, these signs do not depend on a

single context or sensory effect, but function as relatively stable codes of interpretation of the magical. Within the novels, colours, objects, and numerical symbols acquire a systemic meaning that is reproduced in various episodes and ensures the recognition of magical semiotics. The colours *octarine*, *purple*, *gold*, *green*, and *blue* are associated with manifestations of magic, which can be neutral (*blue*, *green*, *octarine*) and threatening (*purple*, *gold*). *Black* is associated with *Death*, *witches*, and dark forces, forming a clearly established symbolic opposition within the artistic universe. Subject ligisigns also demonstrate similar stability. Staffs in most contexts represent the power of the magician, control over magical power. Various graphic signs (*pentagram*, *magic circle*, *crystal ball*, etc.) have protective, modifying, and interpretative functions. A special place is occupied by numerical symbolism, in particular the number 8, which within the discourse of the Discworld acquires a sacred meaning, being associated with the highest manifestations of magical power, danger and cosmological organization of the world. Thus, ligisigns form a stable system of cultural and symbolic codes, which ensures the stability of the interpretation of the magical regardless of the specific context of its appearance. Ligisigns function as signs-rules that ensure the stability of the interpretation of the magical within the artistic world.

It is important to note that the MAGIC verbalizers are not strictly isolated categories. They can move between different semiotic statuses depending on the context of implementation: the same element can function as a ligisign within the system of the world and at the same time acquire indexical or iconic properties in a specific scene. Thus, the semiotic organization of the magical in artistic discourse is multi-level and dynamic, and ligisigns play the role of a stabilizing framework of this system.

Sign type	Ontological status	Nature of manifestation	Examples
Qualisigns	Quality, property	Sensual, perceptual manifestations of magic	<i>octarine glow, spark, vibrating air, whoosh, shimmer</i>
Sinsigns	Single act	Localized magical action	<i>fireball/spell/carpet rose</i>
Ligisigns	Rule, convention, system	Symbolically stable meanings	<i>octarine, black colour, staff, number 8, pentagram</i>

Table 2.4.1.1 Symbolic-ontological properties of MAGIC verbalizers
2.4.2. Functional-semantic types

The connection between the sign and the referent allows us to divide signs into 3 groups: icons, indices and symbols. Such a trichotomy classifies the ways

of representing an object by its signifier depending on the quality, existential fact or convention. Magical signs are not homogeneous in their semiotic structure – a significant part has a hybrid character. Such multilevelness is due to the specificity of magical discourse, in which there is a constant interaction between form, meaning and function. (Peirce 1931–1958; Atkin, 2023)

The category of iconic signs is characterized by the similarity between the form and content of the sign. In magical discourse, such signs include those that directly represent the properties of magical signs. In the space of Terry Pratchett's novels, hybrid signs include graphic symbols, verbal signs, spatial structures, and ritual actions that reproduce or imitate the corresponding magical processes. Graphic signs combine symbolic meaning with an iconic form that reflects the magical structure and action. The principle of their iconicity lies in the clear definition of the form that 'models' the magical action or its result. Graphic signs can be hierarchically divided into groups: geometric structures (*magical circle, pentagram, octogram*), individual symbols and *sigils, runes*. Geometric structures are the simplest and consist of a set of geometric elements with corresponding iconic meanings in magical practices. The circle is associated with a closed space that localizes the magical action and separates its center from threats beyond its boundaries. (Cirlot, 2001, p.48) Five- and eight-pointed stars combine several directions of action in a single structure, the symmetry of the construction reflects a balance close to natural. (Cirlot, 2001, p.233) The combination of geometric elements within magic circles forms a visual model of the organization of magical space, where each component performs an iconic function of reproducing the properties of the magical action. Sigils are separate graphic signs that reflect the verbal intention of the user. (Collins Dictionary, n.d.) Their iconicity lies in the reflection of the structural parameters of the magical action. Runes are graphic signs that are part of the ancient alphabet and are applied to some surface (Cambridge dictionary, n.d, rune). Their iconicity lies in their graphic form, which can reflect certain properties of the magical action. The symbolism of graphic signs lies in the traditionality of the meaning assigned to them in magical discourse.

Verbal magic signs combine the characteristics of iconic and symbolic signs. Their iconicity consists in reproducing the action or its properties at the phonetic, lexical and structural levels. The semantic content is mainly symbolic in nature. Within this category, the following groups can be distinguished: onomatopoeia, phonetic iconicity, visual-figurative signs, phonetic iconicity, incantations, performative verbs, markers of gradation and quantity. It is worth noting that sound and visual signs also have the characteristics of indices, making them the most complex. Onomatopoeia includes verbalizers that imitate the sound accompaniment of a magical action (*whoosh, crackle, zap, crack, blast, thud, pop, puff, swish*). They reflect the speed and suddenness of the magical action (*whoosh, swish, zap, pop, puff*), its intensity or possible result (*thud, zap, blast, crack, crackle, scream*). The symbolism of these verbalizers lies in their plot-related

correlation with the corresponding magical actions. Phonetic iconicity has an associative broader character and is based on the connection between the sound form of the word and the properties of the denoted phenomenon. Verbalizers of this type create sensory representations of the nature of magic: its quietness and softness (*mutter, whisper, flow, shimmer*), loudness and intensity (*burst, vibrate, resonate*). The indexicality of this sound category of verbalizers lies in the reflection of the presence of magic. Visually - figurative signs indexically reflect the active state of magic, a common feature of which are varieties of glow: *ocharine glow, golden spark, "The staff glowed green..."* (Pratchett, 2007c, p.9), *"...staff still radiating random magic..."* (Pratchett, 2007c, p.85), *"...flames, fireballs and magical glows..."* (Pratchett, 2007e, p. 41), etc. This group of signs has a similar symbolic nature to the previous one, but their iconicity is weaker and is based on figurative similarity, where the tokens model the appearance or dynamics of the magical process. Visual iconicity is realized through the use of dynamic verbs (*pulse, spread, flicker, shimmer, flash, glow, spark, tremble*), which represent the direction and consistency of energy; visually marked adjectives (*dim, luminous, golden, pale, shadowy, murky, faint, intense*), which convey the optical characteristics of the magical action, often associated with the dichotomy of light and darkness; participles (*boiling, streaming, eye-aching, gleaming*), which reflect the intensity of the magic.

Iconic spatial structures in magical discourse are represented by linguistic models that reproduce the spatial properties of magical action in the form of a sign. They are implemented through closedness constructions, the center-periphery dichotomy, vertical and directional models, and space-filling structures. Closed constructions represent the variability of representations of the circle in the magical process (*circle of firelight, magical circle, circle of ocharines, ring of fire*) with the iconicity described earlier. It is worth noting that *magical circle* in this case does not indicate a graphic sign, but the spatial position of the magicians during the magical ritual. Linguistic models that implement the center-periphery dichotomy are iconic due to the reflection of a spatial hierarchy with a core (center) and an outer zone (periphery). The center acts as a source or point of concentration of magic (*"...focused, crackling, in the center of the circle"*) (Pratchett, 2007d, p.76), *"... the raw sorcery swirled out of the staff in Coin's hand and into the center of the octogram."* (Pratchett, 2007c, p.173)), the preference indicates the boundaries or sphere of its influence (*"staff still radiating random magic"*) (Pratchett, 2007c, p.85), *"...the fire, driven by the wind, spread out..."* (Pratchett, 2007d, p.61). The movement from the core reflects the spatial spread of force (*"...a raw magic flowing outward..."*) (Pratchett, 2007c, p.74, *"...flower of light which rushed outward..."*) (Pratchett, 2007e, p.135). The iconicity of vertical and directional models lies in the reproduction of the movement of energy in space. Unlike the previous group, they are not associated with the image of a circle. The movement up indicates strength/elevation, while down – either threat or pressure. Such meanings are conveyed using the verbs

'rise' (*carpet/fireball/spell rose*), 'ascend' (*ascended quickly, ascended through*), descend ("The broomstick descended..." (Pratchett, 2007a, p.174), plunge ("...The staff plunged..." (Pratchett, 2007a, p.49), "A huge grimoire plunged..." Pratchett, 2007a, p.138)) and their synonymous forms. Direction models, through their syntactic structure, reflect other types of propagation of a magical phenomenon in space: "It's magical, yes, it moves around..." (Pratchett, 2007e, 93), "It [magical writing] moved around on the page..." (Pratchett, 2007b, p.133) "...the Power flowed stronger..." (Pratchett, 2007d, p.100), etc. In such structures, iconicity is realized through the correspondence between the direction of movement and the nature of the magical action. The iconicity of filling space is realized through linguistic structures that convey the coverage or saturation of the available space with magic. The absence of a trajectory of direction distinguishes them from the previous models. The effect is achieved with the help of the verbs 'fill' ("The Octavo filled the room..." (Pratchett, 2007e, p.106), "Magic fills the universe..." (Pratchett, 2007b, p.141)), 'saturate' ("...saturated with magic..." (Pratchett, 2007f, p.61)), 'leak' ("...spell books leak magic." (Pratchett, 2007d, p.83)), 'seep' ("...magic seeped out..." (Pratchett, 2007d, p.83)). These language models represent space as a container that is filled with or emptied of magic.

Ritual actions combine iconic and symbolic characteristics. Their iconicity lies in the similarity between the form of action and the functioning of the magical action. Ritual iconicity is realized through gestures, movements, spatial organization of the ritual, its cyclicity, and contact. Gestures and movements are represented by the lexemes: *raise/lower/point/swing staff, rise/wave hand, flun a hand/hands back*, and their modified variations, which give emotional colouring to the actions. Body language in such constructions indicates the direction, intensity, and nature of the magical action, representing it through the physical movement of the character. Spatial organization is embodied with the lexemes *draw, create, carve, stand in the center* and realizes iconicity through the arrangement of participants, objects, and symbols in the magical space, reproducing the structure, boundaries, and direction of the magical action. The iconicity of the ritual's cyclical nature consists in reproducing the stability of the magical action, realized through lexemes that indicate the repetition of the utterances of *chant, incantation*. The sequence of ritual actions also has an iconic character, as it reproduces the process of 'birth' of the magical action. Contact is understood as the need for physical proximity of the magic bearer with certain artifacts or between the elements of the ritual as such. Physical contact reflects a magical connection. This includes interactions with magical tools (*touch/grab/clutch/raise/wave the staff, heft/grip/spin the scythe, wave/pull/sit on a broomstick*), and inventory (*try/pick/turn a card, polish/stare at the crystal ball, mix herbs*). The symbolic aspect of ritual actions consists in the plot-based meaning of gestures, objects, symbols and spatial structures. Thus, gestures symbolically represent the concentration or invocation of magical power, control over it, and sharp movements indicate the release and redirection of energy. The

creation of spatial structures symbolizes the formation of a sacred boundary or the separation of the magical zone from the outside world. The physical position of the carrier of magic relative to the structure reflects the degree of control and concentration of the power of magical action. The symbolism of contact consists in reflecting the establishment of a magical connection between the carrier and the tool or inventory, which is associated with their activation and functioning in a magical ritual.

Some of the verbalizers can be attributed to pure symbols, which are determined by the cultural tradition and internal system of the fantasy world of Discworld. These include colours, sacred numbers, magical objects, names, spells, role nominations of magic bearers. The black colour in the space of the novels is mainly associated with Death (*black figure, black cloak, black leaves/tree/sand*) and witches (*black dress/hat/cloak*), in isolation from these images it has an exclusively negative connotation (*black dimensions, black magician/wizard*). The colour *octarine* reflects a direct connection with magic (*octorine flicker/flash/light/glow/corona* etc.). A similar associative series has gold (*golden light/sparks/fire, golden eyes/gaze*), combinations of green, blue and purple shades (*green, purple and octarine cloud, green and purple sparks, blue and purple flames*). It is worth noting that *purple* often has a negative and ominous connotation (*hellish purple glow, "unpleasant purple stones, disappointing purple, painful purple*), symbolically denoting danger. The *number 8* has a sacred meaning in the Discworld: it simultaneously refers to the eighth, magical colour octarine, represents the eight most powerful spells, and is the number of the dark deity Bel-Shamharos. The symbolic meaning of the number reflects the highest level of magical power and danger. Names of magic bearers and the names of individual spells are determined by the plot, so they have the symbolic nature of a sign. The list of magical tools and objects has traditionally fixed meanings in the genre (staff – power, grimoire/magic book – knowledge, crystal ball/cards – knowledge of the future, etc.). In the structure of novels, types of magic denote the corresponding carriers and indicate their social role, forming a system of symbolic associations between the type of magical practice and the status of the character. Thus, symbolic signs form a system of cultural and plot codes through which magic is represented in novels.

Hybrid indexical-symbolic signs include verbalizers that indicate the presence or action of magic and have a fixed plot meaning. These include such physical manifestations as spatial changes, changes in the state of magical tools and objects. The group of verbalizers for indicating spatial changes reflects the reaction of the described space to magic and magical actions. The influence of magic on the world is often conveyed using the nouns *mist, smoke, shadow*, in combination with the verbs *roll, form, come through* and their analogues: “*Sinister gray mists rolled through...*” (Pratchett, 2007c, p.44), “*It’s [mist] coming through the wall!*” (Pratchett, 2007b, p.120), “*Coloured smoke rolled through...*” (Pratchett, 2007c, p. 173). Magic also affects the concentration of air:

“...air was suddenly thick...” (Pratchett, 2007d, p.86). The spread of fog with smoke symbolically recreates the reformation of the world in the space of the novels. Shadows symbolically indicate the presence of the otherworldly or dark. The change in the air recreates the growing tension. The change in the state of magical tools and objects indexically indicates the activation of artifacts. The effect is recreated in the space of the novel in the form of a glow (*octarine glow, runes glowed, octogram shimmered, “...blue light spilled out [the book]..”*) (Pratchett, 2007e, p.7), “...staff glowed green...” (Pratchett, 2007c, p.9), the release of fog, smoke or filling the artefact with them (“...smoke was pouring out of Granny's broomstick...” (Pratchett, 2007f, p.153), “Crystal balls had gone all cloudy.” (Pratchett, 2007e, p.20). The intensity and colour of the glow symbolically determine the type and level of danger of the magical action; the release of smoke indicates overload or malfunction of the artefact.

Main sign type	Additional properties	Representation principle	Relationship with the referent	Examples
Icons	indexicality (presence effect); symbolicity (genre codes)	Similarity of form and content	Modeling magic through similarity (sound, visual, spatial, motorical)	<i>whoosh, crackle, glow, shimme, circle of fire, “rise”, ascend, wave staff</i>
Indexes	iconicity (visual similarity of effects); symbolicity (genre interpretation of effects)	Cause-and-effect or indicative relationship	Magic manifests through consequences or accompanying phenomena	<i>mist rolled through, air thickened, staff glowed,, smoke pouring</i>
Symbols	indexicality (in the plot); iconicity (figurative representation)	Conventional or culturally established connection	The meaning is established by the world system or genre tradition	<i>octarine, staff, grimoire, runes glowed, octogram shimmered</i>

Table 2.4.2.1 Functional-semantic types of MAGIC verbalizers

Therefore, the complexity of the concept of MAGIC makes it possible to conduct its multilevel analysis at the lexical-semantic, morphological, pragmatic and semiotic levels. Within the framework of the lexical-semantic analysis, the main slots of the frame were identified: agent, structural, functional, attributive,

which reflect various aspects of the conceptualization of magic in the space of novels. Morphological analysis showed the dominance of nominative verbalizers, which emphasizes the subject-object nature of the representation of magic in novels. Semiotic analysis allowed the division of verbalizers into ontological and functional-semantic types. As a result, it was established that most magical signs have a hybrid nature and combine signs of different semiotic categories depending on the context of implementation.

CHAPTER 3. THE VERBAL “MAGICAL WORLD” IN THE WORKS OF T.PRATCHETT IN A QUANTITATIVE PERSPECTIVE

3.1. The semantic field of MAGIC in an alternative world

The study of the MAGIC semantic field within the structure of an alternative world is based on the understanding of language as a system of interconnected elements, where the meaning of each unit is determined by its relations with other members of the structure. According to the classical field theory of Jost Trier, the lexical field covers a certain area of the conceptual space, and individual lexemes do not exist in isolation, being integrated parts of a single system that shares a common semantic base. (Pirrelli, 2020, p.357-359) In the context of a fictional world, the meaning of magical terminology is constructed through its relational value, that is, through the position each lexical unit occupies within a specific semantic network. In this framework, meaning emerges from intralinguistic oppositions and relationships between terms. This approach allows us to consider the semantics of the ‘magical’ as a dynamic structure that reflects the complex conceptual organization and specific rules of an alternative reality.

The study of the MAGIC semantic field within the artistic universe of Terry Pratchett is based on the understanding of language as a multidimensional system, where the meaning of each unit is interconnected and determined by its place in the hierarchical structure of the field. According to the onomasiological approach, the field MAGIC demonstrates a multilevel organization, including the core, the zones of the near and far periphery, as well as a specific symbolic and cultural layer. This approach allows us to consider the nominations of the magical as a systemically ordered structure, in which each element performs a certain functional and semantic role. Nuclear units represent basic magical concepts and ensure the categorical integrity of the field. The function of peripheral elements is to specify or modify the meanings of nuclear units by introducing additional semantic, pragmatic and cultural layers. The symbolic-cultural layer represents magic as a carrier of worldview models, ideological guidelines and cultural codes that are formed within the novels.

The key lexeme of the semantic field’s core is *magic*, which performs the function of a universal marker of the corresponding phenomenon and serves as the categorical basis of the entire system of meanings. The core also includes verbalizers that represent magic as a socially organized activity. These include the nominations of the carriers of magic (*wizard, witch, sorcerer*) and the unit of action *spell*. Within the novels, the designations of magic users are not isolated

lexical units but elements of an oppositional structure in which the semantic specificity of each lexeme is constructed through a system of contrasts and relationships with other terms. The magic of wizards and witches is presented in the dichotomy 'academic', regulated mastery against 'intuitive' and empirical. The lexeme *sorcerer* represents a magic bearer, whose status is uncertain and unstable. Representatives of such a category are distinguished by individually strong magical abilities and the ability to function outside the norms of established magical structures. Thus, the meaning of each bearer's nominator is determined by internal semantic features and through a system of semantic oppositions, differentiations in the middle of the field. The lexeme *spell* acts as a structural element of the functioning of the magical system, which represents the phenomenon itself as a discrete, formalized and repetitive action, which emphasizes the procedural nature of the magical system.

The near periphery is formed by lexemes that detail magical processes and specify the mechanisms of magic implementation in the Terry Pratchett's novels. They structure the semantic field in two interconnected directions, reflecting the material-instrumental and procedural-ritual dimensions of magical practices. This level also includes specialized designations of magic bearers, in particular *enchanter*, *fortune teller*, *warlock*. These lexemes represent highly specialized forms of magical activity that are not part of the core of the concept, but expand its social and functional structure. In this part of the field, a transition is made from nuclear categorical ideas about magic to its procedural implementation (specific means and scenarios of its functioning). Such units form an intermediate layer between the stable core and the more variable far periphery, ensuring the systemic coherence of the field and its internal hierarchical organization.

The procedural-ritual dimension is represented by the verbalizers *ritual*, *circle*, *summon*, *chant*, *invoke*, *draw*, *curse*. With the help of these lexemes, magic is actualized as a structured process, localized in time and space. Ritual actions appear as formalized scenarios of interaction with magic, within which each stage has a clearly defined function and determines the result of the magical action. Verbal forms emphasize the procedural nature of magic, presenting it as an action that requires verbal and bodily-ritual implementation.

The subject-instrumental level is represented by tokens denoting magical tools and inventory (*staff*, *broom*, *scythe*, *grimoire*, *pentagram*, *rune*, *crystal ball*, *charm*). These units function as material markers of magical practice and carriers of specialized knowledge. The lexeme *staff* requires special attention, which in the space of novels acquires the status of a key unit of the near periphery. In a number of contexts, it goes beyond the traditional interpretation of the tool and demonstrates the ability to agentivize, when the artifact begins to perform the functions of an active participant in the action. This verbalizer demonstrates a

shift in semantic role from tool to subject of action, which emphasizes the specific dynamics of the boundaries between the objective and the agent within the novels.

The far periphery of the semantic field encompasses the mediated verbalizers of magical presence, which include sound, visual, magical creatures and animated entities, spatially dynamic and bodily-perceptual verbalizers. At this level, magic is conceptually presented as a phenomenon that manifests itself through the sensory experience of characters and the peculiarities of the spatial organization of an alternative reality. Such units form the atmospheric and figurative layer of the semantic field, ensuring the materialization of the magical in the space of novels.

Sound verbalizers (*whoosh, crackle, zap, etc.*) create an acoustic dimension of magic and imitate its dynamic, energetic character. The phonetic expressiveness and ontopoeia of these units form the effect of the direct presence of the magical action, actualizing associations with an explosion, discharge or sudden movement of energy. Functionally, sound verbalizers are also involved in creating emotional tension and enhancing the perceptual credibility of the magical action. Visual verbalizers (*glow, spark, shimmer, etc.*) represent magic through light and colour effects. In this way, the idea of magic as visible energy capable of radiation, flickering or pulsation is formed. Such tokens actualize the image of magic as an unstable and changeable substance that is in constant motion and transformation. Also included in the far periphery are magical creatures and animated entities that act as carriers or products of magical influence. They do not denote magic directly, but indexically indicate its presence through the consequences of its action in the artistic world.

Spatially dynamic verbalizers include *mist, smoke, shadow, light*, which model the interaction of magic with the space of the artistic world. Through these images, magic acquires physical density and spatial extension, spreading, enveloping or deforming the surrounding reality. Particularly indicative are the images of fog, smoke and shadow, which emphasize the uncertainty, instability and concealment of magical influence.

A separate segment is made up of bodily-perceptive verbalizers such as *shiver, tingle, freeze*, which represent magic through the bodily experience of the characters. With the help of these units, magical influence appears as a physically tangible phenomenon, which manifests itself through a change in temperature, tactile or kinetic sensations. This allows us to transfer the conceptualization of magic from the abstract level to the sphere of direct bodily experience.

The symbolic-cultural level and colour nomination form the upper segment of the far periphery, which comprehends magical phenomena as culturally encoded meanings and systems of symbolic interpretation. At this level, magic appears as an element of the worldview model of Terry Pratchett's artistic

universe. The meanings in this category are constructed through axiological oppositions and ideas about the boundaries of the real and the unreal.

A special place in the structure of this level is occupied by colour verbalizers, which perform the function of specific encoding of magical power and its qualitative characteristics. The central unit is *octarine*. This colour functions as a kind of indicator of extraordinary perceptual reality, which goes beyond the usual spectrum of perception, and thus is opposed to everyday optics as an imaginary colour. In this sense, it performs a diagnostic function, enabling the distinction between magically saturated and non-magical spaces, while also indicating the degree to which reality is involved in the magical dimension. Other colour nominations form an additional system of symbolic coordinates, within which magic is encoded through axiological and emotional-evaluative meanings. Taken together, colour verbalizers form a symbolic system that describes magic and structures its perception as a cultural phenomenon. Thus, magic appears as an element of a worldview picture organized through a system of associations and value oppositions.

In addition to colours, the symbolic-cultural level encompasses mythological and archetypal models, axiological characteristics (sacred, dangerous, forbidden), as well as conceptual ideas about magic as power, knowledge, or a system of laws. Additionally, it is implemented through interpretative models formed on the basis of intertextual and cultural associations, within which magic correlates with traditional mythologemes of power, knowledge, and supernatural influence. Taken together, these elements form a culturally determined way of understanding magic, in which it appears as a component of the worldview system of an alternative artistic world.

In such a structure, the semantic field functions as a multi-level system of gradual concretization: from the abstract conceptualization of magic to its practical implementation and sensory perception. From a semiotic point of view, units of different levels can be interpreted as iconic, indexical and symbolic signs reflecting different ways of representing magic: through similarity, direct physical manifestations or mediated culturally conditioned signs of its presence. Thus, the semantic organization of the field correlates with its semiotic structure, forming a holistic model of verbalization of the MAGIC concept in artistic discourse.

An important feature of the semantic field of the concept of MAGIC is its dependence on the “physics” of the artistic universe, that is, the internal laws and rules of functioning of an alternative reality. Within the framework of such an approach, the meaning of lexical units is not fixed by a dictionary parameter, but is instead determined by their role and behavior in the world system, since the semantic meaning directly correlates with the narrative logic and magical conditions of existence. As a result, verbalizers demonstrate a high degree of contextual variability. A prime example is the lexeme *The Luggage*, which in the standard language system belongs to the semantic field ‘furniture’. However, within the artistic world of Terry Pratchett, a semantic transformation occurs:

through the magical context and narrative function, the chest acquires the features of a living, autonomous and sometimes aggressive subject. As a result, the object is interpreted as a living being with predatory features. This case demonstrates the fundamental flexibility of the semantic organization of the field, where the meaning of tokens is determined by the context and actively reformatted by it. As a result, the semantic field of magic appears as a dynamic system in which the boundaries between the object, the being and the action are conditional and depend on the internal logic of the artistic world.

3.2. Quantitative stylistic analysis of verbalizers of the concept of MAGIC

Quantitative analysis of verbalizers of the MAGIC concept in the artistic universe of Terry Pratchett allows us to identify patterns in the distribution of linguistic means by levels of organization of the semantic field, as well as to determine their stylistic functions in the formation of the image of magical reality. The quantitative distribution of verbalizers of the semantic field, calculated using the previously indicated formula (p. 10), demonstrates the uneven organization of the semantic field of the concept MAGIC. The core plays a dominant role (67%), which indicates a high concentration of direct nominations of magic in the space of novels and indicates the predominant implementation of the concept through explicit linguistic designation. The frequency advantage of the lexemes *magic*, *wizard*, *witch*, *spell* forms a stable conceptual center that ensures the integrity and recognizability of the magical space. The high percentage of the core indicates the depiction of magic as a basic category of organization of alternative reality in Terry Pratchett's novels. The repetition of core lexemes creates the effect of constant actualization of the concept, ensuring the normative status of this element in the fantasy world. This feature is indicative of Pratchett's universe, where magic is integrated into the everyday structure of reality and often functions as an ordinary social and cultural mechanism.

The near periphery is 8%, which is the lowest indicator among all levels. This indicates that the instrumental-ritual and specialized aspects of magic are not the main way of its representation in the texts. Lexemes such as *staff*, *circle*, *ritual*, *chant*, *enchanter*, *fortune teller*, *warloc* perform mainly a clarifying and functional-differentiating role. Their lower frequency can be explained by the fact that Pratchett less often concentrates on a detailed description of the mechanics of magical processes, instead focusing on the very presence of magic and its impact on the social and cognitive organization of the world. At the same time, the dominance of the lexemes *staff*, *circle* within this level indicates a greater plot importance of magical tools and spatial structures. Thus, the near periphery performs an auxiliary function, specifying individual aspects of magical practice without forming a central semantic load. The far periphery is 14%, which indicates a noticeable role of sensory and figurative representation of magic. Visual, sound, spatial and bodily markers (*zip*, *crackle*, *sizzle*, *glow*, *spark*, *shimmer*, *mist*, *shadow*, *fog*, *shiver*, *pulse*, *tingle*) provide the effect of

materializing magical phenomena, making them physically tangible within the framework of artistic reality. At the same time, the lower frequency of this group compared to the core demonstrates that figurative representation does not replace the direct naming of the concept, but functions as a mechanism for its stylistic and perceptual expansion. The quantitative indicators of the far periphery also indicate that sensory imagery in Pratchett's novels is selective and is used mainly to enhance individual scenes or episodes.

The symbolic-cultural level is 11%, which is a relatively high indicator for a group of units with a high degree of abstractness and semantic density. This indicates the important role of cultural symbolization in the formation of the concept of magic. Lexemes such as *octarine*, *black*, *purple*, *golden* implement rather an interpretative function, since they name individual phenomena and form a system of value, mythological and worldview coordinates of the artistic world. The relatively high indicator of this level indicates that the functions of magic are not limited to the plot organization of the work, but also include cultural coding – modelling of ideas about power, knowledge, order and the boundaries of reality.

The correlation between the semantic field levels indicates a multi-layered organization of the concept of MAGIC, in which the core provides conceptual stability, the near periphery – functional detailing, the far periphery – sensory and figurative representation, and the symbolic-cultural level – interpretative comprehension of magical reality. Quantitative analysis demonstrates that all levels interact and form a holistic system of verbalization of magic in Terry Pratchett's artistic discourse.

Semantic field level	Frequency ratio of elements of the semantic field, %	Lexeme types and the amount of tokens
Core	67	magic - 563, wizard - 866, witch - 268, sorcerer - 90, spell - 193
Near periphery	8	staff - 126, grimoire - 14, ritual - 4, circle - 85, chant - 9, enchanter - 6, fortune teller - 3, warlock - 1
Far periphery	14	zip, crackle, sizzle - 38; glow, spark, shimmer - 179; mist, shadow, fog - 150; shiver, pulse, tingle - 39

Symbolic-cultural	11	octarine, black, purple, golden - 333
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Table 3.2.1 Quantitative distribution of verbalizers of the semantic field.

The Type-Token Ratio (TTR) indicators help to assess the level of lexical variability (Sketch Engine, n.d.) of verbalizers of the MAGIC concept through the ratio of the number of unique tokens (types) to the total number of word usages (tokens), the formula is indicated on p. 10. This indicator allows to identify the degree of concentration or distribution of verbalizers within the studied semantic field. The obtained TTR indicators demonstrate different degrees of variability within the levels of the semantic field: TTR core = 0.0025, TTR periphery = 0.031, TTR symbols = 0.012. A low TTR indicator within the core is interpreted as an indicator of the conceptual density of the core. The dominance of a limited set of basic nominations and their high frequency indicate the stability of the core within the semantic field. Thus, low TTR in the core acts as a marker of the structural fixation of the concept, which ensures its cognitive recognizability and semantic stability in the text.

The peripheral level is characterized by greater variability of lexemes, which indicates the diversity of perceptual and situational verbalizers of magic. Variability is also due to the implementation of instrumental-procedural, ritual, sensory aspects of magic. At this level, verbalizers implement instrumental-procedural ones. In comparison, the symbolic-cultural level has a lower TTR indicator, which indicates a limited set of culturally significant units and their high recurrence in the corpus. The recurrence of these units indicates their high semiotic load and role in fixing the cultural interpretation of magic as a phenomenon.

In conclusion, the semantic field of MAGIC in Terry Pratchett's novels is organized as a hierarchical and multi-layered system structured around a stable core and expanding peripheral zones. The core provides conceptual stability through frequent and central lexemes, while the near and far peripheries specify procedural, sensory, and perceptual dimensions of magical reality. The symbolic-cultural level adds interpretative depth by encoding ideological and mythological meanings. Quantitative analysis confirms this structure, showing a dominant core with low lexical variability and progressively higher variability toward the periphery, as reflected in the TTR results. Overall, the findings demonstrate that the concept of MAGIC is dynamically constructed through the interaction of linguistic, functional, and cultural factors within the fictional discourse.

CONCLUSIONS

In conclusion, the aim of this study – to investigate the linguistic means of verbalization of the concept of MAGIC in Terry Pratchett’s novels at lexical-semantic, morphological, pragmatic, and semiotic levels – has been achieved through a systematic multi-level analysis of its verbal realization. The lexical-semantic level revealed that verbalizers of MAGIC are organized into a hierarchical semantic field with a stable core and expanding peripheral zones. Core lexemes ensure conceptual stability through frequent nominative designations of magic, its agents, and basic actions, while peripheral verbalizers extend the conceptual field by representing procedural, sensory, and culturally marked dimensions of magical reality.

At the morphological level, the analysis demonstrated the dominance of nominative forms, which highlights the objectified and lexically fixed nature of magical representation in the texts. This tendency supports the perception of magic as a clearly named and structurally organized phenomenon within the fictional world.

From a pragmatic perspective, verbalizers perform multiple functions, including the creation of atmosphere, the regulation of evaluative meaning, and the construction of magic as a socially and culturally significant phenomenon. They also contribute to shaping readers’ perception of magic as dangerous, sacred, controlled, or emotionally charged depending on context.

The semiotic analysis showed that MAGIC verbalizers function mostly as hybrid signs combining iconic, indexical, and symbolic features. Their meaning is context-dependent and shaped by narrative conditions, allowing magical phenomena to be represented through material effects, sensory impressions, and culturally encoded symbols.

Quantitative results further confirmed the hierarchical organization of the semantic field, demonstrating a concentration of core verbalizers alongside increasing lexical variability toward the periphery. This distribution reflects the balance between conceptual stability and expressive expansion in the representation of magic.

Overall, the MAGIC verbalization in Terry Pratchett’s novels constitutes a complex and multifunctional linguistic system in which lexical, grammatical, pragmatic, and semiotic mechanisms interact to construct a coherent yet dynamically expanding conceptual domain.

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