Cognition. Communication. Discourse, 2024, 28, 7-23
https://periodicals.karazin.ua/cognitiondiscourse

https://doi.org/10.26565/2218-2926-2024-28-01
Received 22.04.2024, accepted 20.06.2024.

MULTISENSORY PERCEPTION OF EXOTIC FRUITS AND FLAVOUR CONVEYABILITY IN ENGLISH

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Article citation: Belova, A.D. (2024). Multisensory perception of exotic fruits and flavour conveyability in English. *Cognition. Communication. Discourse, 28,* 7-23. doi.org.10.26565/2218-2926-2024-28-01

Abstract
The article highlights the dynamics of multisensory perception of exotic fruits and flavour language in English. Sensory perception of eatables has always been a part of world cognition. The Age of geographical discoveries when the Old World collided with the New World, its nature, climate, peoples, their lifestyle, edibles and eating habits marks the breakthrough in European sensual frameworks. Accessibility of exotic fruits and broadening of English vocabulary lessened sensory lacuna between the Old and the New World. The plants and edible fruits Europeans encountered on other continents received their names in English on the basis of their shape similarity with the fruits known to Englishmen. In bi-nominal names the names of familiar fruits (*apple, pear, plum, melon*) functioned as generic terms and semantic anchors. The exotic fruits flavours were described via source-based strategy when gustatory characteristics of well-known fruits functioned as gustatory primitives. These naming and cognitive practices are reflected and exemplified in the English dictionaries and reveal gradual evolution of multisensoriality and extension of sensory vocabulary in English. Source-based strategy of conveying sensory sensations remains the simplest semiotic strategy and looks natural in terms of expressability though sensorial perceptions are highly subjective and may vary enormously, and, thus, pose questions about efficient codability and communicative accuracy. Exotic fruits flavor is often described via basic taste adjectives *(sweet, sour, bitter)* and non-basic ones (*tart, sharp, acidic, tangy, pungent, sharp, intense, citrusy*). The lack of taste words in English that might be used to describe exotic fruits flavours – weak ineffability – can be regarded both a drawback and an example of the law of least effort. Comparative analysis of modern dictionaries proves the increasing importance of sensorial component in definitions of exotic fruits, multisensoriality and decreasing ineffability in flavour description. Olfactory modality is specified for exotic fruits with the strong smell. Gustation and olfaction intermingle rarely despite the claims that they are inseparable in food perception. Conflation of gustatory and tactile sensations is quite stable. Emotional words, semanic superlatives, intensifiers, interjections, prosody, emoji are used on social media platforms to convey great pleasure or utter disgust while tasting exotic fruits.

Keywords*: expressability, flavour language, ineffability, semiotic strategy, multimodality, multisensoriality, sensory vocabulary.*

1. Introduction

Multimodality Studies of the last two decades stimulated an extensive academic research in many fields, including Sensory Linguistics. Here multimodal analysis deals with verbal packaging of sensory modalities in diverse languages. Globally, multisensoriality is essential for understanding different aspects of society and culture (Pink, 2011). Multiple recent editions about taste and flavour

(Bagli, 2021; Brillat-Savarin & Machen, 2019; Freedman, 2019; Hamilton et al., 2023; Holmes, 2017; Proudfoot, 2017; Vercelloni, 2016; Wyatt et al., 2022), academic articles about flavour language (Bagli, 2023; Colizoli et al., 2013; McHugh, 2020; Ramachandra, 2016; Ting et al., 2023) evidence an avid and growing interest towards gustatory modality, diverse aspects of food perception, flavour range and preferences.

This research ***focuses*** on multisensory perception of exotic fruits, flavour expressability and conveyability in English both theoretically and empirically.

Theoretically, this research builds on Sensory Linguistics – interdisciplinary study of relations between human senses and natural languages, namely use of primarily gustatory, tactile vocabulary; Lexical Semantics – analysis of flavour-related words meanings and uses of these words by individuals; Semiotics – the analysis of the three categories of signs – icons, indexes, symbols – in communication of sensory sensations; Multimodality – studies of communication practices with the focus on visual, gustatory, tactile, olfactory modalities and linguistic aspects of exotic fruits flavor conveying.

Sensory Linguistics that obviously gains in popularity in the 2020s is a part of a broader research domain – Sense Studies. Modern Sense Studies doubt Aristotelian model of senses and make claims of the sensorial poverty of contemporary theories due to the lack of attention to the role of senses in discovery, research and cognition. Current Sense Studies exploring individual senses (microcontext) and multi-sensory frameworks (macrocontext) might contribute to a Sensuous Epistemology of Environments, so called Global Sensorium, and might lead to the Derangement of the Senses and significant shifts in the structure of knowledge.

Exotic fruits, more accesible to Europeans nowadays than in previous centuries, are still associated with the faraway lands and give some idea about remote sensescapes. Tasting exotic fruits interpreted as a source of pleasure broadens individual sensory experience and lessens sensory lacuna. But "flavor is still largely a black box and often confused with taste, which is actually a component of flavor. Flavor includes tastes, aromas, colors, textures, sounds, and even pain, it is dynamic, influenced by contextual factors and changes over time" (Loss, 2016). The list of basic tastes – *sweet, sour, bitter, salty, umami* – might be incomplete and might be extended in the nearest future as *bitter* demonstrates unprecedented variation and other tastes might be identified as basic as well (Holmes, 2017).

This research is ***aimed*** at sensory modalities essential for the exotic fruits perception and retrospective analysis of their expression in English of the 17th-20th centuries and beginning of the 21st century. The ***objectives*** of the reseach include intertwining of gustation and olfaction in sensorial perception of exotic fruits; decreasing ineffability of exotic fruits taste expression; semiotic strategies used by scholars and ordinary people to convey the flavour of exotic fruits.

The language ***data*** comes from the three groups of resources: a) encyclopedias and dictionaries – Britannica (n.d.)., Samuel Johnson's Dictionary (n.d.)., Oxford English dictionary (n.d.), Cambridge online dictionary (n.d.); b) mass media articles about exotic fruits avilable online; c) social media platforms (Instagram[2] and Quora[1]) where ordinary prople share their sensory experience. Some Quora posts can be rendered as perfect samples of storytelling where individuals' gustatory and olfactory memories and reminiscences of their voyages to other continents intertwine.

2. Methodology

Multimodal analysis takes into account visual, tactile, olfactory, auditory modalities relevant to exotic fruits perception. Semiotic analysis can be traced back to Charles Peirce's Sign Theory – "an account of signification, representation, reference and meaning" (Atkin, 2023). As Atkin (2023) put it, the simple icon/index/symbol trichotomy was something of an abstraction, and Peirce was aware that any single sign may display some combination of iconic, indexical, and symbolic characteristics. These three forms of meaning-making "rarely occur in pure form". Iconicity, indexicality, and arbitrariness are not mutually exclusive, and they are frequently combined in what he calls "composite signals",

which represent an "artful fusion of two or more methods of signaling" (Clark, 1996, p.156, 161). Peircean trichotomy is implemented in Sensory Linguistics as well as sensory sensations are often communicated via indices and arbitraty symbols (Winter, 2019, pp.22-33). Dictionary definitions analysis and comparative analysis are used for the retrospective study of sensory perceptions and flavor conveying in English. Semantic and pragmatic analyses, principles of evaluative semantics were employed for the research of sensory evaluation.

3. Findings and discussion

Sensory perception of eatables has always been a part of the world cognition. Some edibles indigenous to areas other than the British Isles became known to a narrow circle of Englishmen in the age of geographical discoveries, in particular, after Christopher Columbus's transatlantic voyages (1492-1504).

The discovery and the conquest of Americas have always been described by Europeans as a civilizational impact of Europe rather than colonization of the continents and genocide of the native population. The impact of the New World on the Old has been neglected. The 500th anniversary of Columbus's discovery triggered new enquiry into the extremely intricate relationship of the Old World and the New World when traditional European assumptions about geography, history, anthropology, trade were challenged by the encounter with new lands and peoples (Elliott, 1992). The New World sensescape, strikingly different from that of England and continental Europe, made an enormous impact on sensual experience of Europeans. Transatlantic experience of European explorers was often described and visualized as pictures, drawings and sketches in travelogues. In the 21st century, 500 years after the New World discovery, academic attempts are made to restore colonial sensescapes, sensual environment of local peoples, to reconstruct multisensory frameworks of early Americas (Howes, 2004; Hacker & Musselwhite, 2017).

Europeans had lots of impressions of the New World foods. Description of food, as well as indigenous cooking and eating practices, both text and image, formed a large portion of travel accounts (Kernan, 2017). In the wake of the Columbian Exchange American foods like white and sweet potatoes, maize (corn), tomatoes, cassava, cacao, chiles, eggplants, peanuts, papaya, pineapples, banana, watermelons, squash, pumpkins, avocados and others were introduced into European diets ("Chrisopher Columbus", n.d.; Christensen, n.d.; Courcy, 2017; Nunn & Qian, 2010; Kernan, 2017; "New World Crops", n.d.). Botanical exchange, "a global ecological convulsion set off by Christopher Columbus" (Mann, 2011), had enormous historical and economic consequences for all continents. The potato was the New World crop that had the largest impact on the Old World and resulted in a significant increase in population, welfare and urbanization (Nunn & Qian, 2010, pp.164-165). Potatoes, sweet potatoes, maize changed the diet in many countries (Courcy, 2017) and became staple crops. Pineapple, native to tropical and subtropical America, is grown commercially across Africa, India, China, and the South Pacific. Banana turned into one of the most important fruit crops in the world cultivated throughout the tropical areas and the warmest parts of the subtropics. "Size and tastiness are the most obvious criteria why human gatherers selected wild plants, other criteria include fleshy or seedless fruits, oily seeds and long fibers… Cultivated bananas were selected long ago to be all flesh and no seeds… the evolution of wild plants into crops involved characteristics that early farmers could actually notice – such as fruit size, bitterness, fleshness, and fiber length. By harvesting those wild plants possessing these desirable qualities to an exceptional degree…" (Diamond, 2017, pp.125-126).

The New World fruits and some other edibles were considered a luxury even in the aristocratic circles of Europe. King Phillip II of Spain was known to have drunk vanilla-flavored chocolate as a nightcap. Queen Elizabeth I of England was also known to have been a frequent user of vanilla products (Nunn & Qian, 2010, p.173).

Obsession with the New World botanical treasures had a tremendous impact on lifestyle and fashion of Europeans. Queen Marie Antoinette admired the beauty of potato flowers, wearing them

in her hair. King Louis XVI, her husband, pinned them on his lapel and his buttonhole, and, thus inspired a brief vogue as the nobility and commoners followed suit (Mann, 2011; Corrêa de Oliveira, 2012). Artists painted them on the walls of palaces and other lavish buildings. Ordinary people kept bouquets of potato flowers in vases. Almost overnight the potato created a sensation by being both a food and an ornamental (Cumo, 2014). Noble women did not limit their coiffures decorations to flowers and ribbons. It was common for women to wear vegetables in their hair – *a pouf a la jardiniere* – including such tasty morsels as cabbage, radishes, herbs, turnips, carrots, and artichokes. One of the satirical etching —The Fruit Stall 1777 by Mathew Darly—portrayed a woman balancing melons, full fruit baskets, pineapples, pears, and a bushel of peaches on top of her head (Wells, 2011; Amara, 2014, pp.124-125). The pineapple, a center piece of the *pouf coiffure*, became one of the most popular and recognizable exotic fruits, a true marker of exoticism (Fig.1).

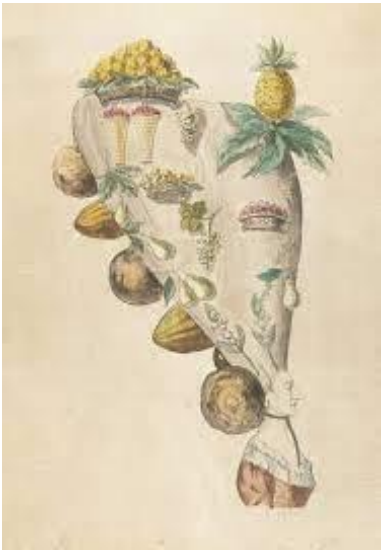

Fig. 1. Fruit Stall. Matthew Darly 1777 (Amara, 2014).

The earliest written references to pineapple are by Christopher Columbus, Gonzalo Fernández de Oviedo y Valdés, and Sir Walter Raleigh, who found pineapple growing in the West Indies, where it was used for food and wine making (Petruzzelo, n.d.-b). In her *Metamorphosis insectorum Surinamensium,* published in 1705, Maria Sibylla Merian (1647-1717), German-born naturalist and nature artist (Rogers, n.d.), known for her illustrations of insects and plants (Fig. 2), deliberately selected a pineapple for the first plate. "The pineapple, for Merian's early modern European audience, was an exotic, luxurious fruit, embodying the riches and seductions of the New World and the colonial territories across the Atlantic. Like the colonies, the fruit was largely inaccessible in Europe. The images of the pineapple – the taste of which is impossible to transmit across such large distances and thus inaccessible to the European sensescape – harness the other senses, to the sense of sight through the exquisite pictorial interpretation. Combination of the text and images appeals to an interplay of sight, taste, and smell that is crucial in revealing Trans-Atlantic natural history. The plate transcended the visual sense, transposed the act of tasting, smelling, and eventually eating the pineapple" (Baumhammer & Kennedy, 2017). That pineapple painting has become a sort of business card for the artist (Fig. 3). Noteworthy, the British Museum also selected the picture of the pineapple for their website page about Maria Sibylla Merian (The British Museum, n.d.).

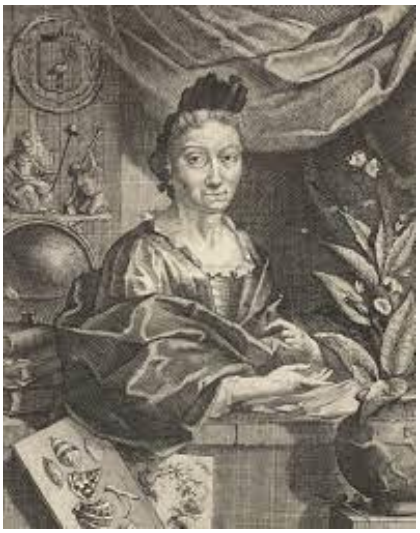

Fig. 2. Maria Sibylla Merian, pioneering atrist of flora and fauna (Rogers, n.d.).

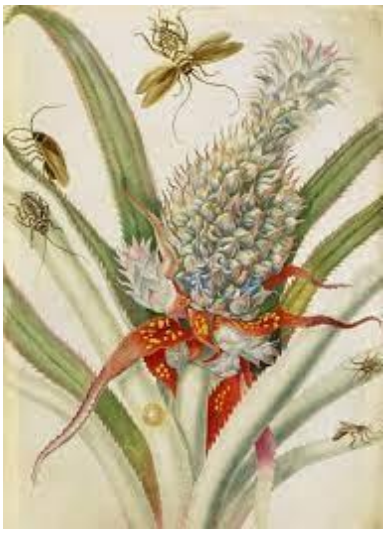

Fig 3. A pineapple surrouned by cockroaches. About 1701-05, by Maria Sibylla Merian (Rogers, n.d.).

Some paintings of the flora of the remote continental places were so detailed and accurate that became a considerable scientific legacy (Fig. 4–7) provoking investigation and assisting in identifying new species in the 21st century. Thus, the enigma of one of the 1000 paintings of exotic species by Marianne North (1830-1890) (Fig. 9), known as *Curious Plants from the Forest of Matang, Sarawak, Borneo* (Fig. 8), was finally solved 146 years after her trip. Though some critics depraised North's paintings, her accuracy to the details of the species and environmental conditions turned out extremely valuable for science. "She was one of the first people to add information about 'where' and 'how' to botanic knowledge" acting like GPS in the second half of the 19th century. Tianyi Yu, a young botanical illustrator, noticed the shrub-like plant bearing small, blue berries. An earlier description of the painting had attributed the plant as *Psychotria*, also known as wild coffee but Yu knew such a color is not typical for the genus. He suspected that the curious plant with blue berries might have been a member of the genus *Chassalia*, thanks to Marianne North painting it "very carefully, catching some of the most important structures of this species". Tianyi Yu did some detective work and conducted a research, and in 2021, he named the newly identified species *Chassalia northiana,* a fifth species named after Marianne North honoring her latest, but likely not her last, contribution to science" (Tarlach, 2022).

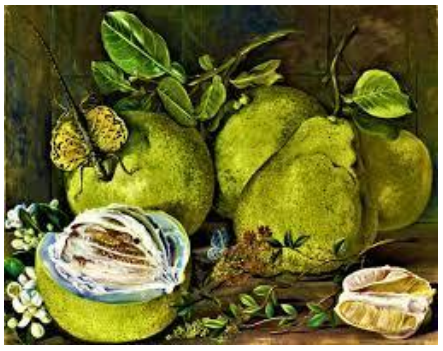

Fig. 4.The fruit and flower of the pomelo or citrus grandis and the branch of henna with a flying lizard, by Marianne North (Tarlach, 2022).

Fig. 5. Durian fruit, by Marianne North (Tarlach, 2022).

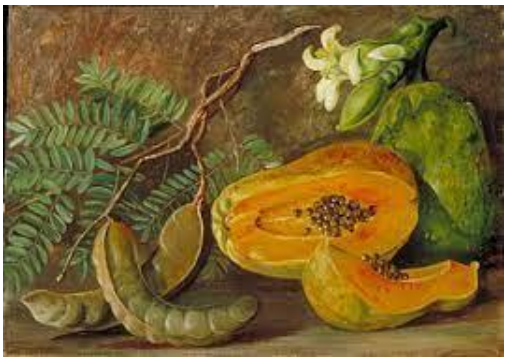

Fig. 6. Fruit and Foliage of the Tamarind and the fruit of the pawpaw in Java, by Marianne North (Tarlach, 2022).

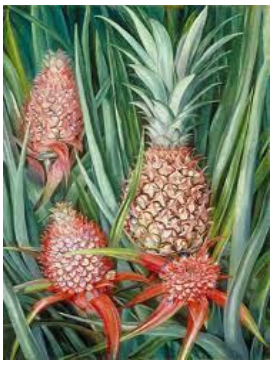

Fig.7. Curious Plants from the Forest of Matang, Sarawak, Borneo, 1876, now The new species with blue berries, Chassalia northiana (Tarlach, 2022).

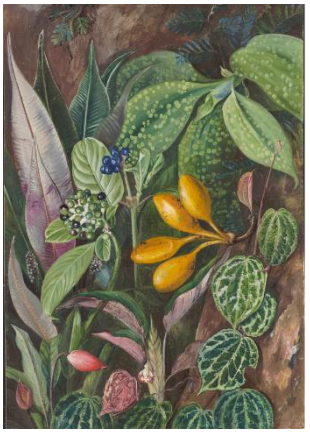

Fig. 8. Wild pineapple in flower and fruit in Borneo, 1876, by Marianne North (Tarlach, 2022).

Fig. 9. Marianne North in Sri Lanka, 1877 (Tarlach, 2022).

Colonization of Americas was indispensable from a vast interconnected range of sensory experiences and practices. The five senses played a crucial role in changing multi-sensory frameworks in Europe (Hacker & Musselwhite, 2017). Tasting the New World vegetables and friuts broadened sensory experience of Europeans, extended gustatory, olfactory and tactile modalities. All fruits have nutritional value but their value as a source of pleasure and enjoyment, of a new gustatory experience is no less significant.

The first names for exotic fruits were coined in English in the 16th century. They were mostly bi-nominal and, generally, met the scientific requirements for classification and categorization of flora and fauna that were introduced later. In the 18th century the plants and edible fruits Europeans encountered across other continents were assigned scientific names within botanical nomenclature and taxonomy. In this terminology mostly Latin, sometimes Classical Greek words, geographical names, names of people in Latin grammatical forms were used. Naming in taxonomy presupposes a bi-nominal nomenclature where the first component – the generic name – identifies the genus to which the species belong, whereas the second component – the specific name / trivial name / specific epithet – distinguishes the species within the genus. Thus, before Latinization of names in science and introduction of botanical nomenclature by Carl Linnaeus (1707-1777) English words for well-known fruits functioned as generic names and semantic anchors. Another component identified an exotic fruit. That naming practice was based on iconicity and visual perception.

Samuel Johnson's Dictionary, one of the most popular and influential dictionaries of English since 1773 available nowadays online, gave definitions to a limited range of fruits (*apple, melon, lemon, mango, orange, peach, pear, pine-apple, plum, quince, watermelon*) and some berries (*strawberry, raspberry, blackberry, currant*). The definitions focus on botanical descriptions and, thus, reveal the lack of sensory content and sensory poverty of reflection among Englishmen in the 18th century: *Mango… A fruit of the isle of Java; brought to Europe pickled. The fruit with the husk, when very young, makes a good preserve, and is used to pickle like mangoes* ("Mango", n.d.). *Pineapple…. The Anana named for its resemblance to the cone of pines* ("Pineapple", 1773). Samuel Johnson exemplified these nouns by quotations from works of prominent writers and philosophers – William Shakespeare, Jonathan Swift, John Locke, Francis Bacon and others. For instance, olfactory sensation of orange is specified with reference to William Shakespeare (eg. *The notary came aboard, holding in his hand a fruit like an orange, but of colour between orange tawny and scarlet, which cast a most excellent odour, and is used for a preservative against infection* ("Orange", n.d.). In this dictionary one can come across the earliest evidence of ineffebility: *Try if any words can give the taste of a pineapple, and make one have the true idea of its relish*) ("Pineapple", n.d.).

In Samuel Johnson's Dictionary *plum* and *pear* turn out to be the most polysemantic entries listing 32 and 84 species respectively but just four of them are described via iconicity: *13. The apricot plum. 26. The cherry plum* ("Plum", n.d.). *79. The egg pear called from the figure of its fruit, which is shaped like an egg* ("Pear", n.d.). *55. Poire d'Ambrette; this is so called from its musky flavour, which resembles the smell of the sweet sultan flower, which is called Ambrette in France.* The last description is a rare example of the synthesis of gustatory and olfactory sensations in dictionary definitions. Gustatory sensations are specified in a couple of other fruits definitions: *The juice of lemons is more cooling and astringent than that of oranges* ("Lemon", n.d.). *The quince tree is of low statue; the branches are diffused and crooked; the flower and fruit is like of the pear tree; but, however cultivated, the fruit is sour and astringent …* ("Quince", n.d.).

The dictionary defines basic sensory adjectives (*sweet, sour, bitter, salt)* and non-basic ones (*harsh, ripe, unripe, sharp, savoury, spicy*) but these "taste" words – arbitrary signs – are not used to convey sensory content in exotic fruits definitions. Interestingly, Samuel Johnson's Dictionary gives many examples of synesthetic metaphors with the adjective *sweet*. As Bodo Winter remarked much later "… reducing the complexity of the perceptual world is the true purpose of sensory adjectives, which allows for abstraction, generalization, and intersubjectivity. However, the flipside of these advantages is that subjective experience, fine perceptual detail, and multisensoriality are truly ineffable" (Winter, 2019, p.52). Source-based *-y* derivatives—*salty, minty, citrucy*—that fall into the category of indices are not found in the 1773 edition.

Oxford English online dictionary (n.d.) contains 147 terms for exotic fruits that are classified as Australasian (3 terms), of Asia (13 terms), of South America or West Indies (27 terms), North American (1 term), African (5 terms), other tropical or exotic fruits (21 terms). Lemmas in Historical Thesaurus help to trace the history of nature research on other continents. The dictionary evinced the names of tropical fruits registered in English in the middle of the 16th century – the 19th century, beginning with *guava* (1555) and *banana* (1597). Interestingly, *feijoa,* native to Brazil, Paraguay, Uruguay, and Argentina was introduced to European diet only in the 1890s and registered in this dictionary in 1898. Now feijoa is not in the list of exotic fruits because it was cultivated intensively and successfully elsewhere and, thus, lost its exoticism.

The earliest descriptions of exotic fruits in Oxford English Dictionary Historical Thesaurus were predominantly based on one sensory modality – visual. Iconicity is easily noticeable in the naming practices as English names were quite often given to exotic fruits due to their shape similarity with common fruits. Visual perception as the most important sensory perception tends to focus on the essential characteristics ignoring insignificant ones though this selectivity is not ideal and not always impeccable in everyday life. "People select characteristics that impressed them most though these reflections might be shallow, lacking depth. Undoubtedly, the number of perceptions exceeds the

number of words available for naming" (Popov, 2023, pp.129-134). So, description and categorization via iconicity, is natural due to human perception, memory limitations and vocabulary size.

"Humans can only communicate about that what is accessible to their conceptual world. Since we live under the illusion that our senses are separate ... it is this illusion that we communicate to others and becomes conventionalized in the lexicon" (Winter, 2019, pp. 47, 53). So, Oxford English online dictionary (n.d) proves that in naming practices exotic fruits were compared mainly with three common fruits – *apple, pear, plum*, and less often with *melon*: a) *pine apple* (1624), *cinnamon apple* (1796), *prickle apple* (1578) / *prickled apple* (1657-1715), *custard apple* (1648), *start apple* (1693), *sugar apple* (1739), *sweet apple* (1760), *sour apple, may apple* (1775) *(*U.S. regional, the passion flower or its fruit;), *Otaheite apple* (1777), *kangaroo-apple* (1834), *kei-apple* (1859), *guava apple* (1866); b) *anchovy pear (1657), alligator pear* (1696 - avocado), *Holy Ghost pear (*1887 - avocado), *river pear* (1696), *garlic pear* (1725); c) *coco-plum* (1699), *Jamaica plum* (1756), *hog plum* (1887), *sapota plum, jew plum* (1797); d) *watermelon* (1598), *prickly melon* (1640). Names including the basic taste adjectives – *sugar apple, sweet apple, sour apple* – prove that flavor was essential for some exotic fruits tasting and evaluation. These naming facts show simultaneous use of icons and symbols. Noteworthy, an *apple* was leading in naming practices based on shape similarity but not in conveying exotic fruits flavour. "The expression of sensory content via iconicity has some constraints as it is always selective and never perfect because the resemblance between form and intended meaning is never perfect" (Winter, 2019, pp. 28).

One more example of the iconicity-based naming strategy is *Chineese gooseberry* known today as *kiwi.* Shape of the exotic fruits looks here a proper sensible, as it is perceived mostly through one modality – visual. Semiotically, these English names are icons in Peircean classification, based on perceptual resemblance. Shape similarity becomes obvious in the clusters *apple-like, plum-like* etc.: *vegetable egg (1866); edible egg-shaped fruit Mombin (1837); Avocado (1697) …a large pear-shaped fruit, called also alligator pear; Pessimon / persimmon (1612) – The edible plumlike fruit of the North American tree* (Oxford English online dictionary, n.d.).

Broader cognitive experience made it possible to define diverse shapes more precisely, for instance: *Avocado ….The form varies from round to pear-shaped with a long slender neck, and the colour ranges from green to dark purple* (Petruzzelo, n.d.-a). *Mango – The fruit varies greatly in size and character. Its form is oval, round, heart-shaped, kidney-shaped, or long and slender* (Augustyn, n.d.). These linguistic facts support recent research about tactile and visual perceptual spaces that turned out to be similar and highly congruent. "The study examined the role of shape features that enable human reliance on visual or tactile sensory modalities for object recognition and provides evidence that the visual and tactile modalities not only generate two highly congruent perceptual spaces but also use the same shape features to recognize a novel object. Human brains are able to precisely and rapidly identify tactile and visual objects, an ability indicating that we use visual and tactile information interchangeably to recognize surrounding objects. This finding helps in explaining why visual and tactile senses are interchangeable" (Tabrik et al., 2021).

Some fruits received several names. For example, the *pineapple* (1624) was known as *well pina* (1572), *pine* (1587), *ananas* (1613), *king pine* (1657 - 1872), *passion fruit* was also known as *granadilla / grenadilla* (1613), *maracock* (1609), *mayapple* (1775), *may pop* (1851), *sweet calabash* (1840), and even *water lemon* (1670) (Oxford English online dictionary, n.d). Spelling fluctuation was quite common in English in the 16^{th}-18^{th} centuries, so *rambutan* was also spelt *rambotan, ramboetan, ramboutan, or rambustan, pomelo* as *pummelo* (Petruzzelo, n.d.-c; Tikkaren, n.d.).

Individuals' tastes differ greatly, flavour perception is highly subjective nevertheless exotic fruits flavor description looks essential in Encyclopedia Britannica. The adjective *sweet* dominates among basic taste adjectives being followed by *acid/ acidic, tart, sharp:*

(1) *Durian…. has a mild sweet flavour / Kiwi…. has a slightly acid taste/ Lychee … The flavour of the fresh pulp is aromatic and musky, and the dried pulp is acidic and very sweet /*

Rambutan …The bright-red, oval fruit, about the size of a small hen's egg, is covered with long, soft spines and has a tasty acid pulp/ Jackfruit ….the brown ripened fruit is eaten fresh for the sweetly acid but insipid pulp surrounding the seeds (Britannica, n.d).

Sweet and *sour/acid* occur together quite often*: Mango – The single large seed is flattened, and the flesh that surrounds it is yellow to orange in colour, juicy, and of distinctive sweet-spicy flavour* (Augustyn, n.d.).

"Just as with the other strategies, communicating via arbitrary symbols "never works alone" (Clark, 1996, p.87), with sensory adjectives often being part of composite signals" (Winter, 2019, p.33). So, source-based strategy, based on indexicality, is accompanied by the use of arbitrary symbols what simplifies both coding and decoding sensory percepts:

(2) *Loquat – The flavour is agreeably tart, suggesting that of several other fruits of the same family, such as plums and cherries / Carambola (star fruit) ..Barely ripe carambola has* a *verjuicelike sharpness. As it ripens, it acquires notes of pear, melon and gooseberry with a balance of flavours that is lightly sweet and sour* (Britannica, n.d.).

It is worth mentioning that *mango* and *pineapple*, once exotic fruits themselves, gradually shifted to the category of gustatory primitives and were regularly used to convey the flavor of other, less accessible fruits, in source-based strategy, for example: *Purple passion fruit... intensely sharp flavour has notes of mandarin, orange, and pineapple / Feijoa It has a translucent, tender pulp with a pineapple-like flavour* (Petruzzelo, n.d.-b).

Flavour of a *miracle fruit* is described as unique: *The unrelated sweet prayer plant (Thaumatococcus daniellii) is also known as miracle fruit for its similar ability to make sour foods taste sweet. Longan* is evaluated via gustatory, olfactory, tactile modalities and, thus, gives a rare example of intersensoriality: *The edible white-fleshed fruits are somewhat similar to the related lychee and are commonly sold fresh, dried, or canned in syrup. The juicy flesh has a mildly sweet and musky flavor.* Gustation is often intertwined with tactile sensations what emphasizes their role in flavour perception: *Avocado fruits have greenish or yellowish flesh with a buttery consistency and a rich nutty flavour/ Watermelon… The sweet juicy flesh may be reddish, white, or yellow…* (Petruzzelo, n.d.-a).

Dictionary definitions of exotic fruits reveal considerable value of ***tactile*** sensations in flavour perception. The words *flesh, pulp, pulpy, juicy* used to express tactile sensations occur regularly in syntagmatic relations with the lemmas used to convey gustatory, visual modalities and prove multisensoriality of sensory perception, for instance,

(3) *Mangosteen (1598) The fruit of the mangosteen tree … of the size of a small apple and with a thick dark-purple rind enclosing a sweet, white, juicy pulp / Longan (1655) having a yellowish skin and sweet white flesh* (Oxford English online dictionary, n.d.)

(4) *Avocado – a tropical fruit with…a large, round seed and soft, pale green flesh…/ Banana – a long, curved fruit with a yellow skin and soft, sweet white flesh inside…/ The feijoa had a tangy, perfumed flavour and flesh like a melon…/ Cherimoya – a fruit with rough green sweet skin, soft white flesh* **(**Cambridge online dictionary, n.d.).

Olfaction, expressed by olfactory adjectives, is an essential sensory sensation while tasting fruits with the strong odour: *Guava – The musky, at times pungent, odour of the sweet pulp is not always appreciated / Durian – Although the durian has a mild sweet flavour, it also has a pungent, odour...* (Britannica, n.d.). *Durian:a large, oval, tropical fruit with hard skin covered in sharp points, yellow, orange, or red flesh, and a very strong smell* (Cambridge online dictionary, n.d.).

Smell is known to be highly ineffable. For all speakeres it is quite difficult to label even those smells that are easy to recognize (Winter, 2019, p. 44). On social media people always stress olfaction for the fruits with the strong and horrible smell. When durian, the "smell champion", is discusssed, olfaction is inevitable, thus, olfactory modality surpasses all others. Description of olfaction varies tremendously revealing vast subjectivity and intense emotions:

(5) *Durian smells like hell and tastes like heaven / And it STINKS / Its aroma has been compared to raw sewage, rotting flesh and smelly gym socks / It smells like a very rotten onions with a strong overtone of sweaty human body odor / This Southeast Asian fruit is infamous for its strong, pungent odor that has been described as similar to rotting onions or garbage /… I smelt what could only be described as a combination of sick and rotting meat* (https://www.quora.com/search?q=Durian%20smells%20like%20hell%20).

Undoubtedly, the following description of durian is given by a connoisseur of sensory sensations and sensory vocabulary:

(6) *Its smell doesn't bother me that much as I fall in love for its taste first before I even know what does it smell like. My first bite of durian was when I was a kid while having a bad flu. Depend on the variety/type of durian, some just taste sweet (my favorite) while some taste bitter, sourish or even taste alcoholic akin to the taste of brandy or whisky. In my opinion, the basic/core taste of a durian are combination of creamy, garlic, onion and taste of meat (I guess that why even tiger ate a durian). Then, there is the texture of the durian flesh. It could range from something akin to an egg custard to half coagulated cheese when you left a cheese fondue to cool for a while* (https://www.quora.com/What-does-durian-fruit-taste-like-and-where-do-they-come-from).

Jackfruit, another example of utmost exoticism, arises insatiable curiosity due to multifaceted and diverse, sometimes controversial, sensual sensations:

(7) *Jackfruits are like a cocktail of tropical fruits. Sweet, juicy and delicious / The texture was fantastic think banana meets apple. And the flavor, an unnatural bubblegum, except it was. The best comparison is Tutti Frutti, a blend of apple-banana-pineapple, or canned pears. It was an extremely enjoyable fruit / Ripe jackfruit tastes sweet and fragrant without any tart or sour, like a combination of mango, pineapple, and apple, with a texture similar to shredded. Jackfruit personally. Very dense and fibrous, and tastes like pork / Some people say it tastes like pineapple, while others say it tastes like bubblegum* (https://www.quora.com/search?q=Jackfruits%20are%20like%20a%20cocktail%20of%20tropical%20fruits).

Tasting jackfruit might be strong and memorable sensory sensations:

(8) *The most interesting fruit I have ever eaten has had different flavors on different occasions — eggs, caramelized onions, garlic—and if you get a perfect one…the best, creamiest pudding you've ever tasted, with a hint of vanilla. And it STINKS. When I opened it, the smell was stronger and hardly gave me confidence that this would be a good decision. But I tried a bite, and it tasted like super caramelized onions. Which was really, really weird. The following summer, I ventured into the store again to a totally new experience. IT. SMELLED. AMAZING* (https://www.quora.com/What-is-the-most-interesting-fruit-youve-ever-eaten-and-what-did-it-taste-like?no_redirect=1).

Auditory modality expressed by the adjective *crispy* remains a case of single occurrence in a *greenrose apple* description (Instagram[2]).

The analysis of dictionary definitions and social media posts demonstarates that ineffability of sensory experience i.e., "the difficulty or impossibility of putting certain experiences into words" (Levinson & Majid 2014, p.408) was decreasing in English over time. Ineffability is highly subjective and remains evident in descriptions of exotic fruits on social media:

(9) *It's challenging to describe its taste accurately (*monkey fruit*); very difficult to explain taste* (snake fruit or salak); *Its rich and creamy pulp has a unique fragrant flavor and a delicious taste, it is sweet and juicy, with a hint of sweet pears and banana, strawberry with whipped cream and a bit of really ripe papaya…very difficult to describe. Not sure if that describes the flavor well but it's pretty unique* (cherimoya) (Quora, n.d.)[1].

Sometimes the flavour description might look quite detailed, nevertheless there are lots of doubts whether it is accurate:

(10) *I know many people hate jackfruit. But I like it. It has a very sweet smell, very strong. The taste is similar, very sweet, mildly sour, an aroma that goes through your nose. The texture is like mango, which has a lot of fiber* (https://www.quora.com/search?q=I%20know%20many%20people%20hate%20jackfruit.%20).

Unique subjectivity is striking in *kiwi* flavour perception when people mention unprecedented diversity of flavours and their combinations: *honeydew melon, citrus, ripe plum, strawberry-green grape hybrid, a mild taste of pineapple or strawberry, a blend of strawberry, banana, and pineapple, with a hint of citrus; grassy notes); At peak ripeness, kiwis are sweet and refreshing, with a taste often likened to pineapple, strawberry, and banana/ To me, kiwi tastes like a strawberry-green grape hybrid. Its texture is similar to a ripe plum* (Quora, n.d.). Such variation of flavour perception poses questions about communicative accuracy and efficient codability of sensory perception and, on the other hand, may be a case of aberrant decoding. Scientists studying flavour make claims that "we all live in our own flavor worlds" or "we all live in very different taste worlds" (Winter, 2019, p.48-49). Other noticeable words in conveying kiwi flavour are *tart* (*agreeably sharp or acid to the taste*) and *tangy (tang - a sharp distinctive often lingering flavor)* and their derivatives: *the vibrant tartness of kiwi / ….its taste varies from mild sweet to sweetish taste with slight tanginess/ When it comes to the flavor, it has a sweet, refreshing taste with a pleasant tartness* (Quora, n.d.).

Large-scale agriculture, cultivation of exotic edibles in many countries, globalization gave a chance to people worldwide to taste exotic fruits, thus gustatory, lexical, semantic lacunas lessened over time. Being once exotic fruits like *banana, pineapple, mango* became easily available and provide more or less efficient codability – "a psycholinguistic measure of the relative ease of expressing certain percepts" (Winter, 2019, p.43). Neverless, in the 21st century some fruits with unique flavor still fall into the category of exotic ones for Europeans (*jackfruit, dragonfruit, passion fruit, kiwano, miracle fruit, mangosteen, cherimoya* etc.), so tasting exotic specialties remains an extraordinary sensory experience.

Social media platforms give an opportunity to ordinary people to share their sensory experience. They use only some adjectives out of the list of taste words in Modern English (McHugh, 2020), namely, *sweet, tart, sour, bitter, acidic, tangy, pungent, sharp, intense, citrus,* for example*: The naseberry or sapota or chikko or nisper ... has an exceptionally sweet, malty flavor…. Not overly sweet, but definitely not sour!* (Quora, n.d.). However taste adjectives used to convey flavours tend to become more numerous and diverse, occur with intensifiers:

(11) *Mangosteen … one of the most delicious fruits, very sweet, tropical, slightly citrusy /Finger limes – delicious, tangy, zesty citrusy, tasty, refreshing / Granadine passion fruit … sweet tasty, super tangy, refreshing…,/ Cacao pod… super super sweet, a little bit tangy, absolutely delicious* (Quora, n.d.).

The source-based strategy remains the main semiotic strategy of conveying exotic fruits flavours on social media and in online articles:

(12) *Fresh jackfruit tastes like pineapple, strawberries, iced tea lemonade, and grapes / Jackfruit… described as a combination of tropical fruit, banana, and bubblegum /Ripe yellow jackfruit has a subtly sweet flavor, often described as a combination of banana, apple, and mango* (Quora, n.d.).

The lack of sensory words in English, in particular, sensory adjectives – weak ineffability – can be regarded a weak point, on the one hand, and the law of least effort/ the path of least resistance, on the other hand. The analysis of posts on social media platforms proves that the source-based strategy is preferable and looks the easiest one in terms of expressability.

Mango, jackfruit, mangosteen, passionfruit are considered the tastiest fruits and bring great pleasure expressed by taste words, emotional words, intensifiers and metaphors:

(13) *Mango! It's not for anything that its called the king of fruits! So.....happy feasting!!! / Mangosteen. This fruit has a texture similar to citrus fruits such as oranges or tangerines. The fruit, when ripe, possesses the perfect balance of sweet and sour flavors and is incredibly delicious / Lychee. Stuff of the gods/ The most tasty fruit is obviously the king of fruit also known as Durian* (Quora, n.d.).

The list of the worst exotic fruits might be pretty long and depends on individual sensory experience. Being less emotional about their dislikes, Quora visitors mention taste, texture, smell of exotic fruits and use mostly taste adjectives:

(14) *I can't stand grapefruit. It's so incredibly sour, bitter and acidic/ I detest kiwi. It's bland/ Bananas. I understand that they are the most popular fruit, at least in the "west", but I find them unutterably vile. The acetone aroma of a brown banana is cloying and dense, the texture gelatinous and slimy, completely revolting / Persimmons. They're everywhere in Korea … it tasted like a chewy, sweaty apricot. Blegh. Never again* (Quora, n.d.).

Source-based strategy is used to compare the taste of fruits with not edible substances or some other food: *Cempedak. The texture has been described as shredded beef or chicken and pulled pork…however, I find the texture more like the consistency of cardboard and stringy like rope. Basically, it's tasteless and takes on the flavors you add* (Quora, n.d.).

Instagram[2] gives an opportunity to businesses delivering exotic fruits and individuals, fond of travelling and curious about regional specialties, disseminate information about exotic fruits via photos and videos, short stories, to demonstrate shape, rind, flesh, texture, juiciness, pulpiness, softness, seeds, the way of eating, to convey the flavour, mostly through source-based strategy, to display emotions and gestures that express their sensorial experience. The group of taste adjectives (*sweet, sour, bitter, acidic, tangy, pungent, intense, citrusy, sharp)* used by Instagram visitors has not increased radically in comparison with previous centuries though some descriptions of texture and smell sound unique, for instance, *musky squash-like smell, resembles frog sprawn* (Instagram, n.d.). Comments about exotic fruits on Instagram are brief, quite emotional and peppered with emoji: *Mangosteen is my absolute fave/ I'm definitely a big fan/ Sounds awesome/ Durian the king of fruits*

!!/ I can smell the Durian through the phone! / Oh my favourite fruit, delish / Favourite/ Love it / Want! Interjections *Yummy! / Yum! / WOW!* (Instagram, n.d.) convey great pleasure in this context. The phonetic lengthening of words *(All … and they're all sooo delicious/ Wowwww)* can be interpreted as another form of iconicity, "iconic prosody" (Perlman & Cain, 2014). Mini-discussions of exotic fruits flavours on Instagram illustrate "the role of communicants' shared knowledge in discourse, in the context-based process of meaning-making" (Shevchenko, 2019).

Online articles and Instagram posts make it clear that the list of exotic fruits that remain unavailable in Europe in the 2020s is still very long and includes *baby pinapple, banana passion fruit, Burmese grapes, Buddha's hand, champaigne caviar lime, Chou Chou (christophine, chayote), hala fruit, greenrose apple, lulo, pineapple guava, pink egg fruit, red castard apple, red kiwi berries, red tamatillo, rose apple, wood apple/kudbel, snake fruit, sweet santol, sweet tamarind, soursop* and many others (Instagram, n.d.). Thus, flavour language has a chance to become more precise, diverse and metaphoric.

4. Conclusion

Flavour is a sensible that is perceived through several sensory channels. Since the 16th century sensual perception of exotic fruits has become more multisensorial, sensual experience increased. Gustatory sensations dominate, followed by tactile ones. Olfaction matters for the fruits with the strong smell only. Iconicity is easily noticeable in naming practices, indexicality – in flavour description. Exotic fruits percepts are rarely characterized by high or low intensity, thus gradation (scalability) is almost irrelevant. The semiotic strategies used to convey perceptual content include sensory adjectives, emotional words, semantic superlatives and interjections. Lack of specific sensory words in English is compensated by source-based strategy that looks prevailing and the simplest in terms of conveyability and expressability though triggers questions about effective codability and communicative accuracy.

Further research might span advertising discourse, in particular, shaping marketing strategies for promotion of exotic fruits with the focus on gustatory vocabulary, and retrospective and typological analysis of the exotic fruits flavour perception in different languages, sensory preferences of diverse ethnic groups depending on ethnic foods, cooking and eating habits, and culture differences.

Declaration of competing interest

The author has no competing interests or funding support to declare**.**

Notes

[1]Materials from QUORA (https://www.quora.com/) present answers on questions about fruits retrieved from
https://www.quora.com/What-are-some-of-the-worst-tasting-fruits-you-have-personally-experienced
https://www.quora.com/Which-is-the-tastiest-fruit-in-the-world
https://www.quora.com/What-does-a-kiwi-fruit-taste-like and other related sites.

[2]Materials from INSTAGRAM present posts about fruits retrieved from
https://www.instagram.com/yummyfruitts/
https://www.instagram.com/p/C2NiTxXre-y/
https://www.instagram.com/exoticfruits.co.uk/
https://www.instagram.com/p/C5P_txxsEXZ/
https://www.instagram.com/p/C48k45grq3R/ and other related sites.

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МУЛЬТИСЕНСОРНЕ СПРИЙНЯТТЯ ЕКЗОТИЧНИХ ФРУКТІВ ТА СПОСОБИ ПЕРЕДАЧІ СМАКУ АНГЛІЙСЬКОЮ

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Як цитувати (стиль ДСТУ 8302:2015): Belova A.D. Multisensory perception of exotic fruits and flavour conveyability in English. *Cognition. Communication. Discourse.* 2024. No 28. P. 7-23. doi.org.10.26565/2218-2926-2024-28-01

Анотація
У статті висвітлюється мультисенсорне сприйняття екзотичних фруктів та засоби його відображення в англійськіий мові. Епоха географічних відкриттів, коли світогляд європейців зазнав значного впливу Нового Світу з його природою, кліматом, народами з їх способом життя та звичками, стала проривом у європейському чуттєвому оточенні. Їжа та харчові звички Нового Світу мали величезний вплив на європейські сенсорні відчуття 16 – 19 століть. Доступність екзотичних фруктів, опис їхних смакових властивостей у словниках, текстах різних жанрів зменшили сенсорну лакуну між Старим і Новим Світом. Рослини та їстівні плоди, які європейці побачили на інших континентах, отримали назви англійською мовою на основі їх схожості з фруктами, до яких англійці звикли. Двокомпонентні назви, де назви знайомих фруктів (яблуко, груша, слива)

виступали як родові поняття та семантичні якоря, виявляють високу іконічність та індексальність. Смак екзотичних фруктів описували переважно за допомогою семантичної стратегії посилання на джерела смаку, коли смакові характеристики знайомих фруктів виконували функцію смакових примітивів. Такі практики найменування відображені у словниках англійської мови, які свідчать про поступове збільшення досвіду мультисенсорного сприйняття і зростання сенсорної лексики в англійській мові. Базові смакові прикметники *sweet, sour, bitter*, а також *tart, sharp, acidic, tangy, pungent, sharp, intense, citrusy* найчастіше використовуються для опису смаку екзотичних фруктів. Проведений порівняльний аналіз словників довів зростання значення сенсорної складової у дефініціях екзотичних фруктів і зменшення невимовності в описі смаку. Поширена семіотична стратегія передачі чуттєвих відчуттів на основі базових джерел залишається природною в аспекті виразності. Однак чуттєве сприйняття є індивідуальним, дуже суб'єктивним, може суттєво різнитися і викликати питання про ефективне кодування чуттєвого сприйняття і комунікативну точність. Брак смакових слів в англійській мови для опису смаку екзотичних фруктів (слабка невимовність) можна вважати як певним недоліком, так і як проявом закону найменших зусиль. Нюхова модальність зазначається винятково в описах екзотичних фруктів із сильним запахом. Смакова та нюхова модальності рідко згадуються разом, незважаючи на твердження, що вони нероздільні у сприйнятті їжі. Більш системною є єдність смакової і тактильної модальностей.

Ключові слова: *виразність, мова смаків, мультимодальність, невимовність, полісенсорність, сенсорна лексика, семіотична стратегія.*

Стаття надійшла до редакції 22.04.2024, рекомендована 20.06.2024.