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*Voronezh State University of
Architecture and Civil Engineering
Assistant professor, Post-graduate of the
Chair of Foreign Languages
e-mail: guzellsadykova@yandex.ru*

G.R. Sadykova

**WAYS OF DESCRIPTION OF HEDONISTIC OBJECTS
IN THE ENGLISH ART DISCOURSE (BASED ON THE MATERIAL OF
VIRGINIA WOOLF'S WORK «MRS. DALLOWAY»)**

The paper presents a complex analysis of the ways of hedonistic objects' representation in the individual author's world picture of V. Woolf. Verbal manifestators of hedonistic realias are considered in the semantic-and-cognitive and linguocultural aspects. The types of the correlations of the confectionery's nominations as the English culture's signs in the English art discourse are revealed and described. The specific character of the cognitive qualifiers for the representation of confectionery in the English art world picture is defined.

Keywords: hedonistic, candy, art discourse, description, V. Woolf, cognitive qualifiers, confectionery, linguocultural signs.

Any text to which artistry parameters are inherent, is realized in the message by means of which the art discourse is carried out. T.A.van Deyk notes that works of art can't be considered as a set of the certain discourses originality of which is defined only by linguistic signs [1, p. 247]. The art discourse is understood by the linguist as the communicative act which not necessarily and not primarily pursues such typical purposes as question, statement, threat, promise, characteristic, for example, for daily speech; it can have only one purpose, in general. It consists in the following: the writer tries by means of his works to influence the spiritual space of the reader (his system of values, knowledge, his beliefs and desires) with the purpose to change it [1, p. 151].

In the last decades the problem of the representation of a complete picture of the world fixed by language in consciousness of the person, became one of the most important problems of cognitive linguistics. The world picture "imprints in itself a certain image of the world which is never a specular reflection of the world" [2, p. 60]. According to E.Yu.Vaulina and G.N.Sklyarevskaya, the world surrounding the person is presented in lexical structure of language, the lexicon of language represents human experience of nature's comprehension, developing in the society relations, one's own mental and intellectual activity in the generalized type [3, p. 200].

The reality "is projected" into semantics of a natural language, and the received language picture of the world differs from the reality world owing to specifics of the concrete cultures of each language. In concrete language there is a conventionalization — as if the secret collective agreement of the speakers definitely expressed the thoughts [4, p. 283]. The picture of the world has two basic functions — an interpretive one (to carry out world vision) and following from it a regulatory one (to serve as a reference point in the world, to be a universal reference point of human activity)" [5, p. 25].

Fomina Z.E. emphasizes that from the very beginning of human culture emergence

gastronomic or gluttonic (from Latin. *gluttonare* – "to eat, to feed, to take up food") needs of the person began to be structured for identification and sociologization formation [6, p. 122]. According to Fomina Z.E., this food symbolism, was noted in cultural and semiotics researches during the long period. "Thanks to structuralist tradition gluttonic realities in all modern gastronomic and culturological discourses, as Fomina Z.E. emphasizes, are considered a system of significant distinctions by means of which people demonstrate social positions" [6, p. 122]. According to the author, "peculiar "explosion of knowledge" about food created preconditions for formation of new consciousness of food that found its reflection in various culinary and confectionery discourses" [6].

The concept "food" as a basic unit of ordinary consciousness is widely presented in the English language. As the sign of the material world this concept isn't institutionally marked; it receives institutional parameter only at immersion in a the social gluttonic context, a situation, an event [7]. The food appears that basis on which the extensive paradigm of human attitude and human activity is built, and it means that this area of life can be described by means of semiotics tools, and language signs, respectively [8]. Concept "Food", being a fragment of the language picture of the world, explicits the corresponding concepts, representations, images, installations, priorities, stereotypes and estimates that reflect specifics of national mentality and attitude, a system of the sociocultural relations, traditions, customs and beliefs, characteristic for the Russian and English cultures in what essential distinctions of historical destinies of these people are shown [9; 10].

Relevance of this work is caused, firstly, by the interest for studying the confectionery discourse being an important element of a national and cultural code of any ethnos. Secondly, research of this discourse is a little-known novel of art as the material for research of the English writer V. Woolf "Mrs. Dalloway" served (V. Woolf. "Mrs Dalloway") (1925, 103 pages).

The aim of the article is to assess the national peculiarity of the formation of the confectionery English-language glossary in the semantic-and-cognitive aspect, to determine the originality of the candy concepts descriptions, to identify the specifics nature of their representation in the individual author's picture of the world of V. Woolf on the basis of multi-dimensional semantic-and-cognitive analysis of the English-speaking nomination of confectionery products that objectify hedonic concepts (from Greek *hedone* - pleasure). The term candy was first introduced by Fomina Z. E. (from the Latin *bellarium* - candy) [6, c.122].

The confectioner and the cook always were different professions which demanded from them different qualities and talents. So, for example, in Italy and in France they employ people to be confectioners who were able to draw, and gave them the course of history of architecture and history of arts, taught them drawing, twiddling, making - the subjects which were far from kitchen craft. While cooks studied zoology, botany, anatomy of animals [11].

The word "confectioner" originates from the Italian verb "candire" that means "to make sugary". Casual coincidence with the Latin word "conditor" - the master cooking food who is able to give it a taste, - as they were the Romans called cooks, is explained by the fact that in Europe they mistakenly began to call the 18th century's manufacturers of sweets not candirs but confectioners because by this time the people called for a long time cooks not by the borrowed foreign, but name by its own national one: Russians - the cook (the person who cooks), Germans - Koch (the one who make everything boil), French - cuisinier, or chef de cuisine (the head of kitchen, the master of kitchen), Italians - cuciniere (to boil, to fry something on fire) [12].

Confectionery art appeared and received its greatest development in Italy, in Venice, only with the advent of sugar at the end of the 15th beginning of the 16th century. Until then people bought sweets in Europe from Arabs, the most ancient confectioners in the world for whom sugar was known since 850. Not casually in the East, in the Arab countries and in Iran, the most various candies are still created in the sweet world. While in Europe confectionery business was

developed in the form of cakes and cookies, Arabs first paid attention to that cooking or sugar melting – candying (from ital. *candire* - to make sugar) – opened opportunities for preparing various sweets, desserts, confectionery products and dishes [13].

That fact is rather interesting that "the language nominations of gastronomic delicacies themselves are peculiar encyclopedias, "guides" not only of the country, it's cultural-and-historical space, but at the same time reflect chronology of its interaction with different ethnoses and cultures of the world" as Z.E. Fomina emphasizes [14, p. 23]

According to S.G. Ter-Minasova, distinctions between language pictures of the world find themselves, first of all, in the lingvospecific words not translated to other languages and containing concepts specific to this language [15]. Fomina Z.E. believes that candy nominations, i.e. the nominations of candy and chocolate products, sweets belong to such lingvospecific words. After V. von Humboldt, Fomina Z.E. emphasizes that each word has not only deep cultural and historical "trace", but also a long individual history that is fully relevant for the candy nominations. The sweet world of mankind, Fomina Z.E. notes., is not only "pleasure in the pure form", but also means of identification of a national and cultural code of any language community. "The candy and chocolate world (through a prism of its language nominations) can tell a lot of things about cultural and specific features of these or those people and at the same time about its invariable closest interaction with other cultures, civilizations and their values" [6, page 134].

Virginia Woolf is the British writer and the leading representative of modernist literature of the first half of the XX century. The novel "Mrs. Dalloway" is one of her most known works. While analyzing the description of confectionery products in the above-mentioned novel, we've made a series of observations which we generalize below.

So, V. Woolf represents confectionery products (further: C), first of all, in *correlation* with the description of the nature and its separate fragments, and V. Woolf does it with a high degree of an depiction, creating the concrete pictographic (drawing) plots allowing not only visually imagine this or that delicacy, its esthetic design, but also to feel its flavoring qualities. Such way of description of a delicacy was designated by us as ***pictographic one***.

According to our observations, V. Woolf often represents introduces the description of confectionery products into the narration text by means of the instruction of their sensual perception by heroes which is shown in a special manner of pronouncing names of these or those delicacies by heroes of the work of art. It's rather interesting to note that quality, taste of the product and its assessment are defined not by the concrete name of a product, but indirectly, that is by *whisper, babble, voice*, etc. Such way of description of C was designated by us as ***acoustic***.

Verbal representation of C in the individual and author's picture of the world of V. Woolf often correlates with actual emotional experiences of the person, and frequently they are polar that allows to allocate an ***emotional*** way of description of C.

The description of C is very often interfaced in the Woolf's art discourse with peculiarities of its absorption and its verbal description connections with realities of the physiological sphere (to gulp), emotional (was annoying), psychological (continually), etc. Such method of the C description is designated by us as ***ritual-and-ethical one***.

V. Woolf quite often presents C in correlations with kitchen utensils of the English hostess that serve as a motive for the nominating of such way of C representation as ***artifact one***.

On the basis of the aforesaid we allocated five types of C description of: 1) ***pictographic***, 2) ***acoustic***, 3) ***emotive***, 4) ***ritual-and-ethical*** 5) ***artifact***. Let's proceed to the analysis of the above-stated ways of the description of C. Let's address to their consideration.

I. Pictographic way of C description.

V. Woolf presents C in the environment of nature which is described in detail, thus, creating a complete picture in the reader's imagination. Such way of C's description is designated by us as it was noted above, *pictographic*. The author begins the novel with the picturesque description of the nature in which the confectionery is presented as its part:

*... every flower - roses, carnations, irises, lilac - glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in the misty beds; and how she loved the grey-white moths spinning in and out, over the **cherry pie**, over the evening primroses!* [1].

Woolf immerses C's description (cherry pie) in the nature space where C correlates with various realities of nature and associates them with the colourful live inflorescences, their coloristic shades, etc. In the context the correlation of pictographic (drawing), i.e. the picturesque description of C with the nature is traced. The confectionery ("Cherry pie") is integrated into space of the surrounding nature and is characterized by numerous connections with it, in particular:

- a) *flora world* (roses, carnations, irises, lilac, primrose);
- b) *coloristic palette of the nature* (white, violet, red, deep orange, grey-white);
- c) *original elements* (burn by itself);
- d) *emotional relation to realities of the nature* (softly, purely);
- e) *world of insects* (moths).

On this basis, we allocated either the macromodel of C's description and its components :

I. [C ← NATURE]

1.1 [C (confectionery) – FLORA]

1.2 [C – COLOUR]

1.3 [C - FAUNA]

1.4 [C - ORIGINAL ELEMENT]

It is important to emphasize that this model reflects not the C's description (cherry pie) as that, but the background or the space an integral part of which it becomes.

The pictographic way of C representation indicates the specifics of an English picture of the world: we can't imagine any Englishman having no blossoming garden which is a symbol of comfort and cosiness for him. Besides, such features of the British national character as restraint and sentimentality are actualized here .

The special place in the verbal Woolf's C's description is taken by the verbs of physical perception which, being correlated to the C's description, bear in themselves a positive assessment of a sweet product.

II. Acoustic way of description of KI

As a rule, the description of C is accompanied by the mediate appeal to physiological perception of the object that is transferred by sound or voice. Such important determinants (descriptors), as "voice", "babble", "whisper" are used As C's descriptors in an individual and author's picture of the V. Woolf's world enter the general paradigm of the psycho-physiological descriptors represented by the corresponding verbs of the speech activity, demonstrating acoustic perception of the object : to pronounce (by voice), to murmur, to whisper. In accordance with the stated above we allocate the following acoustic semantic-and-cognitive model on the basis of the C description:

II. [C ← PHYSIOLOGICAL DETERMINANTS]

Let's illustrate it by the examples.

- "*Glaxo*," said Mrs. Coates in a *strained, awe-stricken voice*. [1].

Let's allocate a semantic-cognitive model of the sweet delicacy description the mediated qualifier of which is the VOICE in correlation with the positive emotional assessment:

2.1 . [C ← VOICE]

In this context the name of the confectionery is pronounced by the "strained, awe-stricken voice". The heroine as if savors the word "glaxo". Obviously, she recollect the taste of this product, saying only the one word, i.e. the reminiscence of this product causes the emotions of pleasure. Because of an forthcoming anticipated pleasure of the exquisite delicacy the mood of the heroine becomes peaceful, blissful that finds its reflection in her voice. It is characteristic that to reflect of the favourite. British priority of sweet cream, especially for the half of mankind, V. Woolf doesn't use the actual description of the cream, she does it indirectly - through by describing of physiological symptoms, for example, the voice of the positively marked emotional assessment (strained, awe-stricken voice).

In the following context the acoustic descriptors, qualifying drinks, in particular Kreemo are used. Cf.: - "Kreemo", murmured Mrs. Bletchley, like a sleep-walker. [1]]

Let's present it in the form of the following model:

2.2 . [DRINK (KREEMO) OF MURMUR + LIKE (COMPARISON)]

The determinant "MURMUR " serves as the cognitive qualifier of drink Kreemo in correlation with a positive emotional assessment. The epistemological element in this model is the comparison with "sleep-walker" that allows to strengthen the hedonistic effect of this drink description and its perception ("acts as if being in the unreal world", "to feel unearthly taste").

The heroine murmured the confectionery name as if being afraid to say it loudly and to lose imagined taste of the product which she felt when she mentioned this word. The author compares the heroine with the sleep-walker, i.e. with the person who acts being in an unconscious state. On the unconscious level the confectionery's name "kreemo" makes the heroine not only pronounced the word, but to murmur it recalling this delicacy taste. This testifies a high degree of pleasure felt by the heroine.

Let's consider another example of the acoustic C description in which the hedonistic perception of C is defined by the murmur, the verbal representer of which is the verb of speech activity "to MURMUR ". Cf.: The hero Mr. Bouli whispered ("murmured") the confectionery name:

- "It's toffee," murmured Mr. Bowley. [1]] .

Let's present this acoustic model of C's description:

2.3 . [C ← MURMUR]

The taste of the delicacy (toffees), expected pleasure is defined by the determinant murmur . In this case the desire to murmur is caused by toffees. The hero enjoys pleasant associations which appear in mentioning of this delicacy that is reflected in soft whisper. Using the verb of physical perception "to murmur" V. Woolf indirectly describes the intrinsic signs of C (toffees), namely sweet, sugar, honey taste that is reflected in the manner of pronouncing – murmur.

the majority of people identify sweet confectionery with positively emotions, pleasure that find their reflection in the pronunciation manner (acoustic representation) of these delicacies. It isn't a simple desire to call this or that delicacy, but to "murmur", to pronounce in a "strained, awe-stricken voice". Via cognitive qualifiers, voice, murmur, which can act as psychophysiological determinants.V. Woolf describes feelings and emotions of the person while using any sweets and delicacies, thereby, indirectly attributing the hedonistic signs to the confectionery marked by positive emotional assessment.

In C's description the author pays a considerable attention to the emotions of heroes. The verbs of physical perception expressing emotions are the cognitive descriptors allowing to describe a

condition of pleasure or disgust in parting of any delicacy. Emotions arise both in relation to C, and in relation to the situation as a whole. We call such way of description of KI an *emotive one*.

III. Emotive type of C's description

Emotions of a person can be expressed by a wide range of verbs, from expressing the highest extent of pleasure to designating the extreme degree of hostility. With C description Woolf uses the verb "to like" as descriptors, on the one hand, for expressing of positive emotions of the hero, and other expressions "to have no relish" and "to pelt him" for designating the negative emotions:

Let's illustrate what had been said by the examples. So, the hero discusses about tasty, in his opinion, things:

Even taste (Rezia liked ices, chocolates, sweet things) had no relish to him. [1]] .

Let's present peculiarities of C's qualification in the following macromodel and its components:

III. [C{ n(C) + n(C) + n(C) } ←→POZITIVE/NEGATIVE EMOTION]

In the first part of the context the C's qualifier (ices, chocolates, sweet things) is a verb of psychophysiological perception to LIKE in correlation with a positive emotional assessment; in the second part of C(ices, chocolates, sweet things) is qualified by the phrase of physiological perception "HAD NO RELISH" in correlation with the negative emotional assessment.

The character speaks about sweets: "ices, chocolates, sweet things" as about tasty things, i.e. for the typical Englishman a tasty thing is not any meat, fish or vegetable but only sweet confectionery. This characterizes the British as gourmets and persons with sweet teeth. The hero, on the one hand, uses the emotionally strong verb "to like", i.e. feel strong love to for something and even to admire something. Cf.: the following model:

3.1 . [C{ n(C) + n(C) + n(C) } ←→POZITIVE EMOTION]

However, on the other hand, the hero is in the negative emotional condition and therefore "even tasty" products, can not give him any pleasure. In life it's easier to judge emotions of the person by his mimicry and face expression: the smile corresponds to sweet taste, concentration – to sour taste, contempt – to bitter taste [16]. However, in this example the predicted (due) positive perception of delicacies isn't shown in any way that is based on the negative condition of the character. V. Woolf gives negative emotions (had no relish), emphasizing a high degree of emotional - psychological indifference of the hero to everything, including taste (ices, chocolates, sweet things). In this example it is possible to say that C, in turn, indicates the negative assessment condition of the hero.

It should be noticed, in the aforesaid context that the fact of using sweet for improvement of the psychological conditions of the person is axiomatic. However in V. Woolf's work, as it was noted above, degree of negative emotional heat of heroes can be so high, that even their favourite subjects and things including confectionery, can't restore their state of mind. It is known that the people who are in the negative condition are inclined to more negatively estimate the environment, to unfavourably see the life situations, that V. Woolf proves on the characters, expressing the psychological condition of the heroes and their negative mood through by their negative relation even to the most refined delicacies.

Within the emotive way of confectionery description it is rather interesting to consider an example which at the same illustrates time English mentality features. It is known that in Great Britain any dinner assumes existence of sweets. Cf.:

The only thing to do was to pelt him with sugared almonds-it was at dinner. [1]] .

The described situation is represented by the following model:

3.2 . [C \longleftrightarrow POZITIVE EMOTION ("to pelt him ")]

Sugared almonds are typical dessert for any English feast. It is a daily dish for the British, i.e. they don't see anything special, festive in it that is typical, for example, for the Russian person. As follows from the context, they can "even pelt " and use it as a means of physical impact, respectively. At the same time, the description of the heroine's desire to execute such an action in relation to the other person, reflects the negative attitude to this person, her feeling hostility for him. It is known that sweet taste is connected with satisfaction and pleasure. However in this context emotions overflow the heroine and aren't capable to change her negative state. Wishing to describe strong negative emotions of the heroine (the only thing to do was to pelt him), V. Woolf uses to confectionery (sugared almonds) which the heroine would like to apply as a means of physical punishment of other person. Thus, the above-stated model reflects the cross relations of the positively konnotative C and the possibility of its negative use for removing of an emotional pressure, a stress.

Not only emotions while eating C, but also the manner of eating can reflect state and mood of the person. The manner of C's absorption is an external, physical manifestation of an emotional state of the person. On this basis, we allocate ritual-and-ethical type of C's description.

IV. Ritual-and-ethical type of C's description

Actions and deeds of people are directly connected with their emotional and psychological health. The behavior of the person makes possible to draw conclusions on his mood, his frame of mind and even on its social (class) status.

The ritual-and-ethical type of C's description is reflected by the following model:

IV. [KI \longleftrightarrow MANNER OF EATING]

So, for example, by the heroine's manner of eating and her emotions ("looking, again and again, at a plate ", "swallowed down ", "became annoying") V. Woolf indirectly points to her disturbed state of mind.

We'll illustrate it by some examples. The heroine, in particular, thinks the cake is the last pleasure of her life:

It was her way of eating, eating with intensity, then looking, again and again, at a plate of sugared cakes on the table next them...

The described situation is illustrated by the following semantic-and-cognitive model:

4.1 . [KI \longleftrightarrow THE MANNER OF EATING { n ([-] an assessment ("greedy")) +n (intensity of action ("continually")) + n (a combination with verb of physical perception ("looking, again and again))}]

Determinants of a psychophysiological paradigm serve as C's qualifiers (sugared cake): "continually", "looking, again and again, at a plate " in correlation with the negative assessment of the manner of eating ("greedy").

Her manner of eating ("eating with intensity, then looking, again and again, at a plate of sugared cakes") allows to make a conclusion that it is really the last pleasure in her life. The confectionery "sugared cake" is the embodiment of her past good and happy life. The person is known to "jam" grief, sorrow, melancholy, i.e. something negative. The dejection of the heroine is realized by the description of the manner of eating the confectionery (sugared cake) which the heroine desperately wished to eat as if in such a way she could cope with the problems.

Within the ritual-and-ethical way of the confectionery description it is interesting to give an example which shows a directly proportional connection of the psychological emotional condition of the person and his relation to the reality surrounding him. Cf.:

... then, when a lady and a child sat down and the child took the cake, could Miss Kilman really mind it? Yes, Miss Kilman did mind it.

This situation is presented by the following model:

4.2 . [KI \longleftrightarrow NEGATIVE EMOTION ("became annoyingly")]

The words of physiological perception "became annoyingly" in correlation with the negative emotional assessment is the confectionery (cake) qualifier.

V. Woolf shows in this example the negative psychological condition of the heroine and her bad mood by means of her relation to that fact that the last cake was eaten by other person (became annoyingly) in spite of the fact that it was a child (boy).

Let's review the other example of the ritual-and-ethical description of C in which the hedonistic perception of C is characterized by the positively marked color (pink). Cf.:

She had wanted that cake-the pink one. The pleasure of eating was almost the only pure pleasure left her, and then to be baffled even in that!

Correlation of C and color (in the above described example) is reflected by the following model:

4.3 . [KI \longleftrightarrow COLOUR (pink color of C)]

C(cake) is described on the color background (pink), accompanied by the emotional assessment (the only pure pleasure).

The heroine emphasizes the "pink" colour of the cake, she associates her pleasure with it. Pink color symbolizes kindness, romanticism, love, tenderness, optimism [17]. Despite all her troubles life, she is still capable to see something "in pink color", it is the sweets that represent happy, successful, prospering, comfortable life in her consciousness. Woolf emphasizes the contrast of bad manners of the heroine (eating with intensity, then looking, again and again, at a plate of sugared cakes) and the noble color of the cake (pink), describing her past wellbeing and her belonging to the highest class.

In the below-mentioned context the manner with which the heroine uses the confectionery is shown:

Miss Kilman opened her mouth, slightly projected her chin, and swallowed down the last inches of the chocolate éclair ... [1].

The semantic structure of the described situation can be presented as follows:

4.4 . [KI □□ MANNER OF EATING (verb of physiological perception ("to swallow down"))]

The C qualifier (chocolate éclair) is the verb of physiological perception SWALLOWED DOWN in combination with the negative emotional assessment of the manner of eating.

Heroine literally "swallowed down" the chocolate éclair. It means that she ate it with great pleasure. Instead of politely biting the cake off gradually, she impatiently ate it entirely. On the one hand, this speaks about a high degree of pleasure, on the other – hand about a strong stressful condition in which is the heroine. According to psychologists, the person "jams" his/her troubles and stresses, i.e. negative emotions. In this example the suffering power of the character was so great that the heroine "swallowed down" the éclair so quickly as if she tried to swallow down a grief and to forget about it in the above-stated example. V. Woolf correlates the positive reality of C (chocolate éclair) with the extremely negative emotion (to swallow down a grief).

It's commonly known that the kitchen takes a special place in life of each person. It is not simply a functional room where we take the meal, it's the place where all family gathers, where we receive guests, it's the heart of any house. By kitchen utensils you can judge about the priority of national or family dishes, but also about mentality, attitude, spiritual mood of representatives of various cultures. Consideration of different types of kitchen utensils as indicats of favourite dishes and delicacies in this or that culture, allows to give a new way of qualification C which is called artefact.

V. Artefact type of C description

It is important to emphasize that quite often C's are represented in the V. Woolf's novel by the description of kitchen things which are necessary for preparation of confectionery delicacies. The below-mentioned model reflects correlations of C and kitchen utensils:

[KI ← ARTEFAKT (kitchen utensils)]

The houseware, as we know, is the distinctive feature of any ethnos culture. V. Woolf is the representative of the British culture, and gives the description of the kitchen utensils typical for the English housewife in the below-mentioned example.

Walker among the plates, saucepans, cullenders, frying-pans, chicken in aspic, ice-cream freezers, pared crusts of bread, lemons, soup tureens, and pudding basins... [1]] .

In the given example V. Woolf describes not the confectionery but artefacts related with it. She represents the description of confectionery indirectly, by the (artefacts) which are directly related to sweet delicacies ("ice-cream freezers", "pudding basins"), showing that desserts, ice cream and pudding are signs of the British ethnos culture.

Thus, all the examples from the work of the British writer Virginia Woolf "Mrs. Dalloway" brightly and convincingly prove that the integral component of the English culture and candy traditionally are various confectioneries which aren't characteristic, for the Russian culture for example: "sugared cakes", "chocolate éclairs", "sugared almonds", "chocolate" , puddings, sweet creams, and also some drinks, for example, Kreemo included.

We have revealed five ways of describing candy (sweet) realities: 1) pictographic, 2) acoustic, 3) emotive, 4) ritual-and-ethical 5) artifact ones. The description of the sweet drink (Kreemo) the cognitive qualifier of which is the acoustic sign, i.e. the way of its pronunciation is also included.

The C's description in the art discourse of V. Woolf often acts in the context of describing the person's interaction (his internal experiences, states) with the nature world (in particular, with flora, fauna, original elements) and, is realized in its (C) correlation with realities of the world around the person respectively. As a rule, in this case C acts: a) as an element of the certain

nature space typical for the British (English garden, lawn, bed, flowers, etc.) ; b) as element of the nature phenomena ("in the misty beds"); c) as an actual element of the English meal ; d) as an element of the temporal space ("cherry pie and evening primroses"), etc. It is of interest that even such a sign element of England as "fog" finds its reflection together with confectionery descriptions. Further it is necessary to note the correlations C with the emotional and sensual spheres (to like), the physiological sphere ("greedily swallowed down"); the social and physical sphere (to throw almonds), the sphere of artefacts (ice-cream freezers, pudding basins), etc.

The systemic analysis of the C descriptors in the semantic-and-cognitive and lingvocultural aspects allows to draw the conclusion that the most productive ways of C description are emotive and acoustic ones. Sweet confectionery inevitably correlate with the inner emotional and psychological world of the person that is shown in polar the person's C and emotions correlations. Thus in the individual author's picture of the world of V. Woolf the interdependent relations are established: on the one hand, emotions act as qualifiers (cognitive descriptors) of C, at the same time delicacies themselves form preconditions for their emotional and sensual perception.

In the individual author's picture of the world of V. Woolf a special place is taken by the acoustic way of C description various physiological determinants act when as the C verbal cognitive qualifiers: "voice", "whisper". V. Woolf describes the main intrinsic signs of C (glaxo, kreemo, toffees), namely, sweet, sugary, honey taste tenderness that are reflected in the manner of their pronouncing by characters.

In conclusion we will note that the specifics of C representation is shown in the individual author's picture of the world of V. Woolf, first of all, there is no direct description of taste qualities of C, their appearance, hedonistic signs, etc. As a rule, C are defined, on the basis of using of a large variety of different that, to a certain extent confirms some features of the English mentality: restraint, latency in emotions manifestation, lack of direct realities estimates, desire to hide the personal relation to the speech topic, including to delicacies, etc.

The features of representing of hedonistic realities in the analyzed novel are assumed to be based to some extent on the gender factor explaining the special attitude of the fine half of mankind to delicacies, shown in refinement and slenderness in the verbal description of delicacies.

The ways of C description singled out in the English fiction, in particular, on the material of the analysed novel "Mrs Dalloway" by V. Woolf are important and in their translation into other languages as knowledge of cognitive strategy of C presentation in the works of art, can serve as preconditions either for their adequate translation in to other languages or for translation of other relevant concepts and constants for the English lingvoculture.

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