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LEXICAL OBJECTIFICATION AND SUBJECTIFICATION OF THE CONCEPT "PLANT WORLD" IN THE NOVEL BY LONGUS "DAPHNIS AND CHLOE"

The article deals with the florolexemes as an important constituent of the author's lexical idiosystem (based on the novel "Daphnis and Chloe" by the ancient Greek writer of the 2nd century Longus). The attempt of characterizing the dominant lexemes of flora denotation is made, for which five microconcepts within the concept "Plant world" were singled out: 1) trees, their parts and fruits; 2) flowers; 3) shrubs and herbs; 4) collective names of the flora representatives; 5) crops, with the aim of determining their role for the writer's idiostyle. The lexemes of the microconcept "Trees, their parts and fruits" are mostly used by the author to describe the inner world of the characters and their feelings. In the novel pine (ἡ πίτυς), dedicated in ancient culture to Saturn and Pan, is an idiosyncratic symbol of the longevity of Daphnis's and Chloe's love. Among the names of the fruit an apple (τὸ μῆλον), which in the novel by Longus is the symbol of love, is mentioned especially often. The lexeme τὸ μῆλον in the novel we can be found in the epithet word combinations only with positive evaluating. The variety of flower denominations create an appropriate lexical background, in which the florolexemes indicating nature images carry the semantic charge inherent in a particular season. Longus contrasts the flowers created by nature (τὸ ἴον, ὁ νάρκισσος, ἡ ἀναγαλλίς), and man-made flowers (τὸ ῥόδον, ὁ ὑάκινθος, τὸ κρίνον). In Longus's novel botanomorphic tropes fulfill an image-making function, which consists in assimilation or comparing humans (or parts of their bodies) with plants. In the Longus's novel among the nominations of the microconcept "Shrubs and herbs" the lexeme ὁ κιττός (ivy) attracts the attention; it belongs to evergreens and signifies immortality, eternal life. It has been defined that the analyzed microconcepts accomplish their lexical objectification in contexts through semantic connectivity with other words, revealing direct and figurative meaning and being parts of various artistic means.

Key words: *conceptosphere "Nature", concept "Plant world", microconcepts, florolexemes, idiostyle, ancient Greek novel, Longus.*

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ЛЕКСИЧНА ОБ'ЄКТИВАЦІЯ ТА СУБ'ЄКТИВАЦІЯ КОНЦЕПТУ «РОСЛИННИЙ СВІТ» У РОМАНІ ЛОНГА «ДАФНІС І ХЛОЯ»

У статті розглянуто флоролексеми як важливий складник авторської лексичної ідіосистеми (на матеріалі роману давньогрецького письменника II ст. Лонга «Дафніс і Хлоя»). Зроблено спробу охарактеризувати домінантні лексеми на позначення флори, виділивши у концепті «Рослинний світ» п'ять мікроконцептів: 1) дерева, їх частини та плоди; 2) квіти; 3) кущі та трави; 4) сукупні назви представників рослинного світу; 5) сільськогосподарські культури, а також з'ясувати їх роль для ідіостилю письменника. Лексеми мікроконцепту «Дерева, їх частини та плоди» автор використовує здебільшого для змалювання внутрішнього світу героїв, їх почуттів. Сосна (ἡ πίτυς), яка в античній культурі присвячувалась Сатурну і Пану, у романі постає своєрідним символом довговічності кохання Дафніса і Хлої. Серед назв плодів особливо часто йдеться про яблуко (τὸ μῆλον), яке у романі Лонга є символом кохання. Лексему τὸ μῆλον фіксуємо у романі в епітетних словосполученнях лише з позитивною оцінною семантикою. Різноманіття назв квітів створюють відповідний лексичний фон, в якому флоролексеми на позначення картин природи несуть смислове навантаження, властиве тій чи іншій порі року. Лонг протиставляє квіти, народжені природою (τὸ ἴον, ὁ νάρκισσος, ἡ ἀναγαλλίς), і квіти, які вирощує людина (τὸ ῥόδον, ὁ ὑάκινθος, τὸ κρίνον). Ботаноморфні тропи виконують у романі Лонга образотворчу функцію, що полягає в уподібненні або порівнянні людей (чи частин їх тіла) з рослинами. З-поміж номінацій мікроконцепту «Кущі та трави» у романі Лонга привертає увагу лексема ὁ κιττός (плющ), що належить до вічнозелених рослин і означає безсмертя, вічне життя. Встановлено, що досліджувані мікроконцепти здійснюють свою лексичну об'єктивацію у контекстах через семантичну сполучуваність з іншими словами, виявляючи при цьому прямий і переносний (образний) смисли і виступаючи в складі різних художніх засобів.

Ключові слова: *концептосфера «Природа», концепт «Рослинний світ», мікроконцепти, флоролексеми, ідіостиль, давньогрецький роман, Лонг.*

Formulation of the problem. Description of nature is one of the main themes in the novel by Longus "Daphnis and Chloe", for nature becomes that background against which the central events of the novel are developed, and at the same time it is a means of the revealing the author's attitude towards them. In the concept sphere "Nature" a crucial role is played by the concept "Plant world", in the lexical objectification of which 78 lexical units are involved. They name those realias of nature that beautify the scene against which the plot development is unveiled.

Analysis of researches. The lexis for plants denominating was the object of investigation on the material of ancient literature, in particular, the works of Homer (Forster, 1936), Herodotus (Forster, 1942), Greek tragic writers (Forster, 1952), Pindar (Гринбаум, 1987), Theocretes (Івашків-Ващук, 2016), Virgil (Sargeaunt, 2010) etc.

The abovementioned lexis was sufficiently studied by the Ukrainian linguists tackling different problems: the formation of botany lexis system (Ya. Zakrevska, L. Symonenko, I. Sabadosh), investigating of semantic motivation phenomena (A. Shamota, M. Feshchenko), regarding of floral lexemes as constituent parts of artistic devices (N. Varych, L. Goloyuh, V. Kalashnyk) and their participation in rite performing (M. Filipchuk) et al. Whereas the plant world of the novel by the II century A. D. ancient Greek writer Longus "Daphnis and Chloe" has not yet been the object of special investigation. This accounts for the **topicality** of the work carried out.

The aim of the article is to analyze the devices of lexical objectification and subjectification of floral lexemes used by Longus in his novel "Daphnis and Chloe".

The main tasks of the investigation are the analysis of the vocabulary of the Longus's work carried out in the light of floral lexis, systematization according to its semantics and stating its role in the lexical idiosystem of the writer.

Presentation of main material. Floral denominations belong to the most ancient layers of ancient Greek lexis. They form an important constituent part of the world language picture. Parallel nature of human's life and objective reality of the floral world in general "is considered the best poetic stylistic feature with all peoples, for the poetic nature of a word is hidden in the ethnolingual memory, and the roots of its metaphorization lie first of all in the depths of national consciousness" (Жайворонок, 2007: 26).

As aptly stated in the "Ancient Mythology" encyclopaedia, "the marvelous, shadowy groves and certain beautiful trees greatly influenced the aesthetic and religious perception of the Hellenes, awoke in them the thought of God's approximation and on account of this were considered the most suitable places for sanctoriums. There are a lot of proofs of the trees worshiping as symbols of the Gods and even as Gods themselves. Such sacred trees were embellished with bands, wreaths, different gifts, sacrifices were made in front of them and so on" (Античная мифология, 2007: 299). Such facts can be witnessed in the pastoral novel by Longus as well.

Having elucidated the concept "Plant world" we have singled out 5 main microconcepts: 1) trees, their parts and fruits; 2) flowers; 3) shrubs and herbs; 4) general names of plant world representatives; 5) agricultural plants. In our article we are going to investigate only the microconcepts of the first three groups, as they are represented in the novel by the biggest number of lexical units.

The first place among the trees denominations is allotted to the lexical dominant ἡ πίτυς – pine-tree (21 lexical usage). *The pine-tree* (ἡ πίτυς) is an evergreen tree that can grow on the poorest soil. Due to its qualities the pine-tree has become the symbol of longevity and immortality, stiffness and ability to overcome unfavourable circumstances. In ancient culture the pine was dedicated to Saturn and Pan, it served as the sign of Cybele – out of pine branches the fire was prepared for the dead to be burnt (Большая энциклопедия символов и знаков, 2007: 613). The fact that the wreath of pine branches as an ornament on Pan's head, is also mentioned by Liubker, the author of "A Real Dictionary of Classical Antiquities" (Реальный словарь классическихъ древностей по Любкеру, 1885: 1050).

The main characters of the novel Daphnis and Chloe often expressed their praise to Gods – the patrons of shepherds by putting the pine wreaths on their heads. Wreaths were brought to Pan (στεφανίσκους τῷ Πανὶ) by elderly Philetas with his son. Daphnis and Chloe also put the wreaths on the Pan's statue, yet not only the pine branches, but also vine bush: συνεστεφάνουν τὸν Πᾶνα καὶ τὰ κλήματα τῆς κόμης τῆς πίτυος ἐξήρτων – *they together wreathed Pan, attaching vine bush to pine branches* (2,32,2). As nature with Longus is made human, so the metaphors are rather often concerned with the phenomena of nature (plants in particular). Refined metaphorization is characteristic of the construction with the component ἡ κόμη (hair) – ἡ κόμη τῆς πίτυος "branch (literally – hair) of the pine".

The characters of the novel adorned themselves with pine branches, probably, to be appealing for each other, as, for instance, Chloe: ...*having washed the face, she put on the wreath of pine branches* – ἀπολουσαμένη τὸ πρόσωπον πίτυος ἐστεφανοῦτο κλάδοις (1,23,3). *When Daphnis saw her in deer's hide and in the wreath of pine* (ὁ δὲ ἰδὼν ἐν νεβρίδι καὶ στεφάνῳ πίτυος (1,24,1), he thought he saw the one from the grotto of Nymphs. The wreath of pine, in our opinion, is in the novel by Longus an attribute of the enamoured in general. Daphnis, for example, stole the wreath of pine from Chloe's head, first kissed it, and then put it on himself: Ὁ μὲν οὖν τὴν πίτυν ἀπὸ τῆς κεφαλῆς ἁρπάζων αὐτὸς ἐστεφανοῦτο, πρότερον φιλήσας τὸν στέφανον (1,24,2).

Pine wreath as Pan's symbol appeared unexpectedly on Chloe's head (Ὤφθη δὲ καὶ αὐτὴ πίτυος ἐστεφανωμένη (2,26,2), when she was kidnapped by Methymneans. It meant that Chloe was under Pan's protection. Expressing gratitude for saving Chloe, the lovers did not forget to honour Pan. They selected the best billy-goat and, *having decorated it with pine wreath* (στεφανώσαντες πίτυος) took it to the statue of Pan to sacrifice (2,31,2).

Pine in the novel becomes a peculiar symbol of Daphnis and Chloe's ever-lasting love. It was near this particular tree that Daphnis took his love oath to Chloe: ὤμοσεν ἐλθὼν ἐπὶ τὴν πίτυν μὴ ζήσεσθαι μόνος ἄνευ Χλόης μηδὲ μιᾶς χρόνον ἡμέρας (2,39,1) – *he vowed approaching the pine-tree, that shall not live alone without Chloe any single day of a year.*

Out of many denominations in the novel by Longus oak (ἡ δρῦς) is singled, for the place under the oak-tree is usual one for encounters of Daphnis and Chloe: ὑπὸ τῇ δρυῒ καθεσθέντες ἐσύριττον (2,38,3) – *when settled themselves under the oak-tree, they started playing the shepherd's pipe*. The author ascribes it the attribute συνήθης (usual) to emphasize the importance of this tree in the life of Daphnis and Chloe: ὁ μὲν Δάφνις ὑπὸ τῇ δρυῒ τῇ συνήθει καθεζόμενος ἐσύριττε (1,13,4) – *Daphnis, who was sitting under a usual oak-tree was playing the shepherd's pipe*. The oak (to be more precise, the place under the oak) is as much loved a place for the sweethearts' encounters as the grotto of Nymphs and Pan's statue.

On the whole, an oak is considered to be the tree that belongs to Zeus (Античная мифология, 2007: 299). The Greeks thought it to be a sacred tree which symbolized strength and power. That is why it is not by chance that near the oak the two lovers Daphnis and Chloe spent most of their life, near this tree their feelings forged.

Three places of lover's encounters, in our opinion, are not named accidentally. *The grotto of Nymphs* – sanctified the feelings of Daphnis and Chloe, where they vowed to love each other all their life, *the pine-tree* – stimulated physiological attachment of one to another, symbolizing the beauty of the body that seduced, and *the oak* which may be considered the symbol of longevity and strength of the lover's feelings.

In the text of the novel such trees are also mentioned as ἡ πτελέα (elm-tree) and ἡ συκῆ (fig-tree), ὁ λάτανος (plane-tree), ἡ κυπάριττος (cypress) and ἡ δάφνη (laurel). The lexemes ὁ πλάτανος (from πλατύς – wide) – *plane-tree* or *Eastern maple* and ἡ κυπάριττος (cypress) we refer to *non-equivalent lexis* which denominate specific notions, adherent only to certain languages; and that is why its significance for the embodiment of the world picture of the author is extremely important (Тупиця, 2005). In the novel by Longus in the garden of Dionysophanes grew *cypresses and laurels, plane-trees and pine-trees* – καὶ κυπάριττοι καὶ δάφναι καὶ πλάτανοι καὶ πίτυς (4,2,3). In ancient times *plane-tree* a favorite tree of the Greeks because of its slenderness and shadowy branches. In every place, where it was necessary to lay a beautiful park, plane-trees were sure to be planted. Though plane-tree did not bring fruit, it was often cultivated in the gardens, too (Реальный словарь классическихъ древностей по Любкеру, 1885: 1055). *Laurel*, for instance, was dedicated to Apollo (Античная мифология, 2007: 299), and *cypress* – to the God of underground world – Hades (Полная энциклопедия символов и знаков, 2008: 199). From this one can but conclude that Dionysophanes's garden was one of the most exquisite places, different from ordinary gardens, it was the garden of a rich master, the owner of a big estate.

Myrtle tree was dedicated to Aphrodite (Античная мифология, 2007: 299). Myrtle is a kind of southern evergreen tree with dark-green fragrant leaves that contain ethereal oil. The leaves and branches of myrtle were used predominantely for wreathes with which the winners of the games were adorned et al. From the leaves of myrtle ointment was also made and from the berries dark-coloured oil was squeezed out. Myrtle was ascribed a purifying power, and on account of this it was used at the ceremonies, for example, as a symbol of marriage and so on (Реальный словарь классическихъ древностей по Любкеру, 1885: 894–895). Myrtle-tree (ἡ μυρρίνη or τὸ μύρτον) as a symbol of marriage was used in the scene of Eros's appearance in the garden of elderly Philetas in the shape of a boy who was holding pomegranates and myrtles: ὑπὸ ταῖς ῥοιαῖς καὶ ταῖς μυρρίναις.., μύρτα καὶ ῥοιὰς ἔχων (2,4,1).

Longus defines myrtle tree with epithets μεγάλη (big (3,5,1), χλωρός (green). With Longus in the colour spectrum of epithets that depict the world of nature, the predominance of green colour which the plant world is endowed with is noticeable: νῦν ἄμπελοι καὶ συκαῖ καὶ ῥοαὶ καὶ μύρτα χλωρά (2,3,4) – *now (grow) the vines, fig-trees, pomegranates and green myrtle* (i.e. dark-green). One may speak about the performing of the epithet χλωρός in the cited example the stylistic function of landscape detail. A high frequency of the epithet χλωρός usage in the Longus's novel "Daphnis and Chloe" as the predominance of green colour on the whole, from our point of view, is connected with the very genre of pastoral novel, the events of which are held right in the setting of nature, and green colour is a general symbol of its vital power.

In the text of the novel one comes across the usage of two comparative constructions in one context, where the objects of comparison are phytolexemes τὸ μύρτον (myrtle) and τὸ μῆλον (apple). Most often such similes occur in the speech of the lovers Daphnis and Chloe: καὶ ἡ μὲν εἴκασεν αὐτοῦ, τὴν κόμην, ὅτι μέλαινα, μύρτοις, ὁ δὲ μήλῳ τὸ πρόσωπον αὐτῆς... (1,24,3) – *she compared his hair to myrtle, because [it was] black, and he [compared] her face to an apple*.

Besides the names of the trees themselves microconcepts of the concept "Plant world" are the names of their parts: leaves (ἡ φυλλάς, τὸ φύλλον), vine, branch (ὁ ἀκρεμών, ὁ κλάδος, ὁ λύγος, ἡ ῥάβδος), bark (ὁ φλοιός), root (ἡ ῥίζα). Altogether, for the denomination of the word "vine" in the novel by Longus four synonymous lexemes (ὁ ἀκρεμών, ὁ κλάδος, ἡ λύγος, ἡ ῥάβδος) are found, which form in the text of the novel such epithet-creating word combinations as: ῥάβδος χλωρά (green vine (1,5,1), ῥάβδος μακρά (long vine (3,6,1), λύγος ξηρά (dry vine (2,1,2), λύγος χλωρά (green vine (2,13,3; 2,13,4; 2,15,2), λύγος μακρά (long vine (2,13,3), κλάδος γυμνός (bare vine (3,33,4). It is worth mentioning that lexeme ἡ λύγος (vine, branch) in the text of the novel is indicated in feminine gender, which is Longus's innovation (A Greek-English Lexicon, 1968: 1063).

Metaphoric transference "hair-leaves" can be traced in the sentence: ἐν μετεώρῳ δὲ οἱ κλάδοι συνέπιπτον ἀλλήλοις καὶ ἐπήλλαττον τὰς κόμας

(4,2,5) – *and at top [of the tree] the branches met with each other and tangled with hair (i.e. leaves).*

Among the names of the fruit an apple (τὸ μῆλον), which in the novel by Longus is the symbol of love, is mentioned especially often. Throwing an apple into someone's hands was considered a manifestation of love (Schönberger, 1973: 181). Such episode is in Theocritus's work (5,88). Probably, it was from this author that Longus borrowed a similar fragment: μήλοις ἀλλήλους ἔβαλον (1,24,3) – *[Daphnis and Chloe] were throwing apples at each other.*

In the description of the apple that Daphnis presented Chloe with as a sign of love, Longus uses the epithets μέγας καὶ καλός: καὶ ἕν μῆλον ἐπέτετο ἐν αὐτοῖς ἄκροις ἀκρότατον, μέγα καὶ καλὸν καὶ τῶν πολλῶν τὴν εὐωδίαν ἑνίκα μόνον (3,33,4) – *and one apple was hanging at the top [of the tree] – the highest, big and beautiful, and the only among the many due to the aroma.* Apart from this, some scientists (W. E. McCulloh, R. L. Hunter) in this episode see the reverberation of the famous fragment from Sappho's poem (105a) (McCulloh, 1970: 75–76; Hunter, 1983: 74).

In general, the lexeme τὸ μῆλον (apple) in the novel we can be found in the epithet word combinations only with positive evaluating, such as: μῆλον ὡραῖον – *a wonderful apple* (1,15,3), μῆλον μέγα καὶ καλὸν – *a big and beautiful apple* (3,33,4 twice), μῆλον εὐανθὴς καὶ εὐώδης – *a fragrant and blooming apple* (3,33,3), μῆλον μόνον – *the only apple* (3,33,4), μῆλον χρυσοῦν – *a golden apple* (3,34,3).

The feelings of Daphnis and Chloe in the summer the author compares with a ripe apple. Daphnis picked the apple and brought it as a present for Chloe. Daphnis's monologue will be filly cited: Ὦ παρθένε, τοῦτο τὸ μῆλον ἔφυσαν Ὧραι καλαὶ καὶ φυτὸν καλὸν ἔθρεψε πεπαίνοντος ἡλίου καὶ ἐτήρησε Τύχη. Καὶ οὐκ ἔμελλον αὐτὸ καταλιπεῖν ὀφθαλμοὺς ἔχων, ἵνα πέσῃ χαμαὶ καὶ ἢ ποίμνιον αὐτὸ πατήσῃ νεμόμενον ἢ ἑρπετὸν φαρμάξῃ συρόμενον ἢ χρόνος δαπανήσῃ ἐπικείμενον... Τοῦτο Ἀφροδίτη κάλλους ἔλαβεν ἆθλον· τοῦτο ἐγὼ σοὶ δίδωμι νικητήριον (3,34,2) – *Oh maiden, this apple was born by the Mountains, the beautiful, and the beautiful plant raised it, the sun made it ripe, and Destiny kept it for me. And how, having the eyes, one can allow it to fall to the ground for the herd, grassing, to smash it, or for the grass-snake, writhing, to poison it, or the time to ruin what is lying ... Such [apple] Aphrodite received as an award for beauty; I give it to you as an award for victory.* Longus's idiostyle peculiarity lies in the fact that very often in one sentence several metaphors are used succeedingly which often are complemented with similes (syncretism of artistic means). Longus strengthens Daphnis's monologue with the simile: Chloe's kiss which Daphnis got as a reward was dearer than a golden apple: ἔλαβε γὰρ κρεῖττον καὶ χρυσοῦ μήλου φίλημα (3,34,3).

With apple which served in ancient times as a symbol of love Longus also compares the beauty of the main character – Chloe: ὁ δὲ μήλῳ τὸ πρόσωπον αὐτῆς, ὅτι λευκὸν καὶ ἐνερευθὲς ἦν (1,24,3) – *He [Daphnis compared] her face to the apple, for being white and crimson (=white-rosy).* Chloe's lips have the same odour as apples, literally: οἷον δὲ ἀποπνεῖ τὸ στόμα· οὐδὲ τὰ μῆλα τοιοῦτον, οὐδὲ αἱ λόχμαι (1,25,2) – *as lips breathe, so [do not smell sweet] neither apples, nor bushes do.*

The constant source of metaphorization with Longus is confronting natural phenomena such as representatives of plant world with some human actions (i.e, upbringing), as well as finding likeness through the verbal indication of abstract notions (destiny) to the realias of material world.

Thus, one may conclude that the lexemes of the microconcept *"Trees, their parts and fruits"* the author uses for depicting the inner world of the protagonists, their feelings and emotions.

We have found in the text of the novel some metaphors with the florisms components that belong to the microconcept *"Flowers"*. The Hellenes considered that flowers were created by the God of love Eros. And we read about this in the novel by Longus as well: τὰ ἄνθη πάντα Ἔρωτος ἔργα· τὰ φυτὰ ταῦτα τούτου ποιήματα (2,7,3) – *all flowers – works of Eros, all plants – these are his dids.* They are "raised by west wind" and "warmed by the sun": τὰ δὲ ἄρτι ὁ ζέφυρος τρέφων καὶ ὁ ἥλιος θερμαίνων (3,12,2).

Longus contrasts the flowers born by nature (τὸ ἴον, ὁ νάρκισσος, ἡ ἀναγαλλίς) to the flowers cultivated by man (τὸ ῥόδον, ὁ ὑάκινθος, τὸ κρίνον). Violet, narcissus and pimpernel in the novel are metaphorically named "the first spring attire": ὅμως δὲ εὑρέθη καὶ ἴα καὶ νάρκισσος καὶ ἀναγαλλίς καὶ ὅσα ἦρος πρωτοφορήματα (3,12,2) – *and yet they found violet, and narcissus, and pimpernel and all that is spring's first attire.* ῥοδωνιὰ καὶ ὑάκινθοι καὶ κρίνα χειρὸς ἔργα (4,2,6) – *roses and hyacinths, and lilies – (man's) hands' creation,* – we read in the novel. As O. Schönberger states in the notes to the German translation of the novel, violets, narcissi and eye's blossom (pimpernel), indeed, belong to the first spring flowers that bloom in Greece (Schönberger, 1973: 197). The fact we consider of special interest is that the lexeme ἡ ἀναγαλλίς (pimpernel) in the dictionary of H. G. Liddell and R. Scott is presented with the authorship mentioning of a medical man Dioscorides (2,178) and Longus (3,12) (A Greek-English Lexicon, 1968: 100).

Image creating function in the novel by Longus is performed by botanomorphous tropes. This phenomenon consists in finding likeness or comparing objects, people (or parts of their body), phenomena, notions with plants. Comparing Daphnis's hair with flowers is the most expressive way to impersonify the highest degree of Chloe's enchantment with his beauty: καὶ τὴν κόμην ἐφίλησεν ὡς τῶν ἴων κρείττονα (3,20,3) – *and she kissed the hair which was better than violets*. By the way, violet and its colour became the symbols of Dionysus cult, the cult of passion and emotions, whereas a lot of episodes in the Longus's novel are connected with the cult of Dionysus.

The dark colour of hyacinth lies in the basis of the comparison of Daphnis with this flower (according to the colour of the hair): μέλας, καὶ γὰρ ὁ ὑάκινθος (1,16,4) – *black as a hyacinth*. The sign of tenderness lies in the basis of Chloe's lips comparison with rose petals: χεὶλη μὲν ῥόδων ἁπαλώτερα (1,18,1) – *her lips tenderer than roses*. Belonging to the author, from our point of view, is the comparison confronting hyacinth with lilies: ἀλλὰ κρείττων ... ὁ ὑάκινθος κρίνων (1,16,4) – *but better still... is hyacinth than lilies*.

As an enormous tragedy is depicted the scene of the flowers' death (they were ruined by Lampis, destroying Lamon's garden). Those flowers, *which avoided the violence, burst into bloom and were shining:* τῶν δὲ εἴ τι διέφυγε τὴν ὕβριν, ὑπήνθει καὶ ἔλαμπε (4,8,1). Lamon in despair turns to the God Dionysus, reproaching him for allowing to taunt the miserable flowers: οὐδὲ σύ, δέσποτα Διόνυσε, τὰ ἄθλια ταῦτα ἠλέησας ἄνθη (4,8,4) – *neither you, the sovereign Dionysus, had mercy over these unfortunate flowers*.

Thus, as we see, lexical nominations for the "Nature" conceptual sphere can be used for describing both positive and negative emotions, in particular, as in our case, those of fear, sadness, grief.

It is also worth mentioning that contextual partners of the nominations mentioned, flowers in particular, create respective lexical background against which floral lexemes for nature landscape denominations bear semantic load peculiar for this or that season. Thus, the beginning of spring with Longus is sure to be connected with the appearance of flowers and the following lines are the testimony of this: Ἦρος ἦν ἀρχὴ καὶ πάντα ἤκμαζεν ἄνθη, τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι καὶ ὅσα ὄρεια (1,9,1) – *it was the beginning of spring and everywhere the flowers were blooming: in the woods, on the meadows and mountainous [places]*.

Less frequent in the concept sphere of "Nature" is the microconcept *"Shrubs and herbs"*: ἡ ἄρκευθος (juniper), ὁ βάτος (bramble), ἡ ῥοδωνιά (rose bush), ὁ κιττός (ivy), ἡ ἄκανθα (thorn) etc.

As other floral lexemes the names of shrubs and herbs are used by the author for landscape depicting. Let us turn to the beginning of the novel where the author describes the place in which little Daphnis was found: δρυμὸς ἦν καὶ λόχμη βάτων καὶ κιττὸς ἐπιπλανώμενος καὶ πόα μαλθακή (1,2,1) – *there was the forest and brushwood of bramble interweaved with ivy and soft grass*.

Among these nominations in the novel by Longus the lexeme which attracts attention is ὁ κιττός (ivy) that belongs to evergreen plants and indicates eternal life without death (Фоли, 1997: 321–322). For many peoples of the world ivy is the symbol of affection and friendship due to the ability of interweave, find support in life. And it was due to this that Chloe's parents, honouring Dionysus, before feasting time *decorated their heads with ivy*, like as follows: κιττῷ τὰς κεφαλὰς ἐστεφανωμένοι (3,11,1). With the wreath of ivy the animal destined to sacrificing was decorated to do it in festive attire with great gratitude to the God. Daphnis and Chloe, for instance, made sacrifice to Nymphs, *having chosen the best of the goats and wreathed with ivy* – τῶν αἰγῶν τὴν ἀρίστην συλλαβὼν καὶ κιττῷ στεφανώσας (2,30,5).

Composite κορυμβοφόρος characterizes the ivy (ὁ κιττός), *which has the bunch of berries*: αἱ αἶγες κιττὸν ἐν τοῖς κέρασι κορυμβοφόρον εἶχον (2,26,1) – *the goats had the ivy with the bunches of berries on their horns*. Epithet word combination κιττός κορυμβοφόρος may be considered an individual author's one (A Greek-English Lexicon, 1968: 982).

Ivy is connected with the location of little Daphnis who was left being a child in the grotto. The episode about finding Daphnis in the ivy (1,2,1) resembles the fragments in "Varia historia" (10,18) by Aelian and Diodorus (4,84). R. Merkelbach argues that ivy around the baby-founding resembles Dionysus around whom right after his birth the ivy twined (Merkelbach, 1988: 195).

Longus in his novel rather minutely describes the vineyards, the vine, offers vast descriptions of the processes of grape-gathering, instruments of production, processes of vine making and special festivities (*Dionysia*). That is why some lexemes, connected with vine deserve special attention. These are words-synonyms which designate part of grapes – *shrub-vine* (τό κλῆμα, ἡ ἄμπελος). Similar semantics has the lexeme ἡ ἀναδενδράς that is also used for defining "vine", but such one which is planted near the tree or is twined up the tree. The French scientist G. Dalmeyda cites an example of word usage ἀναδενδράς (2,1,4) and defines it as κοινόν. Nevertheless J. R. Vieillefond denies this statement and writes that this word is neither "new", as it is fixed

already in 4–3 cen. B. C., nor indeed "widely used", as it belongs to viticulture vocabulary (Vieillefond, 1987: 218), which is well worth admitting. In particular, we have found the context, in which all three synonymic lexemes are used for denoting of "vine": πᾶσα γὰρ κατὰ τὴν Λέσβον ἡ ἄμπελος ταπεινή, οὐ μετέωρος οὐδὲ ἀναδενδράς, ἀλλὰ κάτω τὰ κλήματα ἀποτείνουσα καὶ ὥσπερ κιττὸς νεμομένη (2,1,4) – *on Lesbos all grapes vines are low, not vines which stretch up the tree to the top, but vines which spread low and, like ivy, creep along the ground.*

Conclusions. Hence, the concept "Plant world" in the novel by Longus "Daphnis and Chloe" is an extremely important constituent of the individual and author's language picture of the writer's world. Microconcepts investigated perform their lexical objectification in the contexts through the semantic combinability with other words, manifesting at the same time direct and transferred (image-making) meaning and being a constituent part of different artistic means.

The results obtained in the process of analysis of the text of ancient Greek novel by Longus "Daphnis and Chloe" that represent the concept of "Plant world", is an important addition for the generalization and characterization of the concept system of ancient Greek culture, will facilitate the deepening of understanding of the national and language world picture, of the specificity of ethnic consciousness, aiming at the perception and realization of the ancient times plant world and, at the same time, may be the base for investigating the means of lexical objectification of floral lexemes reflected in the language world pictures of other ancient Greek writers-novelists I–III cen. A. D. (Xenophon of Ephesus, Chariton, Achilles Tatius, Heliodorus).

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