

LANGUAGE, CULTURE, COMMUNICATION

FLORONYM *МАК* / *POPPY* IN THE NATIONAL WORLD CONCEPTION
OF UKRAINIAN AND ENGLISH SPEAKERS**Antonina Cherniavska**Postgraduate Student, Drohobych Ivan Franko State Pedagogical University, Ukraine
e-mail: chernyavskatonya@gmail.com, orcid.org/0000-0001-7625-6588**Summary**

The article is an attempt to study the semantics of floronyms *мак* / *poppy* in the Ukrainian and English languages. It focuses on the study of the inner form of idioms and paroemias that have the analysed component-flower as a part of their structure. Universal characteristics of the semantics of the given floronyms have been researched. Specific national features of the semantics of the analysed floronyms are singled out for both languages under research. The concepts that are phraseologically actualized in the Ukrainian and English languages due to the semantic components of floronyms *мак* / *poppy* have been deduced. Metaphoric meanings of the floronyms under analysis that serve as constituents in idiomatic units and paroemias of the contrasted languages have been scrutinized. Cultural significance of the flowers *poppy* / *мак* has been revealed for both linguocultures. Symbolical meanings of the analysed floronyms have been examined in the Ukrainian and English linguocultures.

Keywords: phraseologism, floronym *poppy* / *мак*, symbolical meaning, semantics, idiom, paroemia.

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1. Introduction

On the contemporary stage of analysing phraseological units (PhUs) the research aimed at revealing manifestations of anthropocentrism becomes of great value. Anthropocentrism is viewed as a specific feature of the lingual world view. The issue of the common consciousness reflection, the view of the world and mentality of people, national-cultural components as well as universal values encoded in the semantics of the units belonging to lexical and phraseological lingual strata are widely discussed in linguistics. Dictionary register units, their system relationships, connections with extra-lingual actuality become the chief material of research.

The meaning of a phraseologism as a compound, integral nomination is created by means of a metaphoric or metonymic reinterpretation of the constituent word-components. This ensures the figurative and expressive character of the unit's semantics at the same time it reflects the generalized denotation of a certain phenomenon in reality (*Soshko, 2012: 389*).

The analysis of the semantics of the floronyms *мак* / *poppy* in the English and Ukrainian languages is a part of the research of the floronyms' semantics on the basis of idioms and

paroemias. The attempt to analyse the semantics of floral names in not closely-related languages is to give an opportunity to reveal common and divergent components of the floronyms' meaning as well as make certain conclusions as to the lingual objectivation of different aspects of the common consciousness of the Ukrainian and English speakers.

2. Phraseological verbalization of the floronym *мак*

Applying to dictionaries of symbols, the following meaning of the *poppy* flower has been found: "it is a symbol of Great Mother, Mother-Virgin, and night. *Poppy* is dedicated to all lunar and nocturnal deities, it symbolizes fertility, oblivion, idleness. In Greek and Roman traditions *poppy* denoted the period of sleep and death of the floral life, it was the emblem of Demeter (Ceres), Persephone, Venus, Hypnos, Morpheus, and in China *poppy* symbolized retirement, recreation, beauty, success; though, being the source of opium it serves as a symbol of dissipation and evil. In Christianity the flower of *poppy* is associated with sleep, ignorance, indifference. The blood-red *poppy* embodies Christ's suffering and the sleep of death" (Cooper, 1995:195). "From olden times the *poppy* flower occupied its place in Ukrainian amulets as it is believed to own the magical power and ability to protect against the evil. The same power has an embroidered image of the *poppy* on a shirt; it is a female symbol of purity, virginity, maiden beauty" (Kotsur, 2015:116).

Comparing dictionary definitions of the floronyms under investigation, in "Dictionary of Ukrainian Language" it is possible come across the following definition of the *poppy*: "Трав'яниста рослина з довгим стеблом і великими квітками, що дає кулястий плід, наповнений дрібним насінням; вирощується як лікарська та олійна культура, а також як декоративна рослина. Квітка цієї рослини" (Bilodid, 1970-1980); and "Oxford Advanced Learner's Dictionary" provides the following explanation to the meaning of the floronym *poppy*: "a wild or cultivated plant with large, often bright red, flowers, whitish juice and small black seeds. Opium is obtained from one type of poppy" (Crowther, 1995:896). Thus, the common components of the meaning of the analysed floronyms are "large flowers" and "small seeds".

The English floronym *poppy* originates from Old English *popæg*, and initially from Latin *papāver* (ME *popi* < OE *popæg* < L *papaver*) (Collins). A *poppy* flower is associated with a battlefield and the perished at war at least since the times of Waterloo. The Ukrainian name of the flower *мак* has the following etymology: *мак* (botanical – further bt. «Papaver L.»), – Old East Slavic *макъ*, < Old Slavonic *Макъ*; < Proto-Slavic *Макъ*; < Indo-European **mak-* "leather, pellicle, leather purse"; derivative lexemes from the floronym *мак* are: [маковець] (bt.) "poppy", [маковинець] "wild poppy", [мачки] "poppy flowers wreath", [мачок] (bt.) "field poppy, Papaver rhoeas L.; Glaucium Adans.", макові / макувати (bt.) «Papaveraceae», макувати «Papaver L.» (Melnychuk, 1989:364).

"Dictionary of Epithets of the Ukrainian Language" contains the following adjectival attributes most widely used with the floronym *мак*: багрянний, багряно-ніжний, білий, буїноцвітний, веселий, жовтий, зелений, зеленостеблій, молодий, ніжний, рожевий, сновійний, червоний, червоно-жовтий; and an original epithet: новонароджений (Вуbuk, 1998:192). The vast majority of these attributes denote different shades of colour of a *poppy* flower.

A perspective instrument for the interpretation of the interaction between a language and culture is considered to be a psycholinguistic experiment, which can be opportunely named a linguoculturological one, as with its help it is possible to identify linguoculturological information encoded in association fields, determine relevant features of the mentality

of a certain linguosociety, ascertain changes in the lingual consciousness of its representatives etc. That is why (free) associative experiment is regarded to be an efficient method, on the ground of which it is possible to reveal the accumulated associations of the speakers as a result of their previous experience (Mizin, 2009:123). “Dictionary of Associative Adjectives of Nouns in Ukrainian” created by N. Butenko reflects the result of the psycholinguistic experiment conducted among the students in Lviv at the beginning of the 80s. So, the associative unit *мак* (*роппу*) in this dictionary is attributed according to such characteristics: colour (*червоний* 200 reactions-attributes out of 582 total, *багряний* 8, *рожевий* 4), being in bloom (*зів'ялий* 21, *розквітлий* 19, *нерозквітлий* 3, *сухий* 6, *висушений* 4, *зірваний* 4, *вирощений* 3, *молодий* 3, *відцвілий* 2, *опалий* 1, *рясний* 1), the character of the plant (*польовий* 65, *дикий* 17, *городній* 9, *декоративний* 7, *стеновий* 2), size (*високий* 8), smell (*п'яний* 2, *терпкий* 2) (Butenko, 1989:153). The rest of the attributes are not taken into consideration, as they describe poppy seeds.

The derivative colour names from the analysed florum are *роппу* (reddish-orange) (*Collilns*) [Collins], *роппу-colour* (the colour of a red poppy), *роппу-red* (coral colour, brightly orange colour) and *маковий* (*colloquial* the colour of the red poppy flower) (Balla, 1996:144). The florum under research can be considered a standard of the red colour.

As a result of observation of the plant blooming, there appeared such sayings as: *Коли цвіте біб, то трудно на хліб, а як мак, то не так* (Franko, VI, 2006:69); *Як цвіте біб, найгірше за хліб; як цвіте мак, то вже ни так* (Franko, V3, 2006:497); *Коли у червні біб зацвіте, то найбільший голод буває, а коли мак, то не так* (Myshanych, 1984:73), and the following paroemias depreciate the value of *роппу* as an agricultural crop: *Не вродив мак, пробудем и так* (Nomys, 1993:263); *Не вродив мак, перебудемо й так; Не родив сім літ мак, то жили і так* (Paziak, 1989:111); *Сім год /рік /літ мак /біб не родив, та голоду не було /та без того маку з голоду не вмiрали / та живі були; Не родив мак сім літ, не було голоду; не уродить и восьме, не буде голоду* (Nomys, 1993:263); *Не вдалось, то й хай: сім років мак не родив і голоду не було!* (Вахтut, 1963:194); *Казав мак: «Що ти за жито, що рік не вродило та й голоду наробило?! А я не родив сім літ, а голоду ніт!»* (Myshanych, 1984:82). The saying *Сіяв гречку, а уродив мак, нехай буде так* (Paziak, 1989:109) verbalizes the idea of the rational perception of the reality, namely as it is. The paroemia *Аби цвіт, а маку й ніт* (Nomys, 1993:129), according to M. Nomys, renders the concept of “misfortune / disaster”. The florum *мак* is used in a denotative meaning in these paroemias.

It should be noted that attributes *червоний* / *red* are used in combination with analysed florum as a part of similes and are the dominant of the semantics of the florum *мак* / *роппу*, e.g.: *(as) red as a poppy* (Barantsev, 2006:813); *червона як мак* (Matsiuk, 2013:245); *червоний як маків цвіт* (Dubenko, 2004:403); *почервоніти як мак* (Dubenko, 2004:403); *Почервонів як мак* (Yurchenko, 1993:87); *Почервоніє, як мак* (Nomys, 1993:390); *Як маків цвіт* (Udovychenko, 1968:405) in the meaning “to blush as a poppy flower”. Thus, the semes “flush, shame” are the components of the florum *мак* / *роппу* semantics. The florum *мак* is poly-symbolic and one of the meanings of the symbol is connected with the red colour of the *роппу* flower (Levchenko, 2005:198).

It is said that a handsome young man *розцвів як мак* (has bloomed like a poppy – our explanation A.Ch.) (Matsiuk, 2013:238). It means “to be in full flourish of physical and spiritual / inner strength”; the semes “health, bloom, flowering” are the constituents of the florum *мак* semantics. A comparative PhU *як мак цвіте (процвітає, розцвітає і т.ін.)* (Udovychenko, 1968:406) is used with reference to a person in the meaning “good-looking, beautiful, healthy”. T. Shevchenko used this comparison with the florum *мак*: *На*

розпутті кобзар сидить Та на кобзі грає; Кругом хлопці та дівчата – Як мак процвітає (Vashchenko, 1964:389). In the saying *Військо іде, як мак цвіте* (Paziak, 1991:269) the Ukrainian national host is compared to the blooming of the *poppy* flower. It gives the meaning of the floronym *мак* the connotation of “strength, health, beauty”.

There exists a rage of idioms and paroemias with the analysed floronym that have core components “like a poppy flower (in the garden)”, which characterize the beauty and youth of the Ukrainian womenfolk: *як маків цвіт* (Matsiuk, 2013:240); *Дівчина як маків ц[в]віт* (Franko, VI, 2006:802); *Жінка як маків цвіт* (Franko, V2, 2006:170); *Красна дівка в хороводі, як маків цвіт на городі* (Paziak, 1990:37); *Дівки в хороводі, наче маків цвіт на городі* (Paziak, 1990:33). It is said that a young and pretty girl is “as beautiful as red poppies”: *як маки червоні* (Matsiuk, 2013:312); *Гарна як мак городній* (Yurchenko, 1993:87); *Як мак у полі* (Bahmut, 1963:567). The Ukrainian folk use a simile *гарне як маків цвіт* (Matsiuk, 2013:334) about beautiful children. A personified direct address with the analysed floronym is traced in the poetical speech of T. Shevchenko: *Рости, рости, моя пташко, Мій маковий цвіте* (Vashchenko, 1964:390). Thus, the seme “beauty” is a semantic dominant of the floronym *мак* in the Ukrainian language. Though, there are such sayings with the floronym *мак* in the Ukrainian corpus of paroemias which underscore the short duration of beauty: *Дівочий вік – як маків цвіт* (Paziak, 1990:33). *Ой сьвітку мій сьвітку, як маковий цьвітку!* (Franko, 2006:97) – according to I. Franko, a girl may say about her young age in such a way. The floronym under research contains the semes “transience”, “blossoming”, “short age of youth”. PhUs, that single out multitude, *як макового цвіту* (Uzhchenko, 1988:246); *як макового цвіту на городі* (Uzhchenko, 1998:63) mean “a great number” and the analysed floronym contains the seme of plurality.

The following paroemias verbalize the common conception of human age / life / the world in general, which are beautiful: *Де мир і совім – там життя, як маків цвіт* (Paziak, 1990:155), though fleeting: *Сей світ, як маків цвіт: день цвіте, а вночі опаде; Цей світ, як маків цвіт: сььогодні цвіте, а завтра і пропаде* (Paziak, 1991:199); *Сей с[в]віт як маковий ц[в]віт* (Franko, V3, 2006:101); *Цей світ, як маків цвіт, день цвіте, а вночі опаде* (Dubenko, 2004:119). The chief idea of the paroemias is that “this world is like a poppy flower that blooms but a single day and is fallen down in the night”. The paroemias embody the opposition “life – death”, and the components of the analysed floronym semantics constitute a part of this opposition.

In the Soviet period there existed paroemias *Наша країна, як мак, цвіте – зі славою завжди іде* (Myshanych, 1984:371) and *Колись на селі були пісні сумні, а тепер на радянській землі цвітуть, як мак навесні* (Myshanych, 1984:389). They were aimed at glorifying the period of that time as well as serving as a part of ideology. The floronym under research could be associated with flourishing and glory of the country and jolly songs. At the same time the semantic component of the floronym *мак* served a basis for the phraseological objectivation of the binary opposition “jolly – sad.”

3. Semantics of the derivative floronym *маківка*

In the Ukrainian corpus of paroemias there exist folk similes with the derivative lexeme *маківка*, which means “квітка маку (poppy flower)” (Bilodid, 1970–1980): *як маківка* (Matsiuk, 2013:312); *гарна як маківка* (Matsiuk, 2013:237); *Гарна дівка, як маківка* (Nomys, 1993:378), the letter comparison is used to describe a pretty girl, and the following PhU is used with reference to nice children – *як маківки / діти як маківочки* (Matsiuk, 2013:334);

диточки як маківочки (“little children are like poppy flowers”, where the derivative lexeme is formed with the help of a diminutive suffix *-очк-*) (Matsiuk, 2013:127). The following paroemia verbalizes a man’s complaint about his wife behind her back: *Чужі жінки як маківки, моя як опуда* (Paziak, 1990:98); *Чужі жінки – як маківки, а моя – як опудало* (Other men’s wives are like poppy flowers, but mine is like a scarecrow – A.Ch.) (Myshanych, 1984:183). Accordingly, the seme “beauty” is a dominant constituent in the semantics of the lexeme *маківка*, besides it serves as a basis for the phraseological objectivation of the binary opposition “beauty – ugliness”. The PhU *Цвіте, як маківка* (Nomys, 1993:378) has the semes “blooming / flourishing”. In Shevchenko’s language we can find figurative comparisons with the derivative *маківка*: *Як маківка на городі, Ганна розцвітала* (Vashchenko, 1964:390); *Свої воли, свої вози, А між парубками, Як маківка меж квітками, Цвіте, розцвітає* (Vashchenko, 1964:390). Thus, a semantic component “youth” is added to the inherent semes “blooming / flourishing”. The saying *У засватаної дівки женихів, як маківки* (Paziak, 1990:76) contains the floronym *маківка* in the sense of singularity, and PhU *по маківку* (Uzhchenko, 1998:38) has the meaning «a lot of». The folk uses a comparison *як маківка* (Matsiuk, 2013:246) about the blush in one’s face. So, the derivative floronym *маківка* can contain the semes “blush / shame” and have the connotation of singularity and plurality.

A respectful attitude to a mother is engraved in the Ukrainian common consciousness, which has found its reflection in such anaphoric paroemias as: *Нема цвіту кращого від маківочки, нема роду милішого від матіночки; Нема в світі цвіту цвітнішого, як маківочка, нема і роду ріднішого, як матіночка; Нема в світі цвіту милішого маківочки, нема ж і роду ріднішого матіночки; Нема цвіту, нема цвіту понад маківку, нема роду, нема роду понад матінку* (Paziak, 1990:110); *Нема у світі цвіту цвітійшого над маківочки: нема ж і роду ріднійшого над матіночки* (Nomys, 1993:415) (There is no better flower than a poppy, there is no kin closer than a mother – A.Ch.). The association of a mother with a flower and an affectionate diminutive form of the lexemes *маківочка / матіночка* verbalize the loving attitude to mother. The comparative degree of the adjectives “гарний, милий, цвітний” in the mentioned paroemias testifies to the fact of the higher value of the poppy flower among other flowers for the Ukrainians.

The associations of the floronym *мак* with youth and inexperience are realized in the phraseologism *це мак [ростє (цвіте, сходить і т.ін.)] у голові у кого* (poppy is still growing in one’s head – A.Ch.) (Bilonozhenko, and others 1993:460). This PhU has as well the meaning that someone is unwise / irrational. According to I. Franko, people say about a clever youngster pejoratively or gently: *Головка як маківка* (Franko, VI, 2006:567); about a handsome man who is mentally defective: *Головка як маківка, а розуму дасть Біз* (Franko, VI, 2006:567); about a proud, pompous man, who holds up his head but is devoid of wit: *Головка як маківка, а розуму й за макове зерно нема* (Paziak, 1990:228), *Голова, як маковка, а в неї розуму, як наклано* (Nomys, 1993:270); about a good-looking, witty and jocular person: *Головка як маківка, а розуму як нас-но* (invective) (Franko, VI, 2006:568). The latter saying has a pejorative connotation. The binary opposition “wit – stupidity” is realized in all these paroemias, besides the dominant seme “beauty” serves as a basis for the opposition “beauty – wit”, consequently, the gradual cause and effect connection “beauty → pride → vanity → stupidity» is actualized.

When someone is smiling foolishly, people say: *Посміхається як Марина в маці* (Yurchenko, 1993:88). The case of a figurative synecdochic depiction is traced here, i.e. a proper name is used in place of a common one, a part instead of the whole. The boundaries of the proper name are diluted, reconsidered and it approximates to a common noun within the

given phraseologism (*Uzhchenko, 1988:22-23*). The symbolism of the floronym *мак* is neutralized in the designated phraseological sample.

The idea that a human life is a valuable thing and it should not be disregarded is actualized in the proverb *Головка не маківка, втреш тай не приставиш* (*Franko, VI, 2006:568*). The analysed floronym is used in a direct meaning. PhU *по маківку* (*Bilonozhenko, and others 1993:461*) means that a person is busy to a great degree with something, engaged in or has a lot of things to attend to, troubled, preoccupied etc. The floronym *маківка* is associated with a head in the Ukrainian linguoculture.

Sayings *Вліз як паршивий в мак* (*Yurchenko, 1993:110*); *Вскочив у мак* (*Номус, 1993:344*); *Розгулявсь, наче голій по маку* (*Номус, 1993:613*) verbalize the concept of inappropriateness, people say so when someone does something awkwardly or inopportunely. Phraseologisms *Вискочив, як козак з маку* (*Franko, VI, 2006:267*); *Вихопив ся, як козак з маку* (*Franko, V2, 2006:370*); *віскочити як гóлий (коза́к, Кузьма́) з ма́ку*; *вискочити (вискунутися) як козак (голий) з маку* (*Uzhchenko, 1998:79*) have a somewhat pejorative connotation and mean “to say sth inappropriately or do sth untimely”. The floronym *мак* is a variable element in these PhUs: *Вискочив (вихопився, вирвавсь), як Пилип з конопель* (*Вахмут, 1963:534*); *як (мов, ніби / т. ін.) Марко з пасльону* (*Bilonozhenko, and others 1993:464*). The saying *Отак: той у пину, той у мак* (*Paziak, 1989:111*) also verbalizes the concept of *untimeliness, inconsistency*. Floronym *мак* loses a considerable part of its symbolical content, since it is used in a denotative meaning in these contexts, at the same time it contains a locative characteristic.

PhUs *Сідати маком* (*Oliinyk, 1991:156*); *Сікти маком* (*Uzhchenko, 1998:104*); *Маком сів* (*Номус, 1993:119*) have the meaning “to be in great difficulties, to get into a fix” and “to suffer defeat, to fail”, that give a pejorative connotation to the floronym under analysis in the Ukrainian language.

The saying *Щоб твоя могила диким маком поросла!* (*Paziak, 1991:336*); *Щоб твоя могила диким маком заросла!* (May your grave cover in wild poppies – A.Ch.) (*Вахмут, 1963:735*) was used as an evil wish, curse, and spell in the Ukrainian naive world view. The concept *oblivion* is verbalized in this saying, and the floronym *дикий мак* is associated with death. “Poppy is a symbol of the infinity of the starlit world; the Sun, the Aurora; sleep and death; fertility, appeasing; a transient life; a beautiful girl; innocent blood that was shed (in Christianity); a safety amulet against the evil” (*Kotsur, 2015:475*).

4. Symbolical meaning of the floronym *poppy / мак*

The situation is by far different with English phraseologisms, as they represent the cultures of different, territorially remote folks that are amalgamated due to the language. Under these circumstances, lexical and grammatical transformations that reflect the lingual specificity of a certain variant of the English language are inevitable as well as historical and cultural peculiarities of the folk that uses a certain part of PhUs (*Kotsiuba, 2006:48-49*). The English idiom, which originated in Australia, *tall poppy AustrE* (*Longman, 2003:1377*) denotes a prosperous or famous man of influence who demonstrates the power by his behaviour. A colloquial pejorative expression that reflects resentment (*Apresyan, 2001:27*) *tall poppy syndrome* (*Collins*) verbalizes a tendency of humiliating any person who achieved a prominent position or wealth or, vice versa, a tendency to downplay one’s own achievements or talent in order to avoid the resentment and mockery of others. This expression probably originates from the times of the Roman tyrant Tarquin’s decapitation of the tallest poppies in his garden, to indicate the fate of the most prominent citizens of Gabii (*Collins*). Thus, the floronym *poppy* contains a seme “an

influential person” in the English language. The paroemia *Маком уродилося, а пічніє як біб* (Franko, V2, 2006:500) deals with the non-conformity of the form and content, and the analysed floronym has the connotation “a simple man”. The analysed floronym can have the same “pride” in both languages.

A cultural-historic realia *Poppy Day* (Longman, 2003:1039) functions in the English-speaking linguo-culture. In the British common consciousness *poppy* symbolizes the soldiers who perished in two World Wars, especially during World War I, since these flowers grew in the fields of France where a great number of soldiers remained on the battlefield. People buy artificial red poppy flowers and wear them on their coats on Remembrance Day (Sunday, the closest to November 11, the anniversary of the armistice of 1918 that ended World War I) to show respect for all the people who died.

One more instance of a cultural realia is – *Flanders poppy* (an artificial red poppy which is worn on *Poppy Day*; it is used as an emblem of the Allied soldiers who fell in the First World War), the appearance of which was caused by the Canadian military doctor, lieutenant John McCrae’s verse “*In Flanders fields the poppies blow*” (*British Legion*), which was appreciated by an American activist, Moina Michael (nowadays known as the *Poppy Lady*). She popularized and promoted a silk *poppy* flower as the national remembrance emblem (BBC). Today this symbol is spread throughout Western Europe, North America and Australia.

A *poppy* flower is also the emblem of the Royal British Legion, an organization that protects the interests of all who served and are serving in the British Army. An annual charitable action, *Poppy Appeal* (*British Legion*), is held under the aegis of this organization, when war veterans distribute red paper *poppies* in exchange for a symbolic sum of money. The money raised is given as help to the people who suffered during wars (Shestakov, 2013:148).

In Ukraine beginning from 2014 people also mark the day of Remembrance and Reconciliation on May 8, and *червоний мак* is used as the symbol in memory of the victims of all military and civil armed conflicts. “The graphic embodiment-allusion of a red *poppy* on the one hand, and a bloody stain of bullet on the other, renders the depth of the sense of war, tells about suffering, death, heroism, about the millions of perished people, that is the essence of war” (UINP).

A symbolical meaning “blood-shed of the innocent; blood of the perished warriors, Cosacks” belongs to the semantic core of the concept *мак*, as it was considered that red *poppies* grow in the place where the blood was shed (Mishenina, 2011): *Ординці воїна скривили, На землю впало тіло біле І, наче зерно, проросло, А вітку маком зацвіло* (Stelmakh).

According to the observation made by S. Yermolenko, the *blooming of poppy*, made initially by O. Potebnia, is a symbol of love. Beside this, metaphoric expressions *мак зацвітає, мак розпускається* are distinguished by the poetic content, that can be used to denote the dawn (Yermolenko).

The complicated issue of a *poppy* flower symbolism is revealed in the story written by O. Kobylianska “В неділю рано зілля копала...”. *Червоні маки / Red poppies* play a significant role in this story, filled with the fragrance of the Ukrainian Carpathian folklore, symbolizing unfortunate love (Zorivchak, 1989:81). In the English-speaking world the floronym *poppy* does not contain such a symbolical meaning.

The image-symbol *мак* is connected with its magic qualities in the Ukrainian folk world view. According to the old beliefs, *мак* protects a person from evil spirits, e.g.: *Посіємо коло хижки мак-видюк, терлич посадими коло порога, та й не приступиться ніяка сила...* (Lesia Ukrainka) (Kononenko, 1996:123-124).

In the American linguoculture there is a whole system of state floral symbols. *Golden Poppy (StateSymbols)*, the same as *California poppy (StateSymbols)*, is a flower-symbol of State California. Floral emblems are not inherent in the Ukrainian language for the denotation of territorial-administrative communities.

Poppy family (Collins) is a botanical term which is used to denote plant species referring to L. *Family Papaveraceae*. The meronym *poppy-head (Balla, 1996:144)* means the seed capsule of a poppy plant. The Ukrainians have made an observation about *wild field poppy*, which has found its reflection in the proverb: *Мак зьиркач, має дьирки в головиці (Franko, V2, 2006:500)*, the floronym is used in a direct meaning.

Poppy (Balla, 1996:144), *poppy plant (Karaban, 2004:762)*, *opium poppy / plant (Karaban, 2004:710)* are juridical terms that denote *опійний мак / білий мак* in Ukrainian. The word combination *poppy plantation (Karaban, 2004:762)* has equivalents *макова ділянка, плантація опійного маку* in the Ukrainian juridical terminology. *Poppy cultivation, poppy growing (Karaban, 2004:762)* are used as terms in Science of Law for denoting *виращування опійного маку*. The appearance of all these terms is caused by the dissemination of narcomania in the world. The association of a *poppy* flower with a narcotic substance gives the floronym *мак / poppy* a pejorative colouring in both languages.

An architectural term *poppy(-)head (Balla, 1996:144)* is used to designate a fleuron, a widely-spread flower-shaped ornament or motif in Gothic architecture, used especially on buildings, coins, and books (Fr. *fleuron* from Fr. *fleur* – flower), which is mostly of a cross-like shape that has a definite symbolical meaning.

In the Ukrainian language there is a great number of phraseologisms with the component *мак* in the meaning of “the seeds of this plant”. We do not take this stratum of PhUs into account, as the object of our research constitute floronyms solely.

5. Conclusions

In both languages the floronym under analysis has a range of derivatives: colour names, meronyms. A ramified system of botanical and architectural terms with floronyms *мак / poppy* is inherent in the Ukrainian as well as English languages. The seme “beauty” is a dominant of the semantics of the floronyms *мак / poppy*, that can also have the seme “pride” in both languages. The floronyms under research can serve as a standard of red colour in the analysed languages. The attributes *червоний / red* are used in the structure of comparative PhUs in combination with the analysed floronyms, which have the semes “blush”, “shame”. The red *poppy* flower is the emblem of Remembrance Day and serves as the symbol of memory for victims of all armed conflicts in both linguocultures. There exists a range of juridical terms that give the floronyms *мак / poppy* a pejorative colouring on account of associations with opiomania in English as well as in the Ukrainian language.

The following phraseologically verbalized denotative components of the floronym *мак* semantics, such as: *blooming, flourishing* are characteristic of the Ukrainian language solely. Such connotative components of meaning as *health, strength, beauty, life, death* are inherent in the floronym semantics in Ukrainian. The *poppy* flower embodies beauty and youth of the Ukrainian womankind, it is also associated with good-looking children, youngsters, men, host, country’s glory, jolly songs and can even denote a simple man. The semes “plurality,” “beauty of life / world,” “short age of beauty,” “transience of youth / blooming / life” and a locative characteristic are intrinsic of the floronym *мак* in the Ukrainian language; more than that, the constituents of its semantics can serve as a basis for the phraseological objectivation of

the oppositions “life – death,” “jolly – sad”. The concepts *untimeliness*, *inopportunity*, *inconsistency*, *difficult situation*, *defeat / failure*, *misfortune*, *death / oblivion* have undergone the phraseological actualization with a help of semantic components of the analysed floronym. The *poppy* flower served as a charm against evil spirits. A *poppy* in full bloom is a symbol of love, unfortunate love and a metaphor for denoting the dawn in the Ukrainian culture. A derived variant from the floronym, *маківка*, also has the senses: “beauty (semantic dominant),” “flourishing, blooming, youth,” “blush, shame,” “value of life”, the connotation of singularity and multitude as well as the association with a pretty girl, nice children, a mother and a head. Although, in the Ukrainian language the floronym *маківка* has a range of pejorative connotations and is a notional component of the concepts *inexperience*, *mental insufficiency*, *vanity*, *untimeliness*, *inopportunity*, *exaggeration*, *difficult situation*, *defeat / failure*. The semantic components of the floronym *маківка* can be a basis for the phraseological objectivation of the binary oppositions “wit – stupidity,” “beauty – ugliness” as well as the gradual cause and effect connection “beauty → pride → vanity → stupidity».

For the English-speakers the floronym *poppy* can denote a powerful person and be associated with a tendency of resentment concerning prominent people, who have achievements in life. A range of cultural-historical realia with the analysed floronym occurs in the English language. The *poppy* flower symbolizes the perished soldiers, is the emblem of organization that protects the rights of the British veterans, and initiates fund-raising for the victims who suffered during wars. In American linguoculture *Golden Poppy* is a floral symbol of State California.

The research of the semantic peculiarities of the floronyms *фіалка / violet*, *льон / flax*, *будяк / thistle*, *кульбаба / dandelion*, *нарцис / narcissus* in the Ukrainian and English languages are to be prospected.

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