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Bachelor's Thesis

Olfactory vocabulary in culinary English
(based on textual and multimodal corpora)

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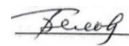
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ABSTRACT

The thesis investigates the functioning of olfactory vocabulary in contemporary English culinary discourse on the basis of a textual and video corpus. The relevance of the study is determined by the growing interest in sensory linguistics and the insufficient attention paid to olfactory language in specialised discourse, particularly in the context of comparing written and spoken communicative modes.

The object of the research is contemporary English culinary discourse represented by written culinary texts and spoken cooking video discourse. The subject of the research is the system and functioning of olfactory vocabulary, including direct and indirect lexical units, evaluative vocabulary, and compensatory strategies of smell description.

The aim of the study is to identify the lexical, evaluative, and metaphorical strategies through which smell-related meaning is constructed across two communicative modes. The following tasks were addressed: analysis of the lexical structure of olfactory vocabulary; distinction between direct and indirect olfactory units; examination of evaluative vocabulary and its discourse functions; and comparison of olfactory vocabulary distribution in written texts and video discourse.

The theoretical framework draws on sensory linguistics, embodied cognition theory, and conceptual metaphor theory. The methods employed include corpus analysis, lexico-semantic analysis, discourse analysis, stylistic analysis, and elements of cognitive metaphor analysis. The empirical basis consists of a purpose-built corpus of 88,786 words comprising two balanced subcorpora: a written subcorpus of 43,602 words and a video subcorpus of 45,184 words.

The findings demonstrate that olfactory meaning in English culinary discourse is constructed predominantly through indirect lexical strategies, whose density (1.75% in texts and 2.04% in videos) substantially exceeds that of direct olfactory vocabulary (0.35% and 0.24% respectively). Among indirect strategies, ingredient-based source reference is dominant in both subcorpora.

Evaluative vocabulary is characterised by a marked predominance of positive descriptors, reflecting the fundamentally appetitive orientation of the genre. Written and spoken discourse share the same system of compensatory strategies but differ systematically in the mechanisms through which these strategies are realised.

Keywords: sensory linguistics, olfactory vocabulary, culinary discourse, corpus analysis, evaluative vocabulary, indirect nomination, cross-modal metaphor, written and spoken discourse.

АНОТАЦІЯ

Ця робота присвячена дослідженню функціонування ольфакторної лексики в сучасному англomовному кулінарному дискурсі на матеріалі текстового та відеокорпусу. Актуальність дослідження зумовлена зростаючим інтересом до сенсорної лінгвістики та недостатньою вивченістю ольфакторної мови в спеціалізованому дискурсі, зокрема в контексті порівняння письмового та усного мовлення.

Об'єктом дослідження є сучасний англomовний кулінарний дискурс, представлений письмовими кулінарними текстами та усним дискурсом кулінарних відео. Предметом дослідження є система та функціонування ольфакторної лексики, включаючи прямі та непрямі одиниці, оцінну лексику та компенсаторні стратегії опису запаху.

Метою роботи є визначення лексичних, оцінних та метафоричних стратегій конструювання значення, пов'язаного із запахом, у двох комунікативних режимах. Для досягнення мети вирішувалися такі завдання: аналіз лексичної структури; розмежування прямих та непрямих одиниць; дослідження оцінної лексики та її дискурсивних функцій; порівняння розподілу ольфакторної лексики у письмових текстах та відео дискурсі.

Методологічну основу дослідження становлять сенсорна лінгвістика, теорія втіленого пізнання та теорія концептуальної метафори. Методи дослідження включають корпусний, лексико-семантичний, дискурсивний та стилістичний аналіз, а також елементи когнітивного аналізу метафори. Емпіричну базу складає корпус обсягом 88 786 слів, що охоплює два

збалансовані підкорпуси: письмовий (43 602 слова) та відео (45 184 слова).

Результати дослідження засвідчили, що ольфакторне значення в англомовному кулінарному дискурсі конструюється переважно через непряму лексику, щільність якої (1,75% у текстах і 2,04% у відео) суттєво перевищує щільність прямої ольфакторної лексики (0,35% і 0,24% відповідно). Серед непрямих стратегій домінує референція до джерела запаху через назви інгредієнтів. Оцінна лексика характеризується виразним переважанням позитивних дескрипторів, що відображає апетитну орієнтацію жанру. Встановлено, що письмовий та усний дискурс послуговуються спільною системою компенсаторних стратегій, проте різняться механізмами їх реалізації.

Ключові слова: сенсорна лінгвістика, ольфакторна лексика, кулінарний дискурс, корпусний аналіз, оцінна лексика, непряма номінація, крос-модальна метафора, письмовий та усний дискурс.

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INTRODUCTION

Relevance of the research. Smell is one of the most immediate and evocative of human senses, yet it remains one of the hardest to put into words. When we encounter an aroma (the warm scent of bread baking, the sharp hit of garlic in hot oil, the sweetness of caramelized onion) we recognize it instantly, but reaching for the right words to describe it is another matter entirely. This difficulty is not accidental. English, unlike some other languages, lacks a rich set of abstract terms dedicated specifically to smell, which means that speakers must find indirect routes to express olfactory experience: naming the source of a smell, borrowing words from taste or touch, or falling back on broad judgments of pleasant or unpleasant. This structural feature of English makes culinary discourse a particularly compelling place to examine how speakers navigate the gap between what they perceive and what they can say.

The present study investigates how olfactory vocabulary functions in contemporary English culinary discourse, asking what lexical, evaluative, and metaphorical strategies writers and speakers use to construct smell-related meaning across two communicative modes: written culinary texts, including recipes, food reviews, and food articles, and spoken cooking video discourse drawn from British YouTube channels.

The **main aim of the research** is not simply to catalogue the words that appear in these texts but to understand how they work, what cognitive and cultural mechanisms they draw on, how written and spoken culinary language differ in

their approach to sensory description, and what the patterns of olfactory vocabulary reveal about the relationship between language, perception, and the specific communicative demands of food discourse.

Tasks of the Research

- to analyse the lexical structure of English olfactory vocabulary in culinary discourse;
- to distinguish between direct and indirect olfactory lexical units;
- to identify metaphorical and cross-modal mechanisms used in olfactory description;
- to examine evaluative olfactory vocabulary and its communicative functions;
- to compare the distribution, density, and functions of olfactory vocabulary in written culinary texts and spoken cooking video discourse;

The **object** of the research is contemporary English culinary discourse represented by written culinary texts and spoken cooking video discourse.

The **subject** of the research is the system and functioning of olfactory vocabulary in contemporary English culinary discourse, including direct and indirect smell-related lexical units, evaluative vocabulary, metaphorical constructions, and compensatory descriptive strategies.

The research is grounded in the theoretical frameworks of sensory linguistics, embodied cognition, and conceptual metaphor theory, drawing on the foundational work of Asifa Majid and Stephen Levinson on cross-linguistic olfactory encoding, Lawrence Barsalou's theory of perceptual symbol systems, and George Lakoff and Mark Johnson's account of conceptual metaphor. These frameworks collectively provide the analytical tools for understanding

olfactory language not as a peripheral or merely decorative feature of culinary texts but as a cognitively grounded, culturally shaped, and discourse-specific system of meaning-making.

The empirical basis of the study is a purpose-built corpus of 88,786 words comprising two subcorpora of approximately equal size: a written subcorpus of recipes, food reviews, and culinary articles (43,602 words), and a video subcorpus of transcribed cooking shows, recipe videos, and food tasting content from British YouTube channels (45,184 words). The inclusion of both written and spoken data allows the research to examine not only what olfactory vocabulary is used in culinary discourse but how its distribution, density, and function differ across communicative modes — a comparison that has received little systematic attention in existing research.

Methods of the research

The study employs corpus analysis, lexico-semantic analysis, discourse analysis, stylistic analysis, and elements of cognitive and conceptual metaphor analysis.

The analysis proceeds in three interconnected stages. The first examines the distribution and density of direct and indirect olfactory lexical units across both subcorpora, distinguishing between explicit smell vocabulary and the broader set of ingredient-based, cooking-process, and multimodal sensory descriptors that construct olfactory meaning indirectly. The second investigates the mechanisms of metaphorical and cross-modal description through which English culinary discourse compensates for the structural limitations of its olfactory lexicon, including source-based reference, sensory compensation, periphrastic construction, and comparative description. The third focuses on evaluative olfactory vocabulary, analysing how positive, negative, and neutral

lexical items function within culinary discourse and how their distribution reflects the fundamentally appetitive communicative orientation of the genre.

Scientific Significance of the Research

Theoretically, it situates English olfactory vocabulary within the broader framework of sensory linguistics and embodied cognition, demonstrating that the apparent lexical poverty of English smell language is not a communicative limitation but a productive condition that generates systematic and genre-specific compensatory strategies.

Practical Significance of the Research

It provides quantitative and qualitative corpus evidence for the differential use of olfactory language in written and spoken culinary discourse, showing that these two modes employ distinct but complementary approaches to constructing sensory meaning — written texts through lexical diversity and evaluative density, video discourse through functional simplicity, repetition, and multimodal support.

Preliminary findings of this research have been presented at student conferences, including X All-Ukrainian Scientific Readings with the Participation of Young Scholars “PHILOLOGY OF THE 21st CENTURY: NEW RESEARCH AND PERSPECTIVES”, where discussions with fellow researchers and linguists have contributed to refining the study’s scope and methodology.

The paper is structured as follows. Chapter 1 establishes the theoretical framework, covering sensory linguistics and the problem of olfactory encoding in English, the mechanisms of lexical compensation, the role of metaphor in olfactory language, and the characteristics of food and cooking discourse as a genre. Chapter 2 presents the corpus methodology and the

empirical analysis, organised around evaluative patterns ,direct and indirect olfactory vocabulary, and cross-corpus comparison. The study concludes with a synthesis of the principal findings and their implications for the study of sensory language in specialised discourse.

CHAPTER 1. THEORETICAL FOUNDATIONS OF OLFACTORY VOCABULARY IN ENGLISH CULINARY DISCOURSE

1.1 Sensory Linguistics and Language–Perception Relations

Sensory linguistics provides the theoretical foundation for this study as it examines how language encodes and structures sensory experience. Since the research focuses on olfactory vocabulary in English culinary discourse, this framework is essential for explaining how smell-related meaning is constructed despite the limited set of direct olfactory terms in English. The field is based on the principle of embodied cognition, according to which linguistic meaning is grounded in bodily and perceptual experience. This is crucial for the present study, as olfactory vocabulary cannot be fully understood without reference to its sensory and experiential basis.

Sensory linguistics also accounts for cross-modal interactions between sensory domains, which are central in culinary discourse, where smell is often expressed indirectly through taste, texture, temperature, or visual descriptors.

The field rests on a foundational premise drawn from embodied cognition theory: that linguistic meaning is not abstract or amodal but is deeply grounded in the bodily, perceptual, and affective systems through which human beings interact with their environment (Barsalou, 1999; Evans & Green, 2006; Winter, 2019). From this perspective, language does not merely label sensory experience from the outside — it is itself shaped by the recurrent patterns of bodily engagement with the world, which means that the structure of sensory vocabulary reflects the cognitive and cultural organization of perception.

Empirical support for this view comes from psycholinguistic and neuroimaging research demonstrating that processing sensory language reactivates the same

neural systems involved in actual sensory experience. Pulvermüller (2005) showed that reading action words activates motor cortex regions, while Kiefer and Barsalou (2013) extended this finding to show that words denoting smell, texture, and sound activate the olfactory cortex, somatosensory cortex, and auditory cortex respectively. These findings support the theory of perceptual symbol systems (Barsalou, 1999), according to which conceptual knowledge is grounded in perceptual simulations — partial re-enactments of prior sensory experience — rather than in abstract propositional representations. For the study of olfactory language in culinary discourse, this theoretical position has a direct implication: smell-related words are not simply labels but cognitive triggers that activate embodied sensory experience in the reader or listener, making the choice and distribution of olfactory vocabulary a matter of both linguistic and cognitive significance. In the present research, this framework is used to interpret olfactory lexical items not as purely descriptive units but as carriers of embodied sensory activation, which is particularly relevant when analysing evaluative and metaphorical vocabulary in culinary discourse.

Cross-linguistic research has further demonstrated that the sensory lexicon is not a universal system but varies substantially across languages and cultures, reflecting differences in communicative needs, perceptual salience, and cultural practices. Majid and Levinson (2011) showed that different sensory domains receive varying degrees of lexical elaboration across languages, and that this variation is not biologically determined but culturally shaped. Research by Majid et al. (2018) demonstrated that languages differ systematically in how efficiently their speakers can encode and communicate sensory experience, with some languages showing far greater precision and consistency in olfactory naming than others. These findings challenge the assumption that smell is universally the least lexicalized sense and establish instead that the richness of

a language's sensory vocabulary is a function of cultural salience and communicative demand rather than perceptual capacity. This cross-linguistic perspective is essential for the present study, as it frames the structural characteristics of English olfactory vocabulary — its scarcity of abstract smell terms, its reliance on evaluative and source-based description — not as inevitable biological limitations but as culturally and linguistically specific features that generate particular compensatory strategies in discourse. These insights are applied when analysing why English relies on indirect olfactory expression (e.g., source-based and metaphorical description) in culinary discourse instead of using dedicated abstract smell terminology.

Sensory linguistics thus offers a framework for understanding perceptual vocabulary as cognitively grounded, culturally shaped, and discourse-specific. This perspective is particularly productive for examining olfactory language in culinary discourse, where perception, personal evaluation, and embodied experience converge in systematic and genre-specific ways that are directly amenable to corpus-based investigation.

1.1.1 Olfaction and the Problem of Linguistic Encoding

The relationship between smell and language has historically been characterized as problematic. From Aristotle onwards, Western philosophical tradition treated smell as a lower, affective sense, associated with subjective feeling and animal appetite rather than with the rational, communicable knowledge attributed to vision and hearing (Classen, 1997; Korsmeyer, 2002). This hierarchical ranking of the senses influenced later accounts of smell in linguistics and philosophy of language, where olfaction was frequently described as resistant to linguistic encoding — too subjective, too diffuse, and too closely tied to emotional response to be systematically expressed in words.

The perception that smell lacks a proper language was reinforced by observations of Indo-European languages, particularly English, where dedicated abstract smell terms are scarce and olfactory descriptions typically proceed through indirect strategies such as source-based reference (*smoky, garlicky, floral*) and broad evaluative expressions (*pleasant, disgusting, foul*) rather than through a differentiated system of odor categories (Levinson & Majid, 2014). This historical and theoretical background is used to explain why English culinary discourse relies predominantly on indirect olfactory encoding strategies rather than on a stable system of abstract smell terminology.

However, cross-linguistic and anthropological research conducted over the past two decades has substantially revised this picture. Majid and Burenhult (2014) demonstrated that speakers of Jahai, an Aslian language of the Malay Peninsula, possess a set of abstract odor terms — words that refer to smell qualities independently of any specific source — that function in a manner directly comparable to basic color terms in English. This finding was significant because it showed that the apparent ineffability of smell is not a universal property of olfactory experience but a characteristic of particular linguistic and cultural systems. Majid et al. (2018) extended this research across a typologically diverse sample of languages and confirmed that the degree of lexicalization of olfactory experience varies systematically across cultures, with communities for whom smell plays a prominent role in ritual, medicine, or subsistence showing richer and more consistent smell vocabularies. In this research, these findings are applied when interpreting the limited abstract olfactory lexicon of English as a culturally shaped system that requires compensatory strategies such as source-based and metaphorical description in culinary discourse.

From a typological perspective, languages employ a variety of formal resources to encode olfactory experience, including dedicated adjectives, verbs of perception, noun phrases, and ideophones (Dingemanse, 2012; Viberg, 2015). The choice of grammatical form is itself meaningful: languages that encode smell primarily through verbs tend to frame olfactory experience as an event or process, while those that use dedicated adjectives tend to treat smell as a stable property of objects. English, which relies heavily on source-based nominal constructions and evaluative adjectives, frames smell primarily in terms of its origin and its affective impact rather than its intrinsic sensory quality — a structural characteristic that has direct consequences for how olfactory experience is communicated in culinary discourse. Crucially, the research reviewed here establishes that this characteristic is not a fixed limitation but a culturally specific descriptive orientation, and that speakers of English develop systematic compensatory strategies — including cross-modal metaphor, source-based reference, and evaluative framing — to manage the communicative demands that the olfactory lexicon cannot meet through direct naming alone.

1.2 Olfactory Language in English

1.2.1 General Characteristics of Olfactory Language in English

English olfactory vocabulary is characterized by a set of structural features that distinguish it from the lexical fields associated with vision and hearing and that collectively shape how smell is communicated in both everyday and specialized discourse. The most fundamental of these features is the relative scarcity of basic, abstract odor terms. While English possesses an extensive and differentiated color vocabulary — including dozens of basic and derived color terms — its core olfactory lexicon is limited to a small set of general-purpose

words: *smell*, *odor*, *scent*, *aroma*, *fragrance*, *stench*, and *stink* (Majid & Levinson, 2011; Winter, 2019). Crucially, most of these words are inherently evaluative rather than descriptively neutral: *aroma* and *fragrance* carry positive connotations, *stink* and *stench* are strongly negative, while *smell* and *odor* occupy a more neutral position but still lack the specificity needed to differentiate between distinct olfactory qualities. In my study, by applying this information I am going to analyze evaluative vocabulary splitting them into positive, negative and neutral(depending on context).

This evaluative bias is the second defining feature of English olfactory vocabulary. As Classen (1997) and Levinson and Majid (2014) have observed, smell-related language in English tends to encode hedonic judgment — the pleasantness or unpleasantness of an odor — rather than its qualitative character. English speakers are far more likely to describe a smell as *disgusting* or *lovely* than to name its specific sensory profile. This tendency reflects the broader pattern identified by Winter (2019), who showed that smell words across languages are among the most emotionally loaded lexical items, more strongly associated with affect and bodily response than words from any other sensory domain. For culinary discourse, this evaluative orientation has important implications: it means that olfactory description in food writing is inherently persuasive and stance-marking, encoding the speaker's attitude toward the food rather than providing a neutral sensory inventory.

The third characteristic feature is the predominance of source-based description. Rather than encoding the intrinsic quality of a smell directly, English speakers routinely describe it by referring to the object or substance that produces it: *smells like smoke*, *has a coffee smell*, *vanilla-scented*. This strategy, documented extensively by Majid and Burenhult (2014) and Levinson

and Majid (2014), means that English olfactory vocabulary is strongly tied to object knowledge and real-world experience. The smell is not named as a category in its own right but is anchored to its source, which the interlocutor is expected to recognize from prior experience. In culinary discourse, this produces the characteristic pattern of ingredient-based olfactory evocation describing a smell by naming the ingredient that produces it. In the present study, attention will be paid to the systematic identification and classification of source-based olfactory expressions in both written and spoken culinary discourse, with particular focus on their frequency, contextual usage, and role in constructing indirect sensory meaning.

The fourth feature is the reliance on cross-modal metaphorical extension, through which English speakers borrow vocabulary from other, more lexically developed sensory domains to describe olfactory experience. Smells are routinely characterized as *sharp*, *warm*, *heavy*, *bright*, or *sweet* — adjectives that originate in the domains of touch, temperature, vision, weight, and taste respectively and are transferred to the olfactory domain through systematic conceptual mappings (Lakoff & Johnson, 1980; Winter, 2019). This feature, which will be examined in detail in section 1.2.2, is particularly productive in culinary discourse, where the multimodal nature of food experience provides a rich set of source domains for olfactory metaphor. Together, these four features — evaluative bias, lexical scarcity, source-based reference, and cross-modal extension — define the structural profile of English olfactory vocabulary and provide the theoretical basis for the analytical categories employed in the corpus analysis presented in Chapter 2.

1.2.2 Cross-Modal Metaphor and Sensory Compensation in Cooking Discourse

The scarcity of abstract olfactory terms in English means that smell in culinary discourse is frequently expressed through vocabulary borrowed from other sensory domains. Within cognitive linguistics, this process is explained through conceptual metaphor theory (Lakoff & Johnson, 1980), which views metaphor as a cognitive mechanism that structures one domain of experience in terms of another. In expressions such as a sharp scent or a warm aroma, olfactory perception is conceptualized through more concrete sensory domains such as touch, temperature, or taste.

This process is grounded in embodied cognition and perceptual simulation (Barsalou, 1999), according to which linguistic meaning is rooted in sensorimotor experience. From this perspective, olfactory metaphors activate cross-modal sensory simulations, allowing readers to integrate smell with other perceptual modalities during comprehension. Corpus-based research (Winter, 2019) further shows that such mappings are systematic rather than random, with taste, texture, temperature, and visual properties being the most productive source domains for olfactory description in English.

In the present study, cross-modal metaphor is treated as a category of indirect olfactory expression and is analysed in terms of its source domains, evaluative orientation, and distribution across written and spoken culinary discourse.

Alongside metaphor, culinary discourse also relies on a broader strategy of sensory compensation, which includes ingredient-based references, cooking-process vocabulary, and texture-related descriptions. Unlike metaphor, which involves conceptual mapping between domains, sensory compensation operates through associative activation of olfactory memory (e.g., caramelized onions or roasted garlic), where smell is evoked through prior experiential knowledge rather than linguistic transformation.

In the empirical analysis, both mechanisms are examined as complementary strategies of indirect olfactory encoding, allowing English culinary discourse to compensate for the limited set of abstract smell terms.

1.2.3 Olfactory Language in Culinary Discourse

Culinary discourse is a particularly productive field for the study of olfactory language, as smell is central to its communicative purpose. This discourse type includes recipes, cookbooks, food blogs, restaurant reviews, and cooking videos, and combines procedural, descriptive, persuasive, and evaluative functions (Hyland, 2004; Bakhtin, 1986). As a result, sensory description, including olfactory language, is an essential component of meaning construction, as it helps guide perception and shape the representation of food experience.

The importance of smell in culinary communication is also culturally grounded, as food discourse reflects broader social and historical meanings attached to taste and smell (Mintz, 1996). In contemporary food writing and media, olfactory description often functions both as sensory representation and as a marker of expertise and evaluative stance (Jurafsky, 2014). Previous research has also shown that expert culinary discourse tends to rely on more specific, source-based vocabulary, while less specialized language is more evaluative and general (Drake & Civille, 2003).

For the present study, culinary discourse provides the empirical context in which olfactory vocabulary is analysed across written and spoken modes. In particular, it serves as the basis for examining how olfactory meaning is distributed between direct and indirect lexical strategies and how these patterns

differ depending on communicative medium. This section thus provides the theoretical justification for the corpus analysis presented in Chapter 2.

Conclusion to Chapter 1

Chapter 1 has established the theoretical and descriptive foundations for the corpus-based investigation of olfactory vocabulary in English culinary discourse. Drawing on sensory linguistics, cognitive semantics, and cross-linguistic research, it has outlined the key principles that govern how smell is encoded in language and why culinary discourse constitutes a particularly productive site for its analysis.

Section 1.1 situated the study within the framework of embodied cognition, demonstrating that olfactory language is not merely referential but functions as a cognitive trigger for perceptual simulation. The cross-linguistic evidence reviewed establishes that the structural characteristics of English olfactory vocabulary — its lexical scarcity, evaluative orientation, and reliance on indirect expression — are not biologically determined limitations but culturally and linguistically specific features that generate systematic compensatory strategies in discourse.

Section 1.2 provided a detailed account of these features, identifying four defining properties of English olfactory vocabulary: lexical scarcity, evaluative bias, source-based reference, and cross-modal metaphorical extension. It was shown that each of these properties shapes how smell is communicated in culinary discourse, where the absence of a differentiated system of abstract odor terms compels speakers and writers to draw on taste, texture, temperature, and visual vocabulary, as well as on ingredient- and process-based evocation, to construct olfactory meaning indirectly.

Together, these theoretical discussions provide four analytical categories — evaluative vocabulary, source-based expressions, cross-modal metaphors, and sensory compensation strategies — that will structure the corpus analysis in Chapter 2. The theoretical framework developed here predicts that olfactory description in English culinary discourse will be predominantly indirect, evaluatively marked, and variable across written and spoken modes, hypotheses that the empirical analysis will test and refine.

CHAPTER 2. CORPUS ANALYSIS OF OLFACTORY VOCABULARY IN ENGLISH CULINARY DISCOURSE

2.1 Corpus Description

The central aim of this analysis is to examine how olfactory vocabulary is distributed, structured, and evaluated across two distinct modes of culinary communication: written texts and spoken video discourse. To address the research questions, a purpose-built corpus of English culinary discourse was compiled, consisting of two balanced subcorpora: a written subcorpus and a spoken video subcorpus. The total size of the corpus is **88,786** words (approximately 200,000 characters).

The **written subcorpus** consists of 41 texts (approximately **43,602** words), including recipes, food blogs, restaurant reviews, and culinary articles. These texts were selected to represent different functional types of written culinary discourse, combining instructional, descriptive, and evaluative registers. The texts were collected from publicly available online platforms such as : “BBC GoodFood”, “AllRecipes”, “WineSpectator” and others. between 2020 and 2026, with priority given to professionally written or widely circulated culinary content.

The **video subcorpus** consists of 23 videos (approximately **45,184** words), transcribed from YouTube cooking channels, including cooking demonstrations, recipe videos, food tasting content, and cooking shows. The selected videos represent semi-spontaneous spoken culinary discourse, ranging from scripted presentations to more informal cooking commentary.

Selection criteria

All materials were selected according to the following criteria:

- use of English language (British or neutral international English, with preference for British sources);
- relevance to culinary discourse and food preparation/tasting contexts;
- availability of complete textual or audiovisual content;
- absence of excessive background noise or incomprehensible speech in video materials;
- exclusion of duplicated or re-uploaded content.

Sources were primarily drawn from publicly accessible platforms such as YouTube cooking channels, food blogs, and online culinary magazines. A full list of sources is provided in the Appendices.

Video materials were transcribed using the platform [youtube-to-transcript.com](https://www.youtube-to-transcript.com), followed by manual verification and correction to ensure accuracy. Non-linguistic elements such as music, pauses, and background sounds were removed unless they contributed to meaning construction in discourse (e.g., emphasis or reaction pauses).

Annotation and linguistic processing

All corpus data were manually annotated for olfactory-related vocabulary. Both word forms and lemmas were considered in the analysis. Repeated words were included in frequency counts, as repetition was treated as a meaningful feature of discourse intensity and evaluative emphasis.

Cases of lexical ambiguity and polysemy were resolved manually based on contextual interpretation. For example, adjectives such as *amazing* or *sharp*

were classified according to whether they referred to sensory (olfactory/gustatory) meaning or non-sensory meanings in context.

Corpus structure and analytical principles

The corpus was designed as a balanced comparative dataset, allowing for analysis across written and spoken modes of culinary discourse. The written and video subcorpora are approximately equal in size, enabling reliable comparison of frequency and distribution patterns.

The corpus is used for both **quantitative frequency analysis** (normalized frequencies, distribution of lexical units) and **qualitative discourse analysis** (contextual interpretation of olfactory expressions).

The analytical procedure involves two stages. In the first stage, all olfactory lexical units were identified through manual extraction and divided into **direct** units — those that explicitly encode smell perception, such as *aroma*, *fragrant*, and *smell* — and **indirect** units — those that evoke olfactory associations through contextual or sensory connection, such as ingredient names, cooking-process verbs, and multisensory evaluative adjectives. In the second stage, the identified units were analysed according to their evaluative orientation (positive, negative, or neutral), their part-of-speech distribution, and their functional role in constructing sensory meaning within culinary discourse. To ensure comparability between the two subcorpora, raw frequency counts were normalized to occurrences per 1,000 words throughout the analysis. The following sections present the findings in three parts: direct and indirect olfactory vocabulary, semantic division, evaluative olfactory vocabulary, and a comparative analysis of written and spoken discourse.

The materials were chosen to represent real cooking language and include both written and spoken examples. This allows the study to examine how smell-related words are used in different types of communication.

However, its distribution and usage vary significantly depending on whether the discourse is written or spoken.

2.2 Evaluative Olfactory Vocabulary

2.2.1 General Characteristics of Evaluative Olfactory Vocabulary

Evaluative vocabulary plays an important role in gastronomic discourse, as it can show the speaker's emotional attitude toward food, smells, flavors, and the cooking process. In descriptions of culinary experiences, lexical units often carry positive, negative, or neutral connotations, helping to shape the reader's or viewer's sensory perception. Since olfactory experience is highly subjective and emotionally connected, smell-related descriptions are frequently expressed through evaluative language rather than through direct naming of odors. A comparative analysis of evaluative olfactory vocabulary across the written and video subcorpora reveals both a shared dominant orientation and meaningful mode-specific differences in how evaluation is constructed and distributed. In both corpora, positive evaluative vocabulary clearly predominates, confirming that gastronomic discourse as a genre is fundamentally oriented toward constructing appetitive and pleasurable sensory imagery regardless of communicative mode. However, the two subcorpora differ in the density, diversity, and mechanisms of evaluative expression within each category, and these differences reflect deeper structural contrasts between written and spoken culinary discourse. The whole analysis of evaluative categories is in

Appendices.

2.2.2 Positive Evaluative Vocabulary

Inherently positive olfactory terms

The first group includes lexical items whose positive evaluation is encoded directly in their dictionary meaning, independently of context.

Inherently positive olfactory terms

Fragrant (text: 14, video: 5) carries pleasantness as part of its core semantic content. A speaker who describes garlic as *fragrant* is not simply reporting a smell — they are simultaneously evaluating it as desirable:

"A lovely gush of fragrant, plump cherry." (text)

"Stirring constantly, until fragrant." (text)

"The vanilla through the oatmeal makes it nice and fragrant." (video)

"Yeah, it's very fragrant. — Really lovely. — Aromatic." (video)

Both corpus examples from written texts use *fragrant* to signal that a positive sensory threshold has been reached, functioning almost as a quality marker in procedural cooking discourse. The notably higher frequency in written texts (14) compared to videos (5) suggests that written culinary discourse relies more heavily on lexically encoded positive evaluation, while spoken discourse tends to convey the same stance through intonation and real-time reaction rather than carefully chosen adjectives. This reflects a broader pattern in the data: written texts compensate for the absence of voice and visual demonstration by investing more semantic weight in individual lexical choices.

Scented (text: 2) operates similarly, consistently appearing in contexts where an ingredient's aromatic quality is presented as a marker of refinement:

"Scented with lemongrass." (text)

"Aromatic purée scented with coconut." (text)

Aroma (text: 2, video: 1) differs from the neutral general-purpose word *smell* in that it encodes pleasantness by default, framing olfactory experience as something complex and desirable rather than merely present:

"The aroma mellows into something savoury and complex when it hits hot oil." (text)

"Intensely fragrant citrus aroma." (text)

"Something that's sweet in both aroma and flavour." (video)

Culturally associated positive terms

Culturally associated positive terms constitute a subgroup of evaluative olfactory vocabulary that is not inherently positive in the general lexical system of English but acquires stable positive connotations within culinary discourse. Their evaluative meaning is not fixed at the level of dictionary definition; rather, it emerges through repeated use in culturally and socially valued contexts related to food preparation, tasting, and gastronomic evaluation.

In culinary language, meaning is strongly shaped by discourse conventions that prioritise sensory pleasure and food quality assessment. As a result, lexical items such as *smoky*, *earthy*, *aromatic*, *spicy*, or *nutty* frequently occur in contexts describing desirable flavour profiles, high-quality ingredients, and positive eating experiences. Through this systematic co-occurrence with appetitive and evaluative frames, these words gradually develop an association with positivity within the culinary domain.

This process is reinforced by several interrelated mechanisms: the repetitive use of such terms in favourable gastronomic descriptions (e.g. *rich smoky flavour*, *deeply aromatic sauce*), the influence of expert discourse in food writing and cooking media, and the embodied perception of these sensory qualities as pleasurable or desirable. Consequently, these lexical units function not as neutral descriptors but as culturally embedded markers of flavour quality and culinary appreciation.

Smoked (text: 20, video: 13) is particularly interesting because outside of culinary discourse it could easily describe an unpleasant or neutral smell. However, within gastronomic discourse the word has become strongly associated with desirable cooking techniques and flavour depth. It functions as a quality signal rather than a neutral process descriptor, evoking associations of warmth, richness, and skilled preparation:

"We always like smoked paprika and tomatoes together." (text)

"These are smoked almonds. They taste amazing. Smoking gorgeous." (video)

Smoked is also the most frequent positive olfactory adjective in the entire corpus, suggesting that smoke-related sensory experience occupies a particularly prominent place in contemporary English culinary language. Its higher frequency in written texts (20) compared to videos (13) may reflect the greater prevalence of recipe and food review genres in the written subcorpus.

Aromatics as a noun (text: 11) functions as a technical culinary term grouping together smell-producing ingredients such as garlic, onions, herbs, and spices. Its positive evaluation is collective and implicit: by naming these ingredients as a unified category defined by their aromatic quality, the term frames them as inherently valuable components of cooking rather than listing them neutrally:

"Browning meat and aromatics is one of the most reliable ways to build flavour." (text)

"Helping the grains stay moist and cohesive when combined with the aromatics." (text)

Cross-modal positive terms

The third and analytically richest group consists of adjectives that originate in other sensory domains - primarily taste - but are used to describe olfactory experience positively.

Fruity (text: 10, video: 3) describes not only taste but also the aroma profile associated with fruit-derived smells, activating sensory associations of sweetness, freshness, and ripeness perceived through retronasal olfaction:

"Adds bright fruity flavour." (text)

"Lovely fruity aroma at the end." (video)

Citrusy (text: 3, video: 1) primarily evokes the fresh, sharp aromatic profile associated with citrus fruits. Citrus fruits are culturally associated with distinctive volatile aromas produced by essential oils in lemon, lime, and grapefruit peel, making smell one of the dominant components of "citrusy" perception:

"With bright citrusy and herbal notes." (text)

"Like the citrusy notes it gives." (video)

Tangy (text: 9, video: 10) describes not only taste but also the sharp, acidic aroma qualities associated with fermented foods, cheeses, and dressings:

"The funky, tangy richness of blue cheese in the cream sauce." (text)

"Prepare a sticky, sweet, hot, tangy, balanced sauce." (video)

These words illustrate cross-modal sensory compensation: because English lacks a rich set of abstract smell terms, speakers borrow evaluative vocabulary from the domain of taste to fill the descriptive gap. Crucially, the transfer does not merely compensate for lexical scarcity - it simultaneously introduces positive evaluation, framing smells as fresh, natural, and pleasant through culturally shared associations with fruit and brightness.

Tangy is notable for its balanced corpus distribution (texts: 9, videos: 10), making it one of the few positive evaluative adjectives equally at home in both modes — likely because it describes a lively, immediately perceptible quality that is as easy to name spontaneously in speech as to deploy deliberately in writing.

One item deserves separate comment. ***Perfume*** (text: 2, video: 2) is used not in its everyday cosmetic sense but as a literary evaluative term for food aroma, representing a case of register borrowing from the domain of luxury fragrance:

"Lavender perfume is layered with dusty earth." (text)

"That savoury sort of perfume which is gorgeous." (video)

Its low but equal frequency across both corpora suggests it is a marked, stylistically conscious choice used when the writer or speaker wants to elevate the sensory description beyond ordinary culinary language.

2.2.3 Negative Olfactory Vocabulary:

Inherently negative olfactory terms

The first and clearest group consists of lexical items whose negative evaluation is encoded in their core meaning regardless of context.

Inherently negative olfactory terms

Sulfurous (text: 3) is the most semantically specific negative term in the corpus. It describes a smell directly associated with sulfur compounds — chemically sharp, irritating, and almost universally perceived as unpleasant — and its negative evaluation does not depend on context. There is no culinary environment in which *sulfurous* becomes a positive descriptor:

"Rubbery and sulfurous." (text)

"Avoiding an overly sulfurous note." (text)

The first example compounds the negative effect by pairing *sulfurous* with a negative texture descriptor, creating a cluster of sensory failure. The second positions the word within a discourse of prevention and quality control, guiding the reader away from an undesirable outcome. Notably, *sulfurous* appears only in the written subcorpus, consistent with the tendency for written culinary texts, particularly reviews and food articles, to engage more explicitly with negative sensory evaluation as part of a critical register. Spoken cooking discourse tends to avoid dwelling on negative qualities, as the communicative context of a cooking video is predominantly instructional and motivational.

Acrid (video: 1) is the rarest negative term in the corpus, appearing only once in the video subcorpus:

"It's bitter and almost acrid." (video)

Despite its low frequency, this single occurrence is analytically significant. The hedging construction *almost acrid* shows that the speaker does not commit fully to the negative descriptor but softens it with a scalar modifier. This reflects the broader communicative norms of cooking video discourse, where maintaining an appetitive and encouraging tone is a genre expectation that constrains the use of strongly negative language — so that even when negative terms do appear, they tend to be mitigated rather than stated directly.

Pungent (text: 2, video: 2) occupies a more complex evaluative position and is discussed below as an ambiguously negative term.

Ambiguously negative terms

Pungent (text: 2, video: 2) occupies a more complex evaluative position than *sulfurous* or *acrid* and deserves closer analysis. The word describes a smell or taste that is very strong, sharp, and penetrating, and while it typically carries negative or cautionary connotations in everyday English, its evaluation in culinary discourse is not entirely fixed:

"It smells very pungent on the shelf." (text)

"It was chewy as shoe leather, saltier than seawater and, well, pungent."

(text)

"Quite pungent, earthy, nutty — but definitely, as you say, a bitterness to it."

(video)

"The heat steams and it's normally such a quite pungent taste." (video)

Both text examples function negatively, but through different mechanisms. The first positions *pungent* as a warning about excessive intensity. The second uses it as the culminating term in a sequence of negative descriptors, where the hesitation marker *well* signals the speaker reaching for a strong negative

judgment. The video examples are more ambiguous: *pungent* co-occurs with *earthy* and *nutty*, both of which are positively coded in culinary discourse, suggesting that in spoken contexts the word can describe intensity without fully committing to negative evaluation.

What makes *pungent* particularly interesting is that its negative charge arises not from inherent semantic negativity but from the cultural norm in gastronomic discourse that excessive sensory intensity is undesirable. *Pungent* is therefore best understood as an **intensity-based** negative descriptor rather than a **quality-based** one, which distinguishes it from *sulfurous* and *acrid*, whose negativity is rooted in specific unpleasant smell qualities rather than in degree of intensity alone.

Beyond individual terms, negative evaluative vocabulary performs three distinct discourse functions in the corpus. In recipe contexts, negative descriptors operate as quality warnings: procedural signals alerting the reader to sensory outcomes to avoid, as in avoiding an overly sulfurous note. In descriptive and review discourse, they serve a contrastive function, functioning as a foil that heightens appreciation of a subsequent positive quality. Finally, negative terms can signal critical authenticity: the willingness to describe something as *pungent* or *sulfurous* marks the writer as offering genuine assessment rather than promotional language, lending credibility to the evaluative framework of the text as a whole.

The more significant finding, however, concerns **structural asymmetry**. With only three clearly negative lexical items identified across both subcorpora, against ten positive ones, the corpus reflects a fundamental imbalance rooted not merely in the promotional orientation of food writing, but in English olfactory vocabulary itself. As the theoretical framework established, this

vocabulary is structurally biased toward hedonic positivity. The near-absence of a developed negative olfactory lexicon means that when negative sensory evaluation is required, speakers and writers must construct it indirectly through intensifiers, comparisons, or cross-modal borrowings rather than through dedicated lexical resources.

2.2.4 Neutral Olfactory Vocabulary

Some olfactory lexical units possess inherently positive or negative connotations. However, a number of smell-related words remain semantically neutral when considered independently. Their evaluative meaning is largely determined by the context in which they appear. In combination with other lexical items, such neutral words may acquire either positive or negative connotations depending on the sensory associations, ingredients, cooking processes, or descriptive environment surrounding them.

Neutral evaluative vocabulary represents the most theoretically complex category in the corpus, despite constituting its smallest group by density — approximately **0.13% in written texts** and **0.27% in videos**. Unlike positive and negative terms, whose evaluative meaning is either encoded in lexical semantics or strongly shaped by cultural association, neutral olfactory items carry no inherent evaluative charge. Their meaning is entirely dependent on the linguistic environment in which they appear, making them sensitive indicators of how context constructs evaluative meaning in culinary discourse. The neutral lexical items identified in the corpus can be organised into three functional subgroups: general perception terms, technical and process-oriented vocabulary, and register-specific descriptors borrowed from specialised tasting discourse.

General perception terms

The largest and most frequently occurring neutral items are general perception words whose function is to refer to smell as a perceptual event without specifying its quality or value.

Smell (text: 7, video: 22) and **note** (text: 18, video: 4) are the two most prominent members of this group, and their contrasting corpus distributions make them particularly interesting for cross-modal comparison.

Smell is the most frequent olfactory lexeme in the **video subcorpus** overall, appearing **22** times compared to only **7** times in **written texts**. This distributional asymmetry is significant and reflects a fundamental difference in the communicative strategies of spoken and written culinary discourse. In spoken cooking discourse, *smell* functions primarily as a real-time perception verb — speakers use it to report an immediate sensory experience as it occurs during cooking, as in spontaneous constructions that describe what is happening in the pan or the oven at that moment. Its frequency in video discourse reflects the dynamic, process-oriented nature of cooking demonstration, where olfactory events are narrated as they unfold rather than crafted retrospectively into descriptive prose. In written texts, by contrast, *smell* is less common precisely because writers have access to a richer evaluative vocabulary — *fragrant*, *aromatic*, *smoked* — that allows them to replace the neutral general term with a more precise and evaluatively loaded one.

The contextual flexibility of *smell* is illustrated clearly by the corpus examples. "**The incredible smell**" uses an intensifying evaluative adjective to shift the neutral term strongly into positive territory, while "**off-putting smell**" achieves the opposite through a negative modifier. In both cases the evaluative meaning

resides entirely in the modifier rather than in *smell* itself, confirming its function as a semantic placeholder that takes on evaluative colour from its collocates. This collocational dependency makes *smell* a particularly transparent example of how neutral olfactory language works: it provides the perceptual anchor while surrounding words carry the evaluative load.

Note (text: 18, video: 4) shows the opposite distributional pattern, appearing far more frequently in written texts than in videos. This reflects its register affiliation: *note* as a culinary term — referring to a detectable element of aroma or flavor, as in "**notes of vanilla**" or "**smoky notes**" — belongs primarily to the written discourse of food reviews, wine criticism, and connoisseurial food writing rather than to spontaneous spoken cooking narration. Its high frequency in the written subcorpus (18 occurrences) confirms that written gastronomic discourse draws more heavily on the specialised vocabulary of sensory expertise, where *note* functions as a quasi-technical term for discrete perceptual elements within a complex flavor or aroma profile.

Like *smell*, *note* acquires its evaluative meaning entirely from context. "Bright citrusy and herbal notes that balance the sweetness" uses *note* within a dense cluster of positive evaluative adjectives — **bright, citrusy, herbal** — that collectively frame the olfactory experience as complex and desirable. "**Aggressive notes of dried onion**," by contrast, uses a strongly negative modifier to shift the same neutral term into negative evaluation. The word itself contributes nothing to either judgment; it simply names the perceptual unit that the surrounding vocabulary evaluates. This mechanism — neutral anchor plus evaluative collocate — is the defining structural pattern of neutral olfactory vocabulary in the corpus and distinguishes it sharply from both inherently positive terms like *fragrant* and inherently negative ones like *sulfurous*.

Technical and process-oriented vocabulary

The second subgroup consists of words that describe physical processes related to smell — its movement, diffusion, intensity, or disappearance — rather than its quality or value. ***Permeate*** (text: 2), ***evaporate* / *evaporation*** (text: 7, video: 1), ***trace*** (text: 1), and ***trail*** (text: 1) all belong to this category. These items are neutral not because they are vague or semantically empty but because their meaning is oriented toward process and quantity rather than evaluation. They answer questions about how smell behaves or how much of it is present rather than whether it is pleasant or unpleasant.

Permeate (text: 2) is particularly interesting because its two corpus occurrences demonstrate opposite contextual evaluations achieved through the same neutral process verb. "***The incredible smell that permeated the house***" uses *permeate* within a clearly positive frame, where the spreading of smell throughout a domestic space is presented as a pleasurable and comforting experience. "***Will permeate the roast and overpower all other flavors,***" by contrast, uses the same verb within a negative cautionary frame, where diffusion becomes a problem of excess and loss of balance. The verb itself contributes neither meaning: it simply describes the physical behavior of a smell, and the surrounding discourse determines whether that behavior is desirable or not. This makes *permeate* one of the clearest examples in the corpus of a fully context-dependent evaluative term.

Evaporate and ***evaporation*** (text: 7, video: 1) represent the most technically neutral items in the entire corpus. They describe the physical process by which volatile aroma compounds are released or lost during cooking — a phenomenon that is highly relevant to culinary practice but is described here in purely procedural terms without any evaluative stance. Their near-exclusive

appearance in the written subcorpus confirms that this kind of technical process vocabulary is characteristic of instructional and analytical written discourse rather than of spontaneous spoken cooking narration, where speakers are more likely to describe sensory events in evaluative rather than scientific terms.

Trace (text: 1) and **trail** (text: 1) are the rarest items in the neutral category and both refer to intensity — specifically to a very small or lingering presence of smell. Neither carries positive or negative evaluation independently, though both can acquire it contextually: **a trace of vanilla** in a dessert is likely positive, while a *trace* of something burnt would be negative. Their low frequency suggests they are marked and relatively specialised choices within culinary discourse, used when the writer wants to signal subtlety or faint perceptibility rather than robust sensory presence.

Register-specific tasting vocabulary

The third subgroup consists of a single item — **nose** (text: 2, video: 1) — that deserves separate treatment because it represents a qualitatively different kind of neutrality from the other items in this category. Used in the tasting context as a noun referring to the perceived aroma profile of a wine or food — as in "**a lovely nose of lime blossoms**" — *nose* is a term borrowed directly from the specialised register of wine criticism and professional sensory evaluation. In that register it functions as a quasi-technical descriptor for the olfactory component of a tasting experience.

What makes **nose** neutral in the present analytical framework is that the word itself does not encode positive or negative evaluation: it simply names the olfactory dimension of the tasting experience. However, unlike genuinely general-purpose neutral terms such as *smell*, *nose* carries strong register

connotations that are themselves evaluatively significant. Its use in culinary or food review discourse signals expertise and familiarity with professional tasting vocabulary, which functions as an implicit positive marker of the writer's authority and sensory sophistication. The single corpus example — "a lovely nose of lime blossoms" — illustrates how *nose* operates within a positive evaluative frame constructed by the surrounding adjective *lovely* and the specific positive aromatic reference *lime blossoms*, while the word itself remains technically neutral.

The analysis of evaluative olfactory vocabulary in **culinary texts** shows a clear predominance of positive descriptors compared to negative and neutral ones. Positive vocabulary constitutes the largest category, with a density of approximately **0.52%**, which reflects the fundamentally persuasive and appetitive function of gastronomic discourse: culinary writing is oriented not merely toward describing food but toward constructing desirable sensory experiences that guide the reader's perception and stimulate engagement. This finding aligns with the theoretical observation that olfactory language in English is strongly evaluative by nature, tending to encode hedonic judgment — pleasure or displeasure — rather than precise sensory quality. Negative evaluative vocabulary is much less frequent, with a density of about **0.16%**, and appears mainly in specific communicative contexts: to signal excessive intensity, warn against imbalance, or create contrastive emphasis that makes positive qualities stand out more sharply by comparison. Its limited presence suggests that gastronomic discourse treats unpleasant sensory experiences as marked and exceptional rather than as a routine descriptive category. Neutral evaluative items represent the smallest group, with a density of approximately **0.13%**, which is particularly significant: the near-absence of inherently neutral smell vocabulary confirms that English olfactory description rarely operates as

a purely objective or technical system but is almost always coloured by affective stance. Taken together, these results demonstrate that evaluative framing is not incidental to olfactory language in culinary discourse but constitutes its dominant organizational principle, with positive sensory imagery functioning as the default mode of expression and negative or neutral meanings serving as contextually motivated, marked departures from this norm.

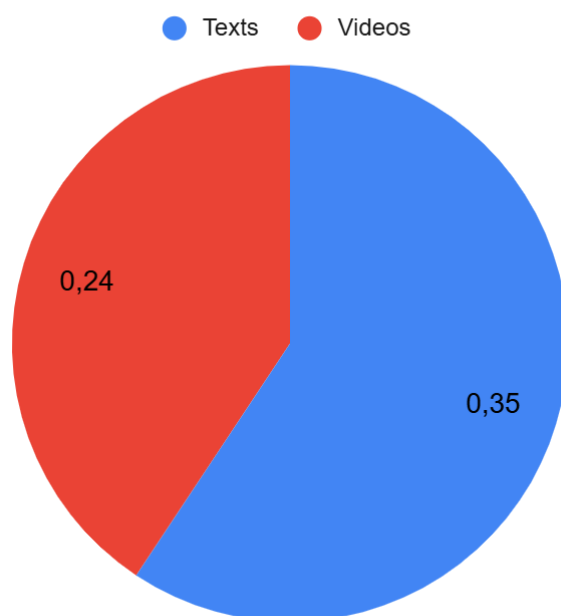
2.3 Direct Olfactory Vocabulary

2.3.1 Distribution and Density of Direct Olfactory Vocabulary in Textual and Video Corpora

At the initial stage of the corpus analysis, all selected smell-related lexical units were divided into two major categories: direct (explicit) olfactory units and indirect (implicit) olfactory units. Direct olfactory vocabulary refers to lexical items that explicitly name or describe smells, aromas, and sensory perceptions connected with the sense of smell. In the present analysis, this category includes words that directly denote olfactory sensations, such as **smell** (as a verb - 37 occurrences: “It smells amazing” as a noun - 13 occurrences: “Good smells are coming out of this oven.”), **aromatic** (10 occurrences: “A bright, zingy, and aromatic marinade.”), **fragrant** (16 occurrences: “I love using fragrant jasmine rice”), **scent** (2 occurrences: “you can scent that with just the tiniest little scrape of zest”), and related verbal or adjectival constructions. These units contain an overt semantic connection to the olfactory modality and function as immediate linguistic markers of smell perception. Distinguishing direct olfactory vocabulary as a separate category is essential because it reveals the most explicit linguistic strategies used to evoke sensory experience in gastronomic discourse. Unlike indirect olfactory references, which rely on associations or evaluative implications, direct olfactory items provide clear and immediate

sensory imagery, allowing the audience to mentally reconstruct the smell of food and cooking processes.

Direct vocabulary

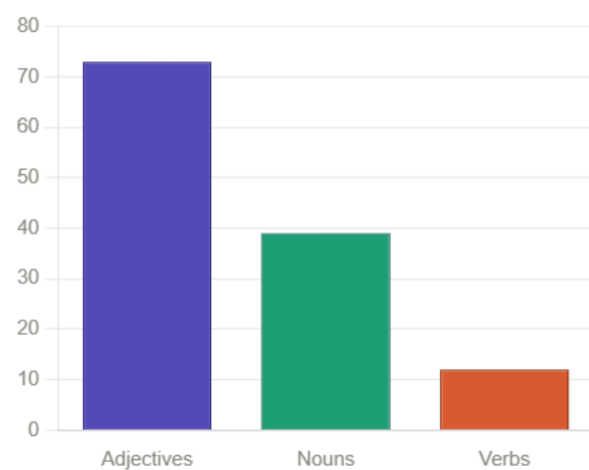


The diagram shows that direct smell-related words are used very rarely in both texts and videos. In **the text corpus**, they make up about **0.35%** of all words (152), while in **videos** the number is slightly lower at **0.24%(110)**. This small difference shows that both types of media do not often use clear or explicit smell vocabulary. However, texts use these words a bit more than videos, which may mean written descriptions are slightly more detailed when it comes to naming smells. Overall, the results show that direct olfactory words are not very common, and both texts and videos usually prefer to express smell in more indirect ways.

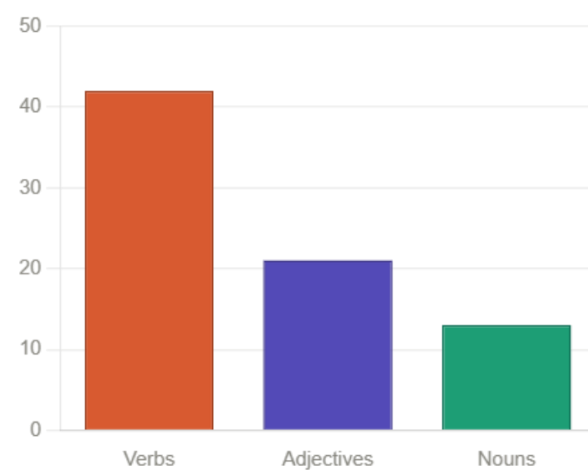
2.3.2 Part-of-Speech Distribution of Direct Olfactory Lexical Units

■ Adjectives ■ Nouns ■ Verbs

Textual corpus — frequency counts



Video corpus — frequency counts



Textual corpus — % share of direct olfactory units



Video corpus — % share of direct olfactory units



Metric	Text Corpus	Video Corpus
Total Word Count	43,602	45,184
Direct Olfactory Units	152	110

Density (%)	0.35%	0.24%
Units per 1,000 Words	3.49	2.40

The quantitative analysis of direct olfactory vocabulary in the **textual** corpus demonstrates that adjectives constitute the largest category of explicit smell-related lexical units. Their density reaches approximately **0.23%** of the total corpus, while nouns account for only **0.09%** and verbs for **0.03%**. The quantitative analysis of direct olfactory vocabulary in the textual corpus demonstrates that adjectives constitute the largest category of explicit smell-related lexical units, accounting for approximately 47% of all direct olfactory items. This distribution proves the descriptive nature of written culinary discourse, where olfactory experience is primarily encoded through static evaluative words, whereas in video discourse verbs are more frequent ($\approx 38\%$) due to its performative and action-oriented character, where smell is often conveyed through real-time reactions and processual commentary. These results indicate that direct olfactory representation in written gastronomic discourse is expressed predominantly through descriptive and evaluative adjectives rather than through nouns or verbs. This tendency proves that smells are more frequently described by naming their qualities and sensory impressions instead of directly naming odors or referring to smelling actions. Here are some examples of lexical units used for smell description in texts :

Adjectives: Frequency:		Nouns: Frequency:		Verbs: Frequency:	
aromatic	4	smell	3	infuse	3
pungent	2	scent	1	smell	4
spiced	5	note	18	permeate	1
scented	2	aromatics	11		
funky	2				
citrusy	3				
earthy	10				
fragrant	11				
smoky	7				

According to the analysis of the direct olfactory units in **textual corpus** it can be observed that the most frequent direct olfactory units are :

note (18)

The lexical item *notes* functions as a highly conventionalised marker of olfactory description in culinary discourse, typically combining multiple sensory domains within a single evaluative structure.

Examples:

*“The citrusy, herbal **notes** pair well with the parsnips’ natural sweetness.”, “with dried lemon peel and bitter orange **notes** framing a core of white nectarine”*

fragrant (11)

The adjective *fragrant* is primarily used in procedural contexts to signal the development of aroma during cooking, often co-occurring with verbs of heat processing.

Examples:

*"Add garlic, tomato paste, Italian seasoning, and crushed red pepper and cook, stirring often, until garlic is **fragrant**", "Sweet meadow blossom and **fragrant** peach notes introduce this plush"*

aromatics (11)

The noun *aromatics* refers to ingredient-based olfactory foundations of dishes and functions as a collective conceptualisation of smell-producing components.

Examples:

*"Here, those same **aromatics** form the backbone of this blended parsnip soup.", "mustard seeds in hot fat along with **aromatics** like garlic, chili, fresh curry leaves"*

earthy (10)

Earthy operates as a cross-modal evaluative descriptor linking taste, smell, and texture. In food science and sensory lexicography, *earthy* is conventionally used to describe aroma compounds associated with soil-like, fungal, or root-based odours (e.g. mushrooms, truffles, beetroot), which are primarily perceived retronasally through olfaction during eating. In the present corpus, *earthy* consistently co-occurs with ingredients whose defining sensory characteristic is olfactory rather than purely gustatory, and it functions to evoke smell-based sensory imagery

Examples:

*”The mushrooms bring a savory, **earthy** depth”, “And because of its **earthy**, savoury flavour, it’s a really effective way of adding depth to vegetarian dishes.”*

smoky (7)

The classification of *smoky* as an indirect olfactory lexical unit is justified by its consistent use in the corpus to describe aroma profiles produced by thermal processing and smoke-related flavour development. In the analysed data, *smoky* appears in contexts where it co-occurs with other explicitly olfactory or aroma-marking units and in descriptions of ingredients whose defining sensory impact is smell-based. In these cases, *smoky* does not function as a reference to physical smoke but as a conventional culinary descriptor of smell perception activated through cooking techniques such as smoking and roasting.

Examples:

*“blue cheese contain aromatic compounds associated with **smoky** and savory notes”, “**Smoky**, fruity chipotle peppers add gentle heat and subtle sweetness that play off the funky, tangy richness of blue cheese in the cream sauce.”*

The frequent use of these words demonstrates that gastronomic discourse often uses explicit smell descriptions to create vivid sensory images and make food descriptions more engaging for the reader. The high frequency of the word *note* shows that food texts often describe smells and flavours in a detailed and precise way, especially when talking about complex aromas. Words such as *fragrant*, *earthy*, and *smoky* help authors describe different smell qualities and create a more realistic image of dishes and ingredients. The use of *aromatics* also reflects the connection between smell descriptions and culinary language.

Taking into account direct smell-related vocabulary in the **video** corpus ,they are used very rarely across all parts of speech. Verbs are slightly more frequent at about **0.10%**, followed by adjectives at **0.08%**, while nouns appear least often at **0.06%**. Reasonably, these very low percentages demonstrate that explicit references to smell are not common in video-based culinary language. The small advantage of verbs may indicate that videos more often describe actions or processes connected to smell rather than simply naming or describing it. Here are some examples of lexical units for smell description in the videos:

Adjectives: Frequency:		Nouns: Frequency:		Verbs:	Frequency:
aromatic	6	aroma	1	smell	37
fragrant	5	fragrance	3	smoke	3
smoky	8	perfume	2	waft up	1
pungent	2	smoke	3	scent	1

The analysis of **the video corpus** shows that the most frequent direct olfactory units are:

smell (37)

The verb *smell* functions as a direct marker of olfactory perception and is the most neutral and frequent explicit olfactory item in the video corpus. In the analysed data, it is used in evaluative constructions where it does not merely report perception but encodes speaker stance and immediate sensory evaluation.

Examples:

*“it **smells** amazing”, “This lamb **smells** absolutely incredible”, “It **smells** absolutely amazing. “*

smoky (8)

This adjective does not merely imply smell through ingredient reference or contextual association. Instead, it directly encodes a named sensory attribute of perception (smoky flavor/aroma). In culinary discourse, *smoky* operates as a conventionalised sensory category describing a specific olfactory profile produced by smoke-related cooking processes. It functions as a direct lexical label for an olfactory-quality category within food description, since it explicitly names the perceived aroma type without requiring metaphorical transfer or associative reconstruction.

Examples:

*“paprika in give it a really nice **smoky** flavor rice in”, “And it's **smoky**”*

aromatic (6)

This lexical item functions as a collective olfactory descriptor referring to smell-rich ingredients or flavour bases in cooking. It does not denote taste or texture but the presence of volatile smell compounds that define the sensory profile of the dish. It encodes olfactory intensity and complexity rather than general flavour quality.

Examples:

*“They also have a relative **aromatic** but good kick as well.”, “prawn balls in aromatic broth ready to eat in under 20 minutes”*

fragrant (5)

The word functions as a positive evaluative olfactory descriptor typically used in contexts of ingredient preparation and flavour enhancement. It clearly refers to the emergence of smell during cooking processes (e.g. vanilla

infusion). Therefore, *fragrant* encodes perceived aroma quality and serves as a marker of desirable olfactory intensity in culinary discourse.

Examples:

*“Super super **fragrant**”, “Oatmeal really important just to rub the vanilla through the oatmeal makes it nice and **fragrant**”*

The high frequency of the verb *smell* suggests that speakers in video discourse tend to describe olfactory perception in a more direct and conversational way. Unlike the textual corpus, which often uses more detailed and specialised vocabulary, the video corpus relies more on simple and immediate expressions connected with sensory experience. Words such as *smoky*, *aromatic*, and *fragrant* are used to describe the qualities of food and cooking processes, helping viewers imagine smells that cannot be physically experienced through the screen. This supports the theory of sensory compensation by showing that in spoken, visually supported discourse, olfactory meaning is more frequently constructed through immediate experiential and evaluative cues rather than elaborated lexical description, as sensory information is distributed across multimodal channels.

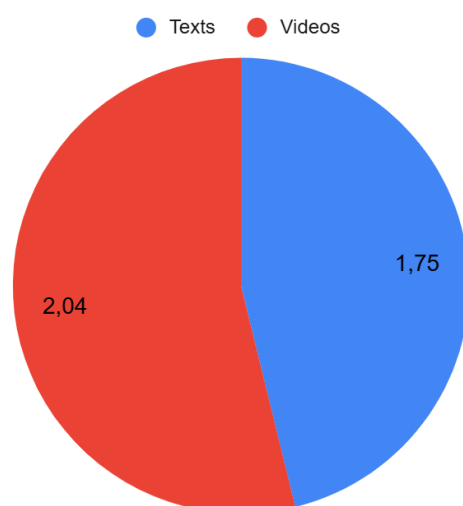
2.4 Indirect Olfactory Vocabulary

Indirect olfactory vocabulary refers to lexical units that evoke smell associations without explicitly naming odors or the act of smelling. Unlike direct olfactory vocabulary, which contains clear references to smell through words such as *aroma*, *fragrant*, or *smell*, indirect olfactory units suggest olfactory perception through contextual, sensory, or associative descriptions. Importantly, not all culinary or gustatory vocabulary was treated as olfactory. Words referring exclusively to taste perception without olfactory association (e.g. *sweet*, *sour*, *bitter*) were excluded unless they occurred in contexts where

they co-activated smell imagery (e.g. *sweet aroma*). Similarly, purely structural or procedural cooking terms without sensory implication (e.g. *cut, mix, stir*) were not included unless they contributed to a smell-relevant context. This distinction ensures that only lexical units capable of triggering olfactory mental simulation through experiential association are classified as indirect olfactory vocabulary. This category includes lexical items connected with ingredients, cooking processes, texture, temperature, and flavour, such as *roasted, freshly baked, spiced, garlic, or creamy*. Although these words do not directly denote smell, they activate olfactory imagination and allow the audience to mentally reconstruct sensory experiences based on previous knowledge and associations.

Distinguishing indirect olfactory vocabulary as a separate category is important because gastronomic discourse frequently represents smell implicitly rather than through explicit smell-related terminology. Indirect olfactory units demonstrate how sensory perception can be constructed through contextual and associative language, making food descriptions more natural, immersive, and expressive.

Indirect vocabulary



The diagram shows that indirect smell-related words are much more common than direct ones in both texts and videos. In **the text corpus**, they make up about **1.75%** of all words, while in **the video corpus** the share is slightly higher at **2.04%**. This means that videos use indirect ways of describing smell more often than texts. According to this, it can be assumed that both types of media prefer to express smell through associations, context, and descriptions rather than using direct smell words, but this tendency is a bit stronger in videos.

Moreover, at this stage I analyzed the usage and distribution of implicit olfactory units separately in culinary texts and videos in order to see and compare how different types of gastronomic discourse construct olfactory imagery through indirect and associative linguistic means. The words were classified into several groups such as:

2.4.1 Cooking-process related words

Cooking process vocabulary represents one of the most important groups of indirect olfactory units, as it includes lexical items describing food preparation methods such as *roasted*, *baked*, *fried*, *grilled*, and *caramelized*. Although these words do not explicitly name smells, they strongly imply olfactory perception because cooking processes are closely connected with the development of specific aromas. The whole table of analysis is provided in Appendices.

The analysis of the **video corpus** demonstrates that cooking-process vocabulary constitutes one of the most frequent semantic groups of indirect olfactory units in the video corpus, with a density of approximately **0.23%** of the total word count. This relatively high frequency indicates that video-based gastronomic discourse often evokes smell indirectly through references to

cooking actions and food preparation processes rather than through explicit olfactory vocabulary.

Word/phrase	Frequency
smoked	12
to smoke	1
to sizzle	1
to roast	26
to fry	40
caramelizing	2
steaming	1
roasting	4
to simmer	15

The analysis of the cooking-process semantic group in **the video corpus** demonstrates that the most frequent indirect olfactory units are:

to fry (40)

In the analysed corpus, this verb functions as an indirect olfactory trigger rather than a purely procedural action, as it systematically co-occurs with explicit references to aroma emission and sensory evaluation. In these contexts, frying is conceptualised not as a cooking operation but as a process of smell production, since while reading the text this verb evokes smell associations during cooking process.

Examples:

*“then we just start to **fry** it off gently okay and you get that lovely sort of toasted Rye flavor coming off “, “. I’m going to **fry** off these lovely veggies”*

to roast (26)

This verb is used in contexts where the cooking action is implicitly linked to smell production and flavour formation, particularly through ingredients that are strongly associated with characteristic aromas (garlic, pumpkin, wings). In culinary discourse, roasting is conventionally understood as a process that generates rich, warm, and toasted aromas. They are perceived through olfaction.

Examples:

*“So all that garlic will **roast** and we got all those wings beautifully done.”,
“I’m going to do the sauce I’m going to **roast** the pumpkin”*

to simmer (15)

Another verb appears in contexts where it is closely linked to sensory transformation of food, particularly the gradual release of aromas during low-temperature cooking. While the verb itself does not explicitly denote smell, in culinary practice simmering is strongly associated with the diffusion of aromatic compounds into the surrounding environment, which are typically perceived through olfaction.

Examples:

*“let it **simmer** for 12 to 15 minutes”, “as that milk comes up to a **simmer**, can you see how it's thickened?”*

The predominance of these lexical items indicates that video-based gastronomic discourse frequently relies on dynamic cooking actions to evoke sensory and olfactory associations. These cooking processes are strongly connected with recognizable aromas in everyday culinary experience, allowing viewers to mentally imagine smells through descriptions of food preparation.

The frequent use of *to fry* and *to roast* suggests that culinary videos often focus on intensive heat-based cooking methods that are typically associated with strong and appealing aromas. Similarly, *simmer* reflects slower cooking processes during which flavours and aromas gradually develop. These lexical units are widely used in videos because they simultaneously describe visual cooking actions and indirectly construct olfactory imagery, helping compensate for the audience's inability to physically perceive smells through the screen.

While the analysis of **culinary texts corpus** shows that density of cooking-process words is **0.13%**, which shows that their frequency is less than in videos. Nevertheless, written gastronomic discourse also evokes smell indirectly through descriptions of food preparation and cooking techniques. Lexical units connected with processes such as smoking, caramelizing, or simmering implicitly suggest characteristic aromas and activate the reader's sensory imagination without explicitly naming smells.

word/phrase	frequency
smoked	23
simmering	9
caramelized	19
broiling	2
brined	2
deep-frying	1

The analysis of the cooking-process semantic group demonstrates that the most frequent indirect olfactory units are:

smoked (23)

This adjective does not simply describe a technical culinary procedure; it refers to foods that have undergone smoke exposure as a processing

technique, where the primary sensory outcome is the development of a distinctive smoky aroma and flavour profile.

Examples:

*“we always like **smoked** paprika and tomatoes together”, “Whether for brunch, dinner or a midnight snack, **smoked** fish delights”*

caramelized (19)

This word can be justified as an indirect olfactory lexical unit linked to a cooking process, because in culinary discourse it does not only describe a visual or chemical transformation, but systematically encodes a specific aroma profile produced by caramelisation reactions. It refers to the result of sugar breakdown during heat processing, which generates characteristic sweet, toasted, buttery aromas. These smell qualities are central to how the term is understood in food discourse, even when not explicitly mentioned.

Examples:

*“to attain an extra crispy, **caramelized** crust on top”, “until lightly **caramelized** concentrates its flavor and brings out its natural sweetness”*

simmering (9)

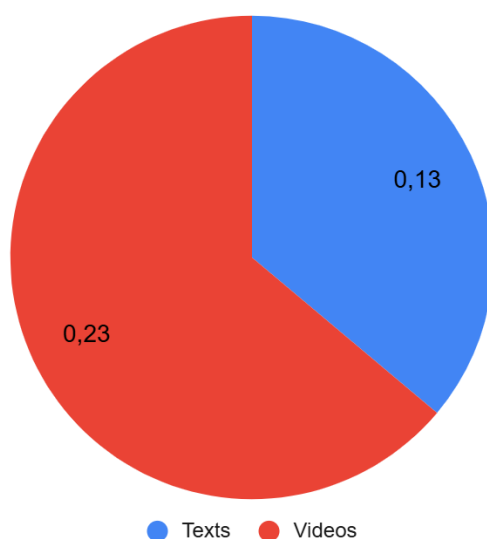
It refers to a stage of cooking in which ingredients are heated at a low, controlled temperature, a process strongly associated in culinary experience with the gradual release of aromatic compounds into the dish and surrounding air. Even though smell is not explicitly named, the discourse assumes that simmering produces a recognizable sensory environment characterized by increasing aroma, infusion of flavours, and development of smell-rich broth or sauce. Moreover, *simmering* functions as part of a multisensory experiential frame, where texture (“tender”), colour (“bright green”), and implied aroma are integrated into a single perceptual description.

Examples:

*“I continue **simmering** the rest of the asparagus until it's tender”, “after just a minute of **simmering**, when they're still bright green and crisp”*

The predominance of these lexical items shows that gastronomic discourse frequently constructs olfactory imagery through references to cooking techniques that are strongly associated with distinctive aromas. In particular, *smoked* and *caramelized* evoke rich and intense sensory associations because these processes are commonly connected with strong, recognizable smells produced during food preparation. The frequent use of *simmering* additionally reflects the importance of dynamic cooking descriptions in culinary discourse, as this lexical item suggests the gradual development of aroma during the cooking process. These words are widely used because they allow speakers and writers to imply smell indirectly while simultaneously describing food preparation, making culinary descriptions more vivid, immersive, and sensory-oriented without relying on explicit smell vocabulary.

Cooking-process vocabulary



The comparative analysis of cooking-process vocabulary demonstrates that this semantic group functions as an important source of indirect olfactory representation in both textual and video-based gastronomic discourse. However, cooking-process lexical units appear more frequently **in the video corpus**, where their density reaches **0.23%**, compared to **0.13% in the textual corpus**.

This difference suggests that culinary videos rely more heavily on dynamic descriptions of food preparation in order to construct sensory imagery and compensate for the audience's inability to physically perceive smells. Verbal constructions such as *to fry*, *to roast*, and *simmer* are especially common in videos because they simultaneously describe visible cooking actions and evoke characteristic aromas associated with heat-based preparation methods.

In contrast, the textual corpus more frequently employs descriptive participial and adjectival forms such as *smoked*, *caramelized*, and *simmering*. These lexical units create more detailed and atmospheric sensory descriptions, allowing readers to imagine aromas through reflective and descriptive narration rather than through dynamic action. While both corpora use cooking-process vocabulary to evoke smell indirectly, video discourse tends to focus on active cooking procedures and immediacy, whereas written gastronomic discourse relies more on descriptive sensory representation and stylistic elaboration. Furthermore, it was noticed that in videos speakers express smell through visual and emotional cues, which is closely linked to the multimodal nature of the medium: cooking processes are simultaneously shown and verbalised, that allows viewers to associate visible actions (e.g. frying, roasting, simmering) with their expected olfactory outcomes. In this way, video discourse compensates for the absence of actual smell by combining language

with visual demonstration of smell-producing actions. This proves the idea that olfactory interpretation is expressed by multimodality.

2.4.2 Ingredient-based lexical units

Ingredient-based lexical units constitute another important semantic group of indirect olfactory vocabulary in gastronomic discourse. This category includes words referring to ingredients that possess strong and easily recognizable smell associations, such as *garlic*, *cinnamon*, *vanilla*, *herbs*, *coffee*, or *butter*. Although these lexical items do not explicitly describe smell, they indirectly evoke olfactory perception through the audience's previous sensory experience and cultural associations connected with food.

However, in the present research, ingredient-related lexical units are treated as olfactory triggers only when they occur in a clearly sensory, descriptive, or evaluative context connected with food perception. The mere presence of an ingredient name does not automatically qualify it as an instance of olfactory vocabulary. For example, lexical items such as *garlic* or *vanilla* were included in the analysis only when they contributed to sensory imagery or appeared alongside descriptive constructions related to aroma, flavour, cooking processes, or perceptual evaluation, or when showing cooking process in videos speakers relied visually on smell. This contextual approach allows the study to distinguish between purely referential mentions of ingredients and those functioning as indirect carriers of olfactory meaning. The mention of particular ingredients automatically activates mental representations of their characteristic aromas. So, it allows readers and viewers to reconstruct sensory impressions without direct olfactory description. However, the strength of such olfactory activation varies depending on the ingredient's culturally established smell salience and the surrounding discourse context. In the present research,

ingredient-based lexical units were therefore classified according to their potential olfactory triggering capacity.

Strong olfactory triggers are lexical items that directly evoke a stable and culturally conventionalized smell profile. These units activate olfactory perception almost automatically due to their strong association with volatile aromatic compounds and repeated sensory experience in everyday cooking practices. These items operate as stand-alone olfactory cues, meaning that their mention is sufficient to evoke a specific smell representation without additional contextual support. They are highly conventionalized in culinary discourse and strongly linked to embodied memory and sensory experience.

Weak olfactory triggers are lexical units in which olfactory meaning is secondary, indirect, or highly context-dependent. These items are primarily associated with taste, texture, or general flavour evaluation rather than smell itself. These units rely on interpretative inference rather than direct sensory activation. Olfactory meaning arises only through broader culinary framing and is therefore less stable and less predictable across contexts. The whole classification table is provided in Appendices.

The analysis of **the video corpus** demonstrates that ingredient-based lexical units constitute one of the most productive semantic groups of indirect olfactory vocabulary, with a density of approximately **0.64%** of the total word count. This relatively high frequency indicates that video-based gastronomic discourse frequently evokes smell indirectly through references to ingredients that possess strong and recognizable aroma associations. Lexical units such as names of spices, herbs, vegetables, or aromatic products activate the audience's sensory imagination and allow viewers to mentally reconstruct smells based on

previous culinary experience. What is more, it compensates the impossibility of physical smell perceiving.

Word/phrase	frequency
garlic	50
pepper	59
herbs	18
lemon zest	2
caramel	20
chocolate	44
orange zest	1
cinnamon	2
vanilla	5
coriander	13
mint	16
parsley	10
ginger	19
curry	7
rosemary	12
thyme	7
citrusy	1
fruity	3

The analysis of the ingredient-based semantic group in **the video corpus** demonstrates that the most frequent indirect olfactory units are:

pepper(59)

Reference to this ingredient evokes the development of flavour during cooking-process as well as activates smell perception and contributes to the indirect construction of olfactory imagery in food description. Sometimes the word can add positive associations adding pleasant smell, whereas negative associations may also appear if it is used with other inherently negative words.

Examples:

*“I’ll adjust it later with some nice **pepper**”, “instant flavor boost season with salt and **pepper**”*

garlic (50)

In culinary contexts, references to garlic frequently evoke smell automatically through embodied sensory memory, especially when combined with cooking-process verbs such as *fry*, *roast*, *simmer* or *sauté*. During heat processing, garlic releases sulfur compounds that produce a strong characteristic aroma perceived through orthonasal and retronasal olfaction.

Examples:

*“As this starts to sizzle, the fat will just pull out some of that perfume from the **garlic**”, “Rosemary and **garlic**. Classic combo for lamb”*

chocolate (44)

references to chocolate typically evoke smell through descriptions of melting, baking, or drinking contexts (e.g. hot chocolate, chocolate cake, melted chocolate), where the dominant sensory experience is the release of sweet, cocoa-based aromatic compounds. These aromas are perceived through orthonasal and retronasal olfaction.

Examples:

*“we don’t want to boil this cream because **chocolate**’s very delicate. So, as it comes up to temperature, it will start to melt beautifully. It smells amazing already”, “**chocolate** on the top and that will just melt in the most beautiful way”*

caramel (20)

references to caramel (e.g. caramel sauce, caramelized sugar, caramel notes) consistently occur in contexts where the sensory focus is on the development

of a warm, sweet, toasted smell released during caramelisation. This process generates volatile aromatic compounds that are perceived primarily through olfaction, meaning that the lexical item activates smell-based sensory simulation rather than referring only to sweetness as a taste quality.

*“we got that nice salted **caramel** flavor”, “as soon as they hit that hot **caramel** they're gonna start infusing”*

ginger (19)

It can be classified as an indirect olfactory lexical unit because in culinary discourse it is strongly associated with a distinctive pungent aroma profile, which is a primary part of how the ingredient is cognitively and linguistically represented. This ingredient typically occurs in contexts where its addition immediately signals aroma release during preparation or cooking. Ginger contains volatile compounds that produce a sharp, warm, spicy smell perceived through both orthonasal and retronasal olfaction.

Examples:

*“the chicken is just seasoned with salt, a bit of pepper, and ginger”, “Loads of **ginger** in there. There's a nice freshness to it”*

herbs (18)

It functions as a collective category strongly defined by aromatic properties rather than taste or texture alone. References to *herbs* (e.g. *fresh herbs*, *mixed herbs*, *herbs added at the end*) typically occur in contexts where their primary communicative role is to signal the addition or enhancement of aroma in a dish.

Examples:

*“And we're going to go big on **herbs**. Mint and parsley.”, “the flavor from those **herbs** is going to go straight into that fish”*

The predominance of these lexical items indicates that video-based gastronomic discourse frequently relies on ingredients with strong and easily recognizable aroma associations in order to construct olfactory imagery indirectly. Ingredients such as *garlic*, *pepper*, and *ginger* are closely connected with intense and distinctive smells in everyday culinary experience, while *chocolate* and *caramel* evoke rich and sweet sensory associations.

The analysis of **the textual corpus** demonstrates that ingredient-based lexical units constitute a significant semantic group of indirect olfactory vocabulary, with a density of approximately **0.55%** of the total word count. This relatively high frequency indicates that written gastronomic discourse frequently constructs olfactory imagery through references to ingredients that carry strong and familiar aroma associations. Lexical units such as *garlic*, *ginger*, *vinegar*, herbs, and spices are widely used to indirectly evoke smell, relying on the reader's prior sensory experience and cultural knowledge of food. The prominence of this semantic group shows that textual culinary discourse strongly depends on ingredient-centered descriptions in order to create vivid and detailed sensory representations. As a result, ingredient-based vocabulary plays an important role in making written gastronomic texts more expressive, immersive, and perceptually rich without the need for explicit olfactory description.

Word/phrase	frequency
vinegar	29
egg-like flavour	1
garlic	58
ginger	30
curry	10
lemongrass	9

thyme	18
rosemary	3
nutty	5
coffee	3
lemony	8
lemon zest	7
peppery	2
blue cheese	6
vanilla extract	1
almond extract	2
peach notes	2
elderflower	2
lavender	2
cinnamon	5
saffron	2
goat cheese	2
brie	5
cumin	13
pumpkin spice	2
paprika	2
buttery	8
citrus hit	1
mint	11

The analysis of the ingredient-based semantic group in the textual corpus shows that the most frequent indirect olfactory units are:

garlic (58)

The usage of garlic in textual corpus is similar to the usage in videos. It evokes smell through cooking processus ,showing that this ingredient is a strong smell trigger.

Examples:

*”garlic caramelizes its natural sugars and builds deep, long-simmered flavor in just minutes”, “until **garlic** is fragrant and tomato paste has darkened in color”*

ginger (30)

In provided examples from textual recipes ginger functions as indirect olfactory lexical units because it is embedded in contexts where their primary communicative role is the construction of aroma profiles rather than simple ingredient identification. It actively contributes to aroma development during heat exposure. The term *fragrant* explicitly signals olfactory activation.

Examples:

*”a rhizome related to **ginger**, adds a distinctive peppery, piney note”,
“chopped galangal or **ginger**, cilantro, garlic, and jalapeño, and cook until fragrant”*

vinegar (29)

It is strongly associated with a characteristic sharp, acidic aroma profile that is immediately perceivable through smell and plays a central role in flavour perception. The lexical item *vinegar* does not function merely as a neutral ingredient label. Instead, it activates a distinct olfactory schema of pungency, acidity, and sharpness, which is a defining sensory feature of vinegar-based products.

Examples:

*“Sweetened with honey and spiked with rice **vinegar**, the final sauce is incredibly versatile”, “This warming soup makes good use of apple cider **vinegar**'s vibrant flavour”*

thyme (18)

It can be classified as a strong indirect olfactory lexical unit because it is a

highly aroma-dominant herb whose meaning in culinary discourse is primarily constructed through its distinct and immediately recognisable smell profile. Thyme is not used merely as an ingredient label but as part of a co-activated olfactory set (*butter, garlic, mushrooms, thyme*) that collectively signals aroma development during cooking

Examples:

“fresh herbs like **thyme**, rosemary, or parsley can elevate a simple vegetable soup”, “beginning with butter, mushrooms, garlic, and **thyme** cooked until deeply fragrant.”

cumin (13)

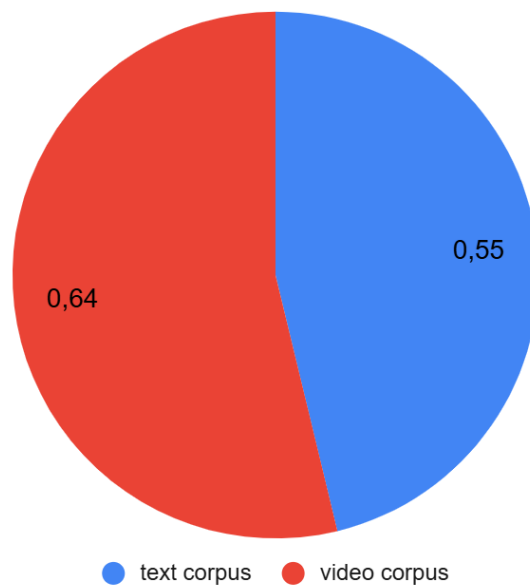
It functions in culinary discourse as a highly aroma-specific spice whose primary sensory identity is defined by its distinctive, immediately recognisable smell profile. Cumin is embedded in contexts where its role is explicitly linked to aroma release and flavour development during cooking processes.

Examples:

*“exotic spices—ground cardamom, **cumin** and clove—is an enticing thread lacing flavors”, “adding whole spices like cumin and mustard seeds to bloom, sizzle, and pop”*

The predominance of these lexical items indicates that written gastronomic discourse frequently relies on ingredients with strong and easily identifiable aroma profiles in order to construct olfactory imagery indirectly. Ingredients such as *garlic, ginger, and vinegar* are commonly associated with sharp and distinctive smells, while herbs and spices such as *thyme* and *cumin* contribute to more complex aromatic descriptions.

Ingredient-based vocabulary



The comparative analysis of ingredient-based lexical units in the textual and video corpora demonstrates both similarities and noticeable differences in their distribution and frequency. In both types of gastronomic discourse, ingredient-based vocabulary represents a highly productive semantic group of indirect olfactory units, showing that smell is predominantly constructed through references to familiar food products rather than explicit olfactory terms. However, **the video corpus** demonstrates a higher density of ingredient-based vocabulary (**0.64%**) compared to **the textual corpus (0.55%)**, which suggests that spoken culinary discourse relies more heavily on ingredient naming to create immediate sensory associations and to support real-time, dynamic food presentation. In videos, highly frequent items such as *pepper*, *garlic*, *chocolate*, and *caramel* are used to quickly activate viewers' sensory imagination and compensate for the lack of physical smell perception. In contrast, the textual corpus, although slightly less dense, shows a wider lexical variety and includes more specialised and descriptive ingredient-related expressions (e.g. *vanilla extract*, *blue cheese*, *elderflower*, *citrus hit*), which reflects a more detailed and

elaborated style of sensory description. Consequently, both corpora confirm the central role of ingredient-based vocabulary in indirect olfactory representation, while also revealing that video discourse tends to be more immediate and ingredient-intensive, whereas textual discourse is more lexically diverse and descriptively detailed.

The analysis of indirect olfactory vocabulary across both corpora reveals that ingredient-based descriptors constitute the dominant compensatory strategy for encoding smell-related meaning in culinary discourse, recording the highest density in both **the video corpus (0.64%)** and **the written corpus (0.55%)**. This finding confirms that English speakers systematically rely on source-based reference as the primary mechanism for constructing olfactory meaning when direct smell lexis is unavailable, consistent with the cross-linguistic findings discussed in the theoretical framework. Cooking-process vocabulary, by contrast, shows a more pronounced disparity between the two corpora, with a notably higher density in **video discourse (0.23%)** compared to **written texts (0.13%)**. This difference reflects the action-oriented and procedural nature of spoken culinary communication, where smell perception is embedded in the real-time narration of cooking techniques and physical transformations that are simultaneously visible to the audience. Taken together, these results demonstrate that indirect olfactory vocabulary in English culinary discourse operates through a layered and hierarchically organised system of compensatory strategies, in which cooking process words provide the primary reference point and ingredient-based description constructs a broader embodied experience.

Conclusion to Chapter 2

The corpus analysis presented in Chapter 2 has examined the distribution, structure, and communicative functions of olfactory vocabulary across written and video culinary discourse, organised around three analytical categories: evaluative, direct, and indirect olfactory vocabulary.

The analysis of evaluative vocabulary confirmed that positive descriptors overwhelmingly dominate both subcorpora, accounting for the largest share of all evaluative olfactory items. This finding is consistent with the theoretical prediction that gastronomic discourse is fundamentally oriented toward constructing appetitive and pleasurable sensory imagery. Three structural groups of positive vocabulary were identified — inherently positive terms, culturally associated positive terms, and cross-modal positive terms — each operating through a different mechanism of evaluative encoding. Negative vocabulary is markedly scarce, with only five clearly negative items across both subcorpora, and performs specific discourse functions including quality warning, contrastive emphasis, and authenticity signalling rather than functioning as a routine descriptive resource. Neutral items represent the smallest category and are entirely dependent on collocational context for their evaluative meaning, functioning as semantic anchors whose evaluative charge is supplied by surrounding lexis.

The analysis of direct olfactory vocabulary revealed low overall frequencies in both corpora — 0.35% in written texts and 0.24% in videos — confirming that explicit smell reference is not the primary mode of olfactory representation in either medium. However, the two subcorpora differ structurally in their part-of-speech distribution: adjectives dominate in written texts, reflecting the descriptive and evaluative orientation of the genre, while verbs are

proportionally more prominent in video discourse, where smell is narrated as a real-time perceptual event embedded in ongoing cooking processes.

The analysis of indirect olfactory vocabulary demonstrated that this category substantially exceeds direct vocabulary in both corpora, reaching densities of 1.75% in written texts and 2.04% in videos. Within this category, two principal compensatory strategies were identified. Ingredient-based vocabulary recorded the highest density across both subcorpora, confirming that source-based reference is the dominant mechanism of indirect olfactory encoding in English culinary discourse, consistent with the typological characteristics of English olfactory vocabulary described in the theoretical framework. Cooking-process vocabulary showed a more pronounced mode-specific distribution, appearing more densely in video discourse, where dynamic cooking actions serve simultaneously as procedural description and olfactory cue.

CONCLUSION

The present study has investigated how olfactory vocabulary functions in contemporary English culinary discourse, examining the lexical, evaluative, and compensatory strategies through which smell-related meaning is constructed across written and spoken communicative modes. The analysis was conducted on a purpose-built corpus of 88,786 words comprising written culinary texts and transcribed cooking video discourse.

The theoretical framework established in Chapter 1 confirmed that English olfactory vocabulary is defined by four structural features — lexical scarcity, evaluative bias, source-based reference, and cross-modal metaphorical extension — and situated these not as biological limitations but as culturally specific properties that generate systematic compensatory strategies in discourse.

The corpus analysis confirmed that olfactory meaning in English culinary discourse is constructed overwhelmingly through indirect rather than direct lexical strategies. Direct olfactory vocabulary constitutes only 0.35% of the written subcorpus and 0.24% of the video subcorpus, while indirect olfactory vocabulary reaches densities of 1.75% and 2.04% respectively. Within indirect vocabulary, ingredient-based reference emerged as the dominant compensatory mechanism in both corpora, confirming the centrality of source-based description in English olfactory encoding. Cooking-process vocabulary showed a stronger presence in video discourse, reflecting the action-oriented nature of spoken culinary communication.

Evaluative analysis revealed an overwhelming predominance of positive descriptors across both subcorpora, consistent with the fundamentally

appetitive orientation of gastronomic discourse. Negative vocabulary is minimal and performs specific discourse functions — quality warning, contrastive emphasis, and authenticity signalling — rather than functioning as a routine descriptive resource. Neutral items are entirely context-dependent, acquiring evaluative meaning from their collocational environment.

The cross-modal comparison showed that written and spoken culinary discourse share the same dependence on indirect olfactory encoding but differ in the mechanisms employed. Written texts favour evaluative lexical precision and greater diversity of smell-related vocabulary, while video discourse relies on functional simplicity, process-oriented language, and the multimodal distribution of sensory meaning across verbal and visual channels.

Taken together, the findings demonstrate that the lexical scarcity of English smell vocabulary does not constrain culinary communication but generates a productive and systematic repertoire of compensatory strategies that are genre-specific, mode-sensitive, and cognitively grounded. Olfactory vocabulary in culinary discourse is not peripheral but constitutes a principal mechanism through which sensory experience is made communicable and evaluative stance is constructed — a finding that contributes both to sensory linguistics and to the study of specialised discourse.

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APPENDIX

Evaluative vocabulary classification:

Lexical Item	Evaluative Category	Texts (count)	Video (count)	Total	% of Total	Context Example – Texts	Context Example – Video
fragrant	Positive	20	5	25	3.4%	"Consider using fragrant additions like fresh ginger, lemongrass, or coconut milk to transform your soup."	"The vanilla through the oatmeal makes it nice and fragrant."
aromatic	Positive	16	6	22	2.9%	"Makrut lime leaves are prized for their intensely fragrant citrus aroma."	"Pork and prawn balls in aromatic broth ready to eat in under 20 minutes."
perfume	Positive	3	2	5	0.7%	"This white is perfumed and juicy, with an appealing core of apple."	"The fat will just pull out some of that perfume from the garlic."
aroma	Positive	7	8	15	2.0%	"The smoky, spicy kick adds aroma to the harissa soup."	"The pearl barley is smelling delicious – what an aroma."
fragrance	Positive	1	3	4	0.5%	"Stir in the butter and vanilla extract giving fragrance."	"A little bit of lemon zest really adds a nice bit of fragrance."

fresh / freshness	Positive	105	66	171	22.9%	"Fresh herbs like thyme, rosemary, or parsley can elevate a simple vegetable soup."	"You got the stock, the freshness of the mint and the capers."
toasty	Positive	2	0	2	0.3%	"Caramelized banana flavor contrasting with the toasty nuts."	—
nutty	Positive	5	2	7	0.9%	"Parmesan brings a salty, nutty savouriness you'll wonder how you ever lived without."	"There we go. Golden bits, nutty bits."
fruity	Positive	10	3	13	1.7%	"ACV is great for adding fruity sharpness or acidity to food."	"There's a very subtle warmth. Fruity flavor from it as well."
citrus / citrusy	Positive	11	2	13	1.7%	"Makrut lime leaves infuse the broth with bright citrusy and herbal notes."	"I'm surprised by how much flavor it's giving off. Like the citrusy notes it gives."
warm / warming / warmth	Positive	49	18	67	9.0%	"This warming soup makes good use of apple cider vinegar's vibrant flavour."	"It's not an overpowering spice at all, it's a really lovely warmth."
rich / richness	Positive	65	22	87	11.7%	"The funky, tangy richness of blue cheese in the cream sauce."	"A deep, rich veggie sauce on a creamy cheesy pearl barley risotto."

deep / deeply	Positive	32	13	45	6.0%	"Harissa paste adds a smoky, spicy kick – deep, complex flavour."	"It smells deep and burny, doesn't it?"
delicate	Positive	3	3	6	0.8%	"Silken tofu has a smooth, delicate texture like a lightly-set custard."	"Eggs are really, really delicate, and if you don't treat these right..."
subtle	Positive	9	1	10	1.3%	"Easy, risk-free ways you can give your classic Christmas dinner a subtle but notable glow up."	"There's a very subtle warmth. Unbelievable."
smoky	Positive	7	8	15	2.0%	"The spoonful of harissa paste adds a smoky, spicy kick."	"An answer to that is always smoky bacon – that smoky flavour."
earthy	Positive	10	4	14	1.9%	"Because of its earthy, savoury flavour, it's a really effective way of adding depth."	"Roughly chop earthy flat leaf parsley – spring is in the air."
tangy	Positive	9	10	19	2.5%	"Heat and subtle sweetness that play off the funky, tangy richness of blue cheese."	"Fresh and tangy – I'll take some of that feta sauce."
sharp / sharpness	Positive	17	2	19	2.5%	"ACV is great for adding fruity sharpness or acidity to food."	"She inhaled sharply – Oh, that's a face. What?"

spicy	Positive	14	24	38	5.1%	"The spoonful of harissa paste adds a smoky, spicy kick."	"Succulent salmon steamed in a bag with a spicy chorizo and almond sauce."
intense / intensely	Positive	2	2	4	0.5%	"Makrut lime leaves are prized for their intensely fragrant citrus aroma."	"What we're doing now is intensifying and caramelizing the natural sugars."
herby	Positive	1	1	2	0.3%	"A herby, piquant soup with more complexity."	"Really lovely and herby with all the dill and the chive."
floral / floralness	Positive	1	1	2	0.3%	"This white wine is perfumed and juicy, with a floral note."	"It's more of that kind of tropical floralness and obviously the similar colour."
scent / scented	Positive	6	1	7	0.9%	"Parsnips are simmered in a creamy coconut broth scented with lemongrass."	"You can scent that with just the tiniest little scrape of zest."
pungent	Negative	2	2	4	0.5%	"As shoe leather, saltier than seawater and, well, pungent."	"Such a pungent taste is mellowed into an almost honeyed purée."
acid	Negative	0	1	1	0.1%	—	"Put it in your mouth, it's bitter and almost acid."
burny	Negative	0	3	3	0.4%	—	"Oh no, it smells deep and burny, doesn't it? It smells burny."

burnt	Negative	0	2	2	0.3%	—	"That's so familiar, that spice. It's almost a burnt spice."
overpowering	Negative	2	2	4	0.5%	"A fat content which helps it melt smoothly without overpowering the sauce."	"It's not an overpowering spice at all, it's a really lovely warmth."
smell / smells / smelling	Neutral	9	73	82	11.0%	"Until mixture is lightly golden and smells toasted, about 2 minutes."	"It smells amazing. So, I'm going to turn that down just a little bit."
charred	Neutral	3	1	4	0.5%	"A salad with a mouthwatering dressing made with charred scallions."	"I don't mind them being a little charred. We know that's too much."
savoury	Neutral	11	6	17	2.3%	"Because of its earthy, savoury flavour, it's a really effective way of adding depth."	"It's savoury. Is it? It's absolutely savoury."
funky / funk	Neutral	5	12	17	2.3%	"The funky, tangy richness of blue cheese in the cream sauce."	"We're going to make a funky old school caper and mint sauce."

Cooking-process vocabulary in textual corpus:

Lemma	Word form	Total occurrence	Normalized frequency/per 1000	Examples
smoke	smoke,sm	28	0,64	"we always like smoked paprika",

	oked ,smoky,s moking			" intensity builds and stretches out, with hints of smoke and stone. Bitter, zesty herbs contribute to the vibrancy"
simmer	simmer,si mmering,s immered,s immers	40	0,92	"simmer for three to four minutes, until tender, then stir in the ground pumpkin seeds.", "the broth, which simmers with the aromatics until the parsnips are completely tender. "
caramelize	carameliz e,carameli zed,caram elizes	22	0.50	"a French dessert of apples caramelized in sugar and butter, topped with pastry, and baked, then inverted to serve", "garlic caramelizes its natural sugars and builds deep, long-simmered flavor"
broil	broil,broili ng,broil,br oiled	15	0,34	"A corned beef brisket, baked and broiled with mustard, peppercorns, brown sugar", "Broiling the ricotta, mozzarella, and Parmesan over the saucy beans creates a browned cheese topping"
brine	brined,pre - brined,bri ne	6	0,14	"years of brined beef boiled in cabbage until it was chewy as shoe leather, saltier than seawater and, well, pungent", "
deep-fry	deep- frying	1	0,02	"lower into the hot oil and deep- fry for about five minutes in total, until golden brown all over. "

Video corpus:

Lemma	Word form	Total occurrences	Normalized frequency/ per 1000	Examples
smoke	smoke,s moked	21	0,46	"These are smoked almonds. They taste amazing. Smoking

				gorgeous.", ""Wow, that smells spicy." It smells like smoke"
sizzle	sizzle	1	0,02	"As this starts to sizzle, the fat will just pull out some of that perfume from the garlic"
roast	roast,roasting,roasted	26	0,58	"when that garlic roasts, the natural oils will come out of the fish um and they'll start to sort of fry the garlic" , "So all that garlic will roast and we got all those wings beautifully done."
fry	frying,fried,fry	40	0,89	"they'll start to sort of fry the garlic", "I'm frying off onions and peppers with a pinch of salt "
caramelize	caramelization,caramelizing,caramelized,caramelize	9	0.20	"it's actually the caramelization.I think that was giving it a lot more smokiness to the dish.", "What we're doing now is intensifying and caramelizing like natural sugars in the veggies."
steam	steam,steam,steaming	7	0,15	"It's going to fry and steam. The spinach will defrost and then start getting flavored with all that gorgeousness.", "Succulent salmon steamed in a bag with a spicy chiso and almond and roast pepper sauce."
roast	roast,roasting,roasted,roasts	26	0,58	"Yeah, you've got some sliced roast pork. Why is that so angry smelling?"
simmer	simmer,simmering	15	0,33	"Let that simmer for 20 minutes until the broccoli is cooked right through. Then give it a good whiz up to create a delicious creamy broccoli sauce. "

Classification of olfactory triggers in videos:

Strong olfactory	Justification	Examples
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triggers		
garlic (50)	Universally recognized as one of the most smell-salient ingredients; aroma activates immediately	"the thing about leaving garlic in the skin like this is it it braises in the heat steams and it's normally such quite pungent"
ginger (19)	Sharp, distinctive, easily named smell; high cultural salience across cooking traditions	"Loads of ginger in there. There's a nice freshness to it.", "a bit of pepper, and ginger. I like to add a bit more flavor into the chicken."
coriander (13)	Strongly aromatic herb; distinctive smell often described as polarizing	" a little bit more of the dendo oil, some fresh coriander", "get things like coriander seeds, fennel seeds, cumin, spices galore, nuts like hazelnuts and sesame seeds. And it smells amazing. "
rosemary (12)	Piney, resinous smell; one of the most smell-distinctive herbs	"a bit of Rosemary just to bring a bit of freshness ", "So, rest the rosemary over the fish. And this is just all going to cook together really beautifully."
mint (16)	Highly distinctive cooling aroma; smell is its primary sensory property	"I'm going to season it first, but also herbs, parsley, mint, basil, gorgeous.", "And we're going to go big on herbs. Mint and parsley. Really good. "
thyme (7)	Earthy, herbal aroma; strongly associated with specific cooking smells	" a handful of a wonderful fresh thyme ", "some thyme and garlic so that the lemon in the heat tends to scorch an almost caramelize absolutely fabulous"

cinnamon (2)	Spice whose smell is culturally iconic; immediately recognizable	"a little teaspoon of cinnamon makes it spicier and then nutmeg already that smells incredible"
vanilla (5)	Sweet, warm smell; one of the most frequently described aromas in food culture	"the vanilla through the oatmeal makes it nice and fragrant", "vanilla pod in there as well that just gives it even more lift "
curry (7)	Composite spice smell; strongly evokes olfactory imagery through cultural association	"You can go Asian flavors, you can go curry flavors,"

Weak olfactory triggers	Justification	Examples
pepper (59)	Most frequently used as a seasoning reference rather than an aromatic description; smell is secondary to taste/heat in most contexts	"So that's what gives it its earthy, almost bitter note to it as well as the spice of that ghost chili pepper.", "this will give your cooking an instant flavor boost season with salt and pepper"
chocolate (44)	Primary sensory properties are taste and texture; smell activated mainly when melting/cooking context is specified	"We're going to flavor it with chocolate.", "chocolate's very delicate. So, as it comes up to temperature, it will start to melt beautifully. It smells amazing already"

caramel (20)	Smell association depends on cooking context; the word primarily evokes taste and colour	"you've got it to a really nice dark caramel flavor stir in your butter", "we got that nice salted caramel flavor"
herbs (18)	Generic category word — does not name a specific smell; olfactory activation depends on which herbs are specified	" I love dried herbs so this stuff I think it's a bad rip still get that lovely smell ", "I really like to use fresh herbs in general they are amazing"
lemon zest (2)	Moderately strong but context-dependent; weaker than dedicated spice names	"Little bit of lemon zest really adds a nice bit of fragrance."
orange zest (1)	Same as lemon zest	"watch everything turn a wonderful ready orange zest and that is all flavor just "
fruity (3)	Cross-modal descriptor rather than ingredient name; vague olfactory activation	"There's a very subtle warmth. Unbelievable. Fruity flavor from it as well. That is delicious.", "those lovely fruity aromat at the end"
citrusy (1)	Same as fruity — cross-modal rather than ingredient-specific	" Like the citrusy notes it gives"

Strong olfactory triggers	Justification	Examples
garlic (58)	Same as video — highest smell salience	"A common and delicious combination is soy sauce, garlic, ginger, rice wine vinegar, sesame oil, and a touch of sweetness added with either maple syrup or honey", "the roasted cauliflower with the lemony garlic mixture, letting it absorb some of that flavor."
ginger (30)	Same as video	"While ginger is less piney than galangal, it's a good substitute in this soup.", "Stir in chopped galangal or ginger, cilantro, garlic, and jalapeño, and cook until fragrant"
cumin (13)	Warm, earthy, distinctive spice smell; high olfactory salience	"A lovely nose of lime blossoms and exotic spices—ground cardamom, cumin ", "blooming cumin and mustard seeds in hot fat along with aromatics"
mint (11)	Same as video	"layered with fragrant lemon, lime and mint accents"
lemongrass (9)	Distinctive citrus-herbal aroma; used primarily for its smell in cooking	"Consider using fragrant additions like fresh ginger, lemongrass, or coconut milk"
thyme (18)	Same as video	"garlic, and thyme cooked until deeply fragrant"
lavender (2)	Smell is the primary sensory property of lavender in culinary use	"the notes of violet, lavender and plum", "lavender perfume is layered with dusty earth "
cinnamon (5)	Same as video	"This is inviting, with gently warmed morello and maraschino cherry fruit mixed with cinnamon"
elderflower (2)	Delicate but distinctive floral smell; used specifically for aromatic quality	"Offering a fresh burst of elderflower and chrysanthemum, this white is perfumed and juicy"

saffron (2)	Distinctive honey-like smell; used as much for aroma as for colour	"ragrant and golden with saffron"
rosemary (3)	Same as video	"fresh herbs like thyme, rosemary, or parsley can elevate a simple vegetable soup"
coffee (3)	Smell is one of coffee's most culturally salient properties	"Because the coffee is punchy"
paprika (2)	Smoked paprika especially; strong smell association in culinary context	"hen topping with hot and smoked paprika and fresh dill. "

Classification of olfactory triggers in texts:

Weak olfactory triggers	Justification	Examples
vinegar (29)	Most frequent text item; primarily a taste and acidity reference in most contexts; smell only activated in specific constructions	"This warming soup makes good use of apple cider vinegar's vibrant flavour"
curry (10)	Generic category; same issue as herbs in the video corpus	"fat along with aromatics like garlic, chili, fresh curry leaves"

nutty (5)	Cross-modal taste descriptor rather than a specific ingredient	"A light, wispy blanket of this finely grated cheese at the end of roasting is going to bring a salty, nutty savouriness"
lemony (8)	Adjectival form; primarily taste-oriented	"This lemony pasta dish delivers big flavor with roasted cauliflower"
lemon zest (7)	Moderately aromatic but context-dependent	"Add garlic, chile flakes, and lemon zest. Cook, stirring frequently until garlic is light golden and fragrant,"
blue cheese (6)	Smell salient but taste/texture more dominant in most descriptions	"White wine adds acidity that brightens the sauce and balances the richness of the cream and blue cheese."
brie (5)	Same as blue cheese	"A cheese spread is essential for most mixers, but the winter holidays call for warm, soft gooey cheeses, from fondue to baked brie. "
goat cheese (2)	Same	"this recipe for luscious baked goat cheese topped with figs"
buttery (8)	Primarily a texture and taste descriptor	"buttery hazelnuts, and herbal dill further add elegance and depth of flavor"
pumpkin spice (2)	Composite category; olfactory activation depends on context	"The crispness in the air, the crunchy leaves underfoot, the melange of pumpkin spice"
almond extract (2)	Specific extract form; smell activated mainly in baking contexts	"Add in vanilla extract and almond extract and beat until combined."
vanilla extract (1)	Same as almond extract	" Remove from heat and stir in the butter and vanilla extract giving fragrance. "

peach notes (2)	Wine/tasting register; smell indirect and register-specific	"Sweet meadow blossom and fragrant peach notes "
egg-like flavour (1)	Primarily gustatory; smell is secondary	" distinctive umami-rich, egg-like flavour, and nutritional yeast can add a cheesiness too."