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**SENSORY MODALITIES VOCABULARY IN CULINARY SHOWS  
(based on the American TV series 'MasterChef')**

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## ABSTRACT

This study examines the lexico-semantic characteristics of sensory modalities vocabulary in culinary show discourse, focusing on the popular TV program *MasterChef* (Season 10). Sensory vocabulary is essential for conveying impressions of taste, texture, aroma, temperature, and visual appeal—especially in media contexts where direct sensory engagement is absent, and verbal or visual cues must compensate for the lack of physical perception. The object of this study is sensory modalities vocabulary in contemporary English, while the subject is its functional use and pragmatic role in culinary shows. The aim is to analyze its conceptualization, classification, and dominant lexical-semantic models as they are employed in televised food discourse.

The empirical base includes 500 instances of usage drawn from the show, encompassing 116 distinct sensory-related lexical units. These are analyzed using lexical-semantic analysis, discourse analysis, and basic quantitative methods to identify prevailing trends, communicative strategies, and patterns of audience engagement. The research shows how sensory vocabulary helps structure perception, evoke emotions, and support the narrative and aesthetic dimensions of culinary discourse. In addition, the study highlights how metaphor, intensification, and evaluative vocabulary are used to dramatize taste and create a vivid sensory image for the audience.

The findings demonstrate that such language is not only descriptive but also persuasive and performative, contributing to the show's entertainment value and emotional impact. This research contributes to the fields of sensory linguistics, media discourse studies, and professional communication by providing a framework for understanding how language mediates sensory experience in media. The results can be further applied to translation studies, marketing language, and discourse design in digital food media.

**Key words:** sensory modality, sensory vocabulary, culinary show, *MasterChef*.

## АНОТАЦІЯ

У статті досліджено лексико-семантичні характеристики сенсорної лексики в дискурсі кулінарних телешоу, зокрема на матеріалі десятого сезону популярної програми *MasterChef*. Сенсорна лексика відіграє ключову роль у вербалізації таких характеристик, як смак, текстура, аромат, температура та візуальна привабливість — особливо у форматах, де відсутнє безпосереднє сенсорне сприйняття. У таких випадках саме мова виконує компенсаторну функцію, дозволяючи глядачу уявити описувані властивості страв.

Об'єктом дослідження виступає сенсорна лексика сучасної англійської мови, а предметом — особливості її функціонування в кулінарному телевізійному дискурсі. Метою роботи є аналіз концептуалізації, класифікації та виявлення домінантних лексико-семантичних моделей у використанні сенсорної лексики. Емпіричну базу становить корпус із 500 прикладів, що включає 116 сенсорно маркованих лексичних одиниць, які було проаналізовано за допомогою методів лексико-семантичного, дискурсного та кількісного аналізу.

Результати дослідження засвідчили, що сенсорна лексика не лише описує властивості їжі, а й виконує персуазивну й емоційно-залучальну функції, сприяючи створенню яскравого образу страви в уяві глядача. Часто використовуються метафоричні структури, інтенсифікатори, оцінна лексика, які посилюють естетичний ефект. Отримані дані є цінними для подальших досліджень у галузях сенсорної лінгвістики, медіадискурсу, професійної комунікації, а також мають прикладне значення для перекладознавства, фуд-маркетингу та медіадизайну.

**Ключові слова:** сенсорна модальність, сенсорна лексика, кулінарне шоу, МастерШеф.

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## INTRODUCTION

The vocabulary of sensory modalities is a critical component of language, enabling the articulation and interpretation of sensory experiences such as taste, texture, aroma, and visual appeal. This area of study has garnered considerable academic attention in recent years, particularly in fields such as linguistics, sensory studies, and discourse analysis. In particular, sensory linguistics has been studied by numerous scholars, including Ukrainian researchers A. Belova, O. Karpenko, M. Karpenko, E. Koliada, T. Lisinska, N. Holovatska, T. Yablonska, O. Voloshyna, V. Neklesova, and A. Tkachenko, as well as foreign scholars R. Caballero, E. Campbell, E. Bergelson, M. Auvray, C. Paradis, C. Spence, J. Peelle, J. Reilly, M. Flurie, B. Winter, M. Perlman, A. Majid, R. Wang, and K. Sun. Their research contributes to the understanding of sensory perception in language, examining multimodal communication, cross-modal correspondences, and cognitive mechanisms underlying sensory language. Sensory vocabulary plays a significant role in structuring and communicating perceptions, making it a valuable subject for understanding the interrelationship between language, sensory cognition, and cultural practices.

Culinary shows offer a distinct and highly illustrative context for examining the use of sensory modalities vocabulary. These programs rely extensively on descriptive language to convey sensory experiences to their audiences, often compensating for the absence of direct sensory engagement by employing rich and vivid terminology. As such, they provide an important framework for analyzing how sensory modalities vocabulary is employed to communicate multisensory information through verbal and visual means.

Despite growing scholarly interest in sensory linguistics and culinary media, there is still a need for more detailed investigations into the specific linguistic patterns and strategies used to represent sensory modalities in this context. The topicality of this research is rooted in its potential to explore how sensory modalities vocabulary functions within culinary shows, shedding light on its communicative and cognitive dimensions.

The **aim** of this research is to investigate the lexico-semantic characteristics of sensory modalities vocabulary as employed in the discourse of culinary shows. To achieve this goal, the following **tasks** are delineated:

- to review the theoretical foundations of sensory linguistics and the concept of sensory modalities in language;
- to define and classify sensory modalities within the lexical system of contemporary English;
- to analyze the conceptualization of sensory perception in the English lexicon;
- to conduct a lexico-semantic analysis of sensory modalities vocabulary used in the discourse of culinary shows and identify dominant trends and patterns in the use of sensory modalities vocabulary in a specific culinary show such as *Masterchef*.

The **object** of this research is the sensory modalities vocabulary in contemporary English.

The **subject** of this research is the sensory modalities vocabulary employed in culinary show discourse, particularly its lexico-semantic features and functions.

In this study, the **research material** consists of the tenth season of MasterChef, comprising all episodes with a total runtime of 16 hours and 27 minutes. The linguistic analysis is based on a dataset of 500 instances, representing 116 distinct sensory-related lexical units. This selection provides a comprehensive basis for examining the use of sensory language within the context of the show.

The study employs a combination of qualitative and quantitative **research methods**, including: a review of relevant theoretical literature on sensory linguistics and sensory modalities; lexical and semantic analysis to categorize and interpret sensory vocabulary; discourse analysis to examine the use of sensory modalities vocabulary in selected culinary shows; comparative and quantitative analysis to identify trends and patterns across different programs.

The **scientific novelty** of this research lies in its focus on sensory modalities vocabulary within the specific context of culinary shows, a topic that remains underexplored. By analyzing the interplay between language, sensory perception, and

media discourse, this study provides new insights into the role of sensory vocabulary in shaping audience engagement and sensory imagination.

The **practical significance** of this study lies in its potential applications across linguistics, media studies, education, and professional communication. By analyzing sensory modalities vocabulary in the discourse of culinary shows, the research provides insights into how language evokes vivid sensory experiences and emotional engagement, which can guide media producers in creating more compelling and immersive content. In the field of language teaching and learning, the findings can serve as a resource for developing materials that enhance descriptive language skills through the study of sensory-rich discourse. Additionally, the study holds value for professionals in the culinary and gastronomy industries by demonstrating how sensory vocabulary shapes perceptions of food and dining experiences, offering practical strategies for crafting evocative descriptions in menus, culinary reviews, and marketing. Overall, this research bridges theoretical and applied domains, making its insights relevant to both academic inquiry and practical fields.

**The structure of the work.** The research is structured into an introduction, two chapters, a conclusion, a bibliography, and an appendix.

The introduction outlines the aims, significance, and methodology of the research.

Chapter 1 explores the theoretical foundations of sensory modalities vocabulary, offering an overview of sensory linguistics, definitions, classifications, and the conceptualization of sensory perception within contemporary English.

Chapter 2 presents a lexico-semantic analysis of sensory modalities vocabulary in the discourse of culinary shows, focusing on specific examples from *MasterChef* and identifying trends and patterns.

The Conclusion summarizes the key findings and implications of the research. The Bibliography lists the references used in the study. The Appendix includes supplementary materials, such as data samples or analysis tables.

# CHAPTER 1

## THEORETICAL FOUNDATION OF SENSORY MODALITIES

### VOCABULARY IN CONTEMPORARY ENGLISH

#### 1.1. Overview of sensory linguistics

In recent decades, linguistics has witnessed the emergence of a distinct subfield known as sensory linguistics (linguosensorics or linguistic perceptology), derived from the Latin "perceptio" [57], meaning perception. This interdisciplinary approach examines the system of linguistic representations associated with the physiological indicators of the five primary sensory organs. The formation of sensory linguistics as a research direction aligns with broader contemporary trends in the development of the humanities and, more specifically, linguistics. Scholars in this field aim to investigate how humans perceive their surrounding reality and how this perception is reflected in language and cognition. Sensory linguistics, as noted by K. Shapochka and V. Moskalenko, aims to bridge sensory inputs with their linguistic manifestations [15, p. 222].

At the core of sensory linguistics lies the study of perceptual processes and their linguistic representation. Perception, as understood in linguistics, gives rise to the concept of perceptivity, which functions as a linguistic category. According to E. Koliada and T. Lisinska this framework focuses on the human ability to perceive and interpret sensory stimuli from the environment, subsequently encoding these perceptions into language. In this context, the term "perceptual modus" or "modus of perception" has gained prominence, effectively replacing the previously utilized term "modus of sensory perception" [10, p. 126]. In addressing specific sensory types, researchers, including B. Winter, M. Perlman, and A. Majid, emphasize the importance of consistent terminology to classify sensory modalities [55, p. 217].

The terminological landscape of perceptual modes reveals significant variability. Traditional sensory descriptors are employed, such as the "perceptual modus smell" alongside adjectival derivatives like "visual modus" [57]. Additionally, terms of Latin origin, such as "visual" (pertaining to sight), "audial" (related to hearing), "tactile" or

"haptic" (concerning touch), "olfactory" (connected to smell), and "gustatory" (associated with taste), are frequently employed in scholarly discourse. These perceptual modes represent the fundamental forms of reality's reflection, serving as processes through which individuals reconstruct specific features of the external world. Scholars like A. Belova, T. Hörberg, M. Larsson and J. Olofsson argue that such terminologies allow for nuanced discussions of sensory perception within linguistic contexts [20; 21; 22; 32].

However, the real-world processes of reflecting external reality extend far beyond these elementary forms. Humans inhabit a complex environment where perception involves not isolated sensations but integrated images. This synthesis of sensory inputs enables the formation of coherent perceptual experiences. In other words, humans transition from perceiving discrete attributes to reconstructing entire objects or situations. This transition underscores the collaborative functioning of sensory organs and the amalgamation of individual sensations into intricate and comprehensive systems. The integration of these processes into a linguistic framework, as observed by R. Caballero, C. Paradis, E. Campbell and E. Bergelson, highlights the dynamic nature of sensory and cognitive interactions [24; 26].

The foundational concept in sensory linguistics is "sensory," used interchangeably with "perceptual" [57]. In the English-speaking tradition, "sensory" relates to sensation, while "perceptual" pertains to perception, thereby marking different phenomena from a psychological standpoint. As noted by T. Yablonska [16, p. 83], the lack of clear differentiation is not a methodological or terminological error since many psychological studies question the validity of strictly separating sensation as a primary sensory stimulus from perception as its processed product. M. Auvray and C. Spence argue against the possibility of "pure" sensations unprocessed by consciousness [19, p. 1023], while O. Voloshyna finds no significant differences between sensation and perception, describing their shared origins [3; 4; 5; 6].

Adopting a phenomenological interpretation of sensation, sensory linguistics does not separate its purely sensory component from the conceptual one and does not aim to study or describe its physiological basis. Thus, the absence of differentiation

between sensory and perceptual in linguistic descriptions is justified. This perspective aligns with findings from various interdisciplinary studies that integrate sensory and conceptual paradigms.

From an academic perspective, sensory linguistics contributes to the broader understanding of human cognition and its linguistic manifestation. R. Wang, K. Sun and B. Winter believe that the interrelation between sensory inputs and linguistic outputs highlights the pivotal role of language in encoding, categorizing, and communicating sensory experiences [51, p. 272]. The field intersects with cognitive linguistics, psycholinguistics, and semiotics, thereby reinforcing its interdisciplinary character. Scholars such as O. Karpenko, V. Neklesova, A. Tkachenko and M. Karpenko emphasize the significance of sensory linguistics in understanding the interplay between sensory modalities and linguistic expressions [40, p. 309].

One of the critical challenges in sensory linguistics lies in delineating the linguistic markers of perception. This involves identifying and analyzing how languages across different cultures and contexts articulate sensory experiences. J. Reilly, M. Flurie and J. Peelle's study of sensory linguistics reveals that languages often prioritize certain sensory modalities over others, reflecting cultural and environmental factors [46]. For instance, visual and auditory perceptions tend to dominate in many linguistic systems, whereas olfactory and gustatory modalities may receive less attention [35]. Such asymmetries underscore the cultural and contextual dimensions of sensory perception.

Another significant area of inquiry within sensory linguistics is the interplay between individual and collective sensory experiences. While sensory perceptions are inherently personal and subjective, their linguistic representations often conform to socially constructed norms and conventions. This dynamic illustrates how sensory experiences are both shaped by and contribute to the collective linguistic and cultural fabric [28; 43].

Moreover, sensory linguistics sheds light on the evolution of language and cognition. N. Holovatska emphasises that by examining historical and cross-linguistic variations in sensory terminology, researchers can trace changes in how humans

perceive and articulate their sensory worlds [7; 8]. These insights have implications for understanding the cognitive and cultural shifts that underpin linguistic development, as sensory lexicon evolves in tandem with societal changes.

In conclusion, sensory linguistics represents a dynamic and interdisciplinary field that bridges language, perception, and cognition. By exploring the linguistic representations of sensory experiences, this subfield offers valuable insights into the mechanisms through which humans interpret and articulate their interaction with the external world. The study of sensory linguistics not only enhances our understanding of language's role in shaping perception but also underscores the intricate interconnections between sensory modalities, linguistic structures, and cultural contexts. This expanding field holds promise for further interdisciplinary exploration, as it continues to uncover the complexities of sensory and linguistic interplay.

## **1.2. Sensory modalities in language: definitions and classifications**

Sensory modalities in language serve as a cornerstone for understanding how humans encode and articulate their interactions with the world. These modalities refer to the channels or senses through which sensory experiences are perceived and subsequently represented in language. In linguistics, sensory modalities are pivotal for categorizing human perception and investigating how language structures and organizes these perceptions into meaningful expressions. This field of study bridges sensory science, cognitive linguistics, and semiotics, offering a comprehensive framework for analyzing the linguistic encoding of sensory information.

At its core, a sensory modality is defined as a specific system of sensory perception associated with a distinct type of stimulus and its corresponding sensory receptor [49, p. 95]. For example, vision corresponds to light stimuli detected by photoreceptors in the eyes, while hearing pertains to sound waves processed by mechanoreceptors in the ear. There are five primary senses – sight, hearing, smell, taste, and touch. These systems are further categorized into contact modalities (e.g., touch and taste), which require direct physical interaction with stimuli, and distant modalities (e.g., vision, hearing, and smell), which can detect stimuli from a distance

[53, p. 74].

Defining sensory modalities within language requires a clear understanding of their conceptual and terminological distinctions. Sensory linguistics often employs terms derived from Latin roots to standardize these modalities across diverse linguistic traditions. Terms like "visual" (sight-based), "auditory" (hearing-based), "olfactory" (smell-based), "gustatory" (taste-based), "tactile" (touch-based) provide a consistent vocabulary for discussing these phenomena. Researchers, such as F. Strik Lievers and B. Winter, argue that such standardization facilitates cross-linguistic comparisons and contributes to the development of universal frameworks for sensory language studies [56, p. 53] (fig. 1.1.).

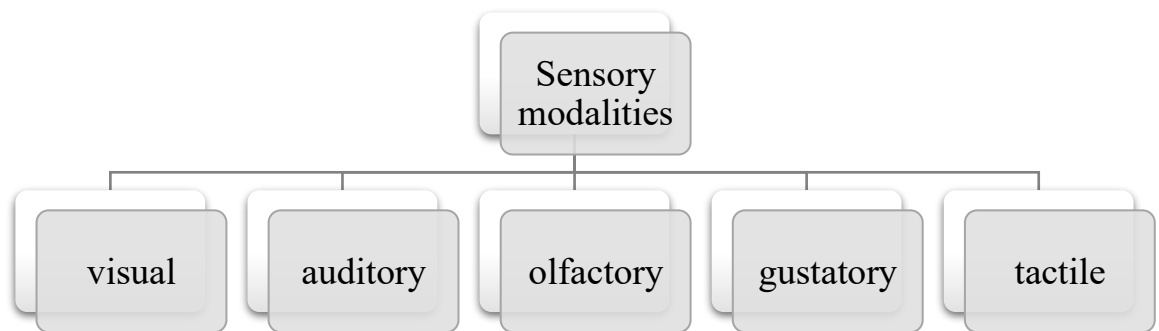


Fig. 1.1. Types of sensory modalities

Approximately 90% of information about the world is obtained through visual sensations. Visual modality pertains to sight and the perception of light and colours, often dominating linguistic expressions in many languages. Visual sensations include the perception of light and colour, characterized by tone and brightness. Vision has always been regarded as a "noble" sense, associated with spiritual enlightenment and intellectual sophistication [34, p. 1]. M. Smith has described it as "the servant of rational science" [48, p. 23], as it serves as the primary source of information and a reliable means of verification. D. Howes considers vision the least subjective of all senses and the most suitable perceptual mode for scientific exploration [33, p. 6], where direct observation often becomes a criterion for truth.

The auditory modality encompasses sounds and auditory stimuli, reflecting a distinct mode of sensory perception. According to T. Semashko, the difference between

auditory perception and other sensory types lies in the active and self-sufficient nature of auditory objects. Unlike visual objects, which depend on the qualities of light and the object itself, auditory stimuli are inherently active [11; 12]. Hearing provides information about sounds, distinguished by 1) pitch, 2) loudness, and 3) timbre. Natural sounds (rustling leaves, wind, waterfalls) and cultural sounds (language, music, mechanical noise) illustrate the dual origins of auditory experiences. Since the Industrial Revolution, natural sounds have been increasingly replaced by technogenic noises, especially in urban areas. Interestingly, in English traditions, hearing has often been perceived as less reliable compared to vision, as seen in phrases like "*Seeing is believing*" versus "*Do not believe everything you hear*" [57]. Words related to auditory transmission, such as *hearsay* and *gossip*, acquired negative connotations in the 17th and 18th centuries [38, p. 15].

Olfactory modality provides sensations and differentiation of odorous substances. Smell, unlike colour or sound, is inseparable from its source, prompting people to reference smells contextually (e.g., "the smell of fresh paint"). According to J. Drobnick, smells serve as powerful catalysts for memories of distant events and places [29, p. 1]. A. Holley believes that this association stems from the pronounced "affective dimension" of olfactory perception, which influences emotional states [31, p. 16]. Despite its significance, smell is often undervalued in Western cultures, evident in phrases like "I smelt a rat" (sensing trouble) or "I smell trouble" [57].

Gustatory modality encompasses taste sensations, classified as bitter, sour, sweet, and salty, with other tastes arising from combinations of these. Taste has profound existential and emotional implications, often perceived as too subjective to allow generalization. As V. von Hoffmann noted, taste is so immediate that it precedes thought and language [30, p. 14]. The necessity of nourishment makes taste more critical to human existence than other senses.

Tactile modality, related to the sense of touch, forms perceptions through mechanical stimuli on the skin's surface. It reflects objective properties such as hardness, softness, dryness, and texture. According to Y. Chen and M. Chuang, touch is the most corporeal of all sensations, enabling a direct connection to existence. They

emphasize the "wisdom of touch" as paramount, giving it precedence over sight and hearing, which demand distance and underscore detachment. Touch, in contrast, allows intimate engagement with objects, preserving its "innocent integrity and purity" [27, p. 679]

Thus, human perception operates as a seamless integration of sensory inputs, drawing from various modalities – visual, auditory, tactile, olfactory, and gustatory – to create cohesive and unified experiences. Rarely do these sensory channels function in isolation; instead, they interact dynamically to enhance our understanding of the world. Therefore, another key aspect of sensory modalities in language involves multimodal integration. B. Winter and L. Strik emphasise that language, as a reflection of human experience, mirrors this intricate interplay through expressions that combine sensory descriptors [56, p. 53]. Phrases like *a sharp sound* or *a warm color* exemplify how linguistic structures capture and convey multimodal experiences, offering a vivid representation of how sensory modalities intersect in thought and communication.

This phenomenon, often described as synesthetic metaphor, illustrates the blending of sensory modalities in language. While synesthesia in its neurological sense refers to a condition where stimulation of one sensory pathway triggers involuntary responses in another, synesthetic metaphors achieve a similar effect by combining attributes from different sensory domains [41, p. 84]. For instance, the phrase *loud colors* bridges auditory and visual modalities to suggest brightness or intensity, while *sweet voice* intertwines gustatory and auditory experiences to evoke pleasantness or melody. These metaphors rely on shared human perceptions, enabling speakers and listeners to access rich, cross-sensory imagery that transcends literal description.

The use of such metaphors underscores the interdependence of sensory channels in both perception and linguistic representation. M. Louwerse and L. Connell explain that this interconnectedness aligns with the brain's natural propensity to unify sensory inputs, as evidenced by research in neuroscience showing overlapping neural networks for different sensory modalities [42, p. 385]. These overlaps may explain why certain combinations, such as sharpness and sound or warmth and color, resonate universally across cultures and languages. At the same time, cultural and individual variations

influence the prominence of specific sensory metaphors, shaped by environmental factors, traditions, and collective experiences.

In conclusion, sensory modalities in language represent a dynamic and multifaceted domain of study, encompassing the intersections of perception, cognition, and linguistic expression. By exploring how different sensory channels are encoded and classified linguistically, researchers gain deeper insights into the cognitive and cultural mechanisms underlying human interaction with the environment. This field continues to expand, driven by advances in interdisciplinary research and the recognition of the profound role sensory experiences play in shaping language and thought.

### **1.3. Conceptualization of sensory perception within the lexical system of the English language**

The conceptualization of sensory perception within the lexical system of the English language illustrates the ways in which human cognition interprets, organizes, and communicates sensory experiences. Sensory perception, encompassing sight, hearing, touch, taste, and smell, functions as a framework for understanding the external environment. This process is integrated into language, influencing and being influenced by cultural, social, and cognitive factors. The lexical representations of sensory perception encode immediate physiological responses to stimuli while also extending metaphorically to abstract domains, reflecting the complex structure of the sensory lexicon.

Sensory perception, correlating with cognition, transforms into a conscious fact and is subsequently verbalized. Verbalizers of sensory perception in linguistic systems are morphologically represented by various parts of speech: nouns, adjectives, verbs, and adverbs, as all words inherently possess a nominative function. From a categorical perspective, sensory features in nouns become objectified; adjectives convey sensory features as static and inseparable from objects; verbs express dynamic sensory features; and adverbs describe sensory features as attributes of other features (either processual or static). Sensory lexemes embody a fusion of two signaling systems – perception and

data processing – encoding comprehensive information about the surrounding world and serving as registers of perceptual outcomes [18, p. 1375]. G. Bokshan believes that each unit of sensory lexicon is backed by a sensory image, capable of conveying complex content in a concrete sensory form [2, p. 243].

K. Tuliuliuk states that nouns function as referents for sensory concepts, representing phenomena such as light, sound, texture, flavour, and scent. Verbs denote actions and processes associated with perception, as illustrated by examples such as to see, to hear, to touch, to taste, and to smell. Adjectives and adverbs provide specificity and detail, enabling the description of sensory experiences with terms such as bright, melodious, smoothly, sweet, and fragrantly. Additionally, the sensory lexicon encompasses idiomatic expressions and metaphorical extensions, in which sensory terms extend beyond their literal meanings to denote abstract concepts and emotions [13; 14]. This integration of parts of speech reflects the relationship between linguistic form and sensory cognition, demonstrating how language encodes human perceptual processes.

Visual perception occupies a central role in human sensory experience, as evidenced by the rich and varied lexicon dedicated to sight. The English language offers an extensive repertoire of terms to describe visual phenomena, ranging from basic descriptors like *bright*, *dark*, *clear*, and *blurry* to more nuanced expressions such as *dazzling*, *dim*, *luminous*, and *murky* [44]. These lexical items often denote qualities of light, color, and clarity, reflecting the human capacity to discern subtle gradations in the visual field. Nouns such as *light*, *shadow*, and *glare* serve as key markers of visual experience, while verbs like *to glimpse*, *to glance*, *to observe*, and *to gaze* describe actions related to seeing. Adjectives and adverbs further refine these concepts, as in *a radiant glow* or *vividly painted*.

Moreover, the conceptual metaphor *seeing is understanding* underpins many abstract uses of visual terms, such as *insight*, *visionary*, and *perspective*. These metaphorical extensions illustrate how the domain of sight provides a cognitive framework for interpreting abstract ideas, facilitating comprehension and problem-solving [23, p. 21]. For instance, phrases like *she shed light on the issue* or *I see your*

*point* exemplify the pervasive influence of visual metaphors in English. Verbs associated with seeing, like *to notice*, *to discern*, and *to envision*, not only describe physical sight but also denote the act of mentally perceiving or imagining something. For example, *he envisioned a bright future* uses a visual verb metaphorically to describe imaginative foresight.

In addition, visual perception informs aesthetic judgments and emotional associations, as seen in terms like *beautiful*, *ugly*, *picturesque*, and *bleak*. Adjectives such as *brilliant* and *dim-witted* demonstrate the evaluative use of visual vocabulary in non-literal contexts. Furthermore, idiomatic expressions such as *out of sight*, *out of mind* or *a feast for the eyes* highlight how sight-related terms enrich the linguistic repertoire, blending sensory impressions with psychological and cultural meanings [17, p. 183].

Auditory perception is similarly well-represented in the English lexical system, capturing the dynamic and temporal nature of sounds. Basic auditory descriptors include terms such as *loud*, *soft*, *high-pitched*, and *low-pitched*, which categorize sound based on intensity and frequency. The language further encompasses a wealth of words to describe specific auditory experiences, including *echo*, *hum*, *whisper*, and *roar* [9, p. 49]. These terms not only denote physical properties of sound but also evoke emotional and contextual associations, as in *the soothing murmur of waves* or *the deafening roar of applause*. Verbs such as *to hear*, *to listen*, *to eavesdrop*, and *to hum* convey auditory actions, while adjectives like *melodious*, *discordant*, and *resonant* describe the qualities of sound.

Auditory perception also gives rise to metaphorical expressions, reinforcing the idea that *hearing is understanding*. Phrases such as *tuned into the conversation* or *ringing true* reflect the metaphorical extension of auditory terms to the realm of cognition and social interaction. Furthermore, auditory metaphors frequently overlap with notions of harmony, resonance, and discord, underscoring the aesthetic and evaluative dimensions of sound [36, p. 42]. For example, the idiom *music to my ears* equates pleasant auditory experiences with agreeable news or ideas, while *a discordant note* may signify disagreement or dissonance in a situation.

Additionally, auditory verbs and nouns enrich the lexicon with vivid specificity. Terms like *to resonate*, *to reverberate*, and *to crackle* depict nuanced auditory phenomena, while nouns like *chime*, *cacophony*, and *silence* provide conceptual anchors for auditory experiences. For instance, *the cacophony of the city* illustrates the overwhelming blend of urban sounds, while *a deafening silence* paradoxically emphasizes the absence of sound. Such expressions reveal how auditory perception shapes linguistic creativity and cultural expression.

Tactile perception, though less immediately salient than sight or hearing, plays a crucial role in the English lexical system, particularly in expressing texture, temperature, and pressure [47, p. 4]. Words like *rough*, *smooth*, *warm*, and *cold* form the foundational vocabulary of touch, enabling speakers to convey the sensory qualities of objects and environments. These terms often carry evaluative connotations, as in *a rough patch* or *a warm welcome*, where tactile descriptors metaphorically express emotional or situational states. Nouns such as *softness*, *firmness*, and *pressure* provide additional dimensions to tactile lexicon, while verbs like *to grasp*, *to hold*, *to caress*, and *to press* indicate specific tactile actions [39, p. 575].

The tactile domain is further enriched by specialized terms like *velvety*, *gritty*, *clammy*, and *prickly*, which reflect the nuanced ways in which touch informs human interaction with the physical world. For example, *the velvety texture of the fabric* denotes a smooth and luxurious surface, while *a prickly situation* metaphorically conveys discomfort or tension. Verbs like *to pat*, *to pinch*, and *to stroke* describe different manners of tactile interaction, each with its own contextual implications [37, p. 7]. For instance, *he stroked the cat gently* highlights a soothing and affectionate act.

The sense of touch also features prominently in idiomatic expressions, such as *grasping the concept* or *getting a feel for the situation*, which highlight its importance in shaping cognitive and experiential understanding. These phrases illustrate how tactile perception extends into abstract domains, blending physical sensation with intellectual and emotional engagement. Additionally, adjectives like *silky*, *abrasive*, and *sticky* offer a rich vocabulary for describing tactile experiences, contributing to the descriptive and metaphorical depth of the language [14, p. 160].

The lexicon of taste and gustatory perception reveals an intricate interplay between sensory experience and cultural practice. Basic taste descriptors, including *sweet*, *sour*, *salty*, *bitter*, and *umami*, anchor the vocabulary of taste, corresponding to the primary taste sensations identified by physiology. These terms extend beyond their literal meanings to encompass metaphorical and evaluative dimensions, as in *a sweet memory* or *a bitter truth*. The language of taste also includes a wide array of words to describe specific flavors and culinary experiences, such as *savory*, *spicy*, *bland*, and *zesty* [54]. These lexical items not only articulate individual sensory impressions but also reflect cultural preferences and gastronomic traditions.

Nouns like *flavor*, *zest*, and *bitterness* provide further specificity, while verbs such as *to savor*, *to taste*, and *to relish* describe actions associated with gustatory perception. For example, the prevalence of terms like *rich*, *creamy*, and *decadent* in English highlights the cultural significance of indulgence and pleasure in culinary contexts. Additionally, the metaphorical use of taste-related vocabulary, as in *savoring the moment* or *spicing up a conversation*, underscores the deep integration of gustatory perception into abstract and emotional domains [50].

Taste metaphors often reflect evaluative or affective judgments, as in *a bitter rivalry* or *the sweetness of victory*. These expressions reveal how gustatory perception informs the language of emotion, value, and social interaction. Moreover, verbs like *to nibble*, *to chew*, and *to gulp* depict diverse eating behaviors, offering further lexical precision. For instance, *she nibbled at the edges of her toast* evokes a delicate and tentative action, while *he gulped down his drink* suggests urgency or haste.

Olfactory perception, though often regarded as the least linguistically articulated of the senses, exhibits a distinctive lexical presence in English. Words like *fragrant*, *pungent*, *musty*, and *fresh* capture the qualitative aspects of smell, providing a means of describing olfactory experiences. The relative paucity of olfactory terms compared to visual or auditory vocabulary reflects both the physiological and cultural dimensions of smell perception [1, p. 38]. Nevertheless, olfactory language frequently invokes strong emotional and associative responses, as in *the comforting aroma of home* or *the acrid stench of smoke*.

Smell-related vocabulary also extends metaphorically to convey abstract meanings, as in *the sweet smell of success* or *something doesn't smell right*. Nouns like *aroma*, *stench*, and *perfume* specify different aspects of olfactory perception, while verbs such as *to sniff*, *to inhale*, and *to reek* describe actions or states associated with smells [52]. For instance, *he sniffed the air cautiously* suggests a deliberate and evaluative action, while *the room reeked of dampness* conveys an unpleasant and pervasive smell.

Adjectives like *flowery*, *spicy*, and *earthy* add further layers of nuance, demonstrating the subtlety with which olfactory experiences are encoded linguistically. Idiomatic expressions such as *following one's nose* or *smelling a rat* highlight the metaphorical and cultural dimensions of smell perception [45, p. 28]. These expressions illustrate how olfactory perception, despite its linguistic limitations, contributes to the conceptualization of evaluative and affective states.

In summary, the conceptualization of sensory perception within the lexical system of the English language highlights the interconnection between sensory experience, cognition, and cultural contexts. Each sensory modality – sight, hearing, touch, taste, and smell – is represented through a diverse and nuanced vocabulary that captures both the qualities of sensory stimuli and their metaphorical extensions into abstract domains. This linguistic encoding of sensory perception facilitates communication and provides insight into the cognitive and cultural frameworks that shape human experience. Analyzing the sensory lexicon reveals how language reflects human perceptual processes, encompassing the relationship between physical sensation and conceptual.

## **Conclusion to chapter 1**

Sensory linguistics, an interdisciplinary field, explores how sensory perception is represented in language and cognition. It examines perceptual processes and categorizes sensory modalities – visual, auditory, tactile, olfactory, and gustatory – through concepts like the "perceptual modus" and sensory lexicon, where words across parts of speech encode sensory data. Integrating cognitive linguistics,

psycholinguistics, and semiotics, sensory linguistics reveals how cultural and environmental factors shape linguistic prioritization of certain senses, such as the dominance of vision over smell. By studying the interplay of individual and collective sensory experiences, the field uncovers how language reflects and evolves with human perception, cognition, and cultural shifts, offering profound insights into the interconnectedness of sensory and linguistic systems.

Sensory modalities in language reflect how humans perceive and encode interactions with the world through sight, hearing, touch, smell, and taste. These modalities, categorized as contact (e.g., touch, taste) or distant (e.g., vision, hearing, smell), structure linguistic expressions of sensory experiences. Visual modality dominates perception, while auditory, olfactory, gustatory, and tactile modalities contribute unique perspectives, often influenced by cultural and environmental factors. Language integrates these modalities through multimodal expressions highlighting the interconnectedness of sensory inputs. This field bridges linguistics, cognitive science, and semiotics, offering insights into how sensory perception shapes language, thought, and cultural expression.

The conceptualization of sensory perception in the English lexical system demonstrates how human cognition organizes and communicates sensory experiences across sight, hearing, touch, taste, and smell. Each modality is represented through a diverse vocabulary encompassing nouns, verbs, adjectives, and adverbs, encoding both direct sensory stimuli and metaphorical extensions to abstract domains. This linguistic encoding reflects the interplay between perception, cognition, and cultural contexts, revealing how sensory experiences shape language and thought. By capturing sensory qualities and extending them metaphorically, the sensory lexicon bridges physical sensations and conceptual understanding, highlighting the interconnection between sensory, cognitive, and cultural frameworks.

## CHAPTER 2

### LEXICOSEMANTIC ANALYSIS OF SENSORY MODALITIES VOCABULARY IN THE DISCOURSE OF CULINARY SHOWS

#### 2.1. Sensory modalities vocabulary as a feature of culinary show discourse

Culinary show discourse represents a complex multimodal genre that integrates linguistic, visual, and auditory elements to create an immersive and engaging experience for viewers. Among the various linguistic strategies employed in this genre, sensory modality vocabulary plays a crucial role in enhancing the communicative efficacy of the discourse. Sensory modality vocabulary refers to the lexical items and expressions that evoke sensory experiences, including visual, auditory, olfactory, gustatory, and tactile perceptions. These lexical choices are instrumental in constructing a vivid and affective representation of food, thereby fostering viewer engagement and cognitive processing.

The lexicalization of sensory experiences in culinary shows aligns with the principles of multimodal communication and experiential meaning-making. Through precise lexical selection, hosts and chefs not only describe the procedural aspects of cooking but also evoke the sensory attributes of ingredients and dishes, creating a dynamic and immersive discourse. The use of sensory modality vocabulary extends beyond mere description, serving persuasive, aesthetic, and instructional functions.

Visual modality vocabulary is among the most frequently employed categories in culinary discourse, as the visual appeal of food significantly influences perception and desirability. Adjectives such as *vibrant*, *glossy*, *golden-brown*, and *deep-hued* are commonly used to highlight color, texture, and presentation. These descriptive elements are often reinforced through demonstrative expressions and deictic markers, such as *look at this beautiful glaze* or *see how the sauce coats the back of the spoon*. By directing the viewer's gaze and providing evaluative commentary, culinary professionals construct an authoritative and engaging narrative that enhances visual perception.

Auditory modality vocabulary plays a critical role in reinforcing the

multisensory dimension of culinary discourse. Cooking-related sounds, including sizzling, bubbling, crunching, and whisking, are frequently lexicalized to create an immersive sensory experience. Adjectives such as *crunchy* and *crispy* evoke the auditory characteristics of cooking processes, while onomatopoeic expressions further intensify the perceptual realism of the discourse. In addition, hosts often employ prosodic modulation to emphasize key auditory elements, thereby enhancing the sensory appeal of the spoken narrative.

Olfactory and gustatory modality vocabulary presents a unique challenge in culinary show discourse, as smell and taste cannot be directly transmitted through audiovisual media. To compensate for this limitation, hosts rely on metaphorical and evaluative language to evoke these sensory experiences. Lexical items such as *aromatic*, *fragrant*, *smoky*, *zesty*, *tangy*, and *lush* function as cognitive triggers, prompting the audience to mentally simulate the sensory attributes of the food.

Tactile modality vocabulary is frequently employed to describe textural qualities, contributing to the holistic representation of food characteristics. Terms such as *crispy*, *creamy*, *velvety*, and *rustic* provide sensory cues that enhance the audience's conceptualization of the dish. These expressions are often combined with kinesthetic and affective markers, such as *this dough should feel soft and pliable* or *the crust has that perfect crunch you want*, which reinforce procedural and evaluative aspects of food preparation.

The strategic deployment of sensory modality vocabulary in culinary show discourse exemplifies the genre's reliance on embodied cognition and multisensory integration. By leveraging sensory-rich language, hosts and chefs effectively bridge the gap between the audiovisual medium and the physical act of cooking and tasting. The cumulative effect of sensory modality vocabulary is the creation of a dynamic, persuasive, and aesthetically compelling narrative that not only informs but also engages and entices the audience.

In our research, we analyze sensory modality vocabulary in the context of the culinary television show *MasterChef*, with a particular focus on Season 10. *MasterChef* is an internationally recognized competitive cooking show that originated in the United

Kingdom in 1990 and has since been adapted into numerous regional and national versions worldwide. The U.S. edition, which premiered in 2010, has garnered widespread popularity due to its high-stakes competition, professional-level challenges, and the presence of esteemed culinary judges. Season 10 of *MasterChef*, which aired in 2024, is especially notable for its diverse cast of contestants, dynamic challenges, and heightened focus on technical and creative culinary skills.

The selection of *MasterChef* Season 10 for our study is informed by multiple factors. Firstly, as a well-established culinary competition, *MasterChef* consistently incorporates a rich array of sensory modality vocabulary, making it an ideal corpus for linguistic and discourse analysis. The show's format, which includes descriptive narrations, judge evaluations, contestant commentaries, and live cooking demonstrations, provides a diverse linguistic landscape in which sensory modalities are prominently featured. Secondly, Season 10 stands out due to its structured format, which includes episodes dedicated to various culinary themes, ingredient-specific challenges, and high-pressure cooking situations that necessitate detailed verbal articulation of sensory experiences.

Sensory modality vocabulary in *MasterChef* encompasses linguistic expressions that evoke visual, auditory, olfactory, gustatory, and tactile sensations. These sensory descriptors are employed by contestants to articulate their cooking processes, by judges to evaluate dish presentation and flavor profiles, and by hosts to engage the audience. The multimodal nature of the show enhances the effectiveness of sensory language, as verbal descriptions are often accompanied by visual cues, non-verbal expressions, and auditory enhancements, such as the sizzling of ingredients or the crispness of textures.

Furthermore, our selection of *MasterChef* Season 10 allows for a comprehensive analysis of the evolution of sensory modality vocabulary over time. As culinary discourse in media has become increasingly sophisticated, the way in which sensory perceptions are verbalized has also evolved. This season, featuring judges such as Gordon Ramsay, Aarón Sánchez, and Joe Bastianich, provides a rich dataset in which evaluative language, metaphorical descriptions, and multimodal discourse strategies are used to create an immersive and engaging culinary narrative.

To conclude, culinary show discourse exemplifies a complex multimodal genre where sensory modality vocabulary enhances viewer engagement and cognitive processing. By integrating visual, auditory, olfactory, gustatory, and tactile descriptors, hosts and judges create vivid representations of food that bridge the audiovisual medium and the physical act of tasting. This strategic use of sensory language not only informs but also persuades and immerses the audience, transforming culinary evaluation into a dynamic narrative experience.

## **2.2. Lexical and semantic analysis of sensory modalities vocabulary in culinary shows**

In our analysis of *MasterChef* Season 10, we examined the use of sensory modality vocabulary as a key feature of culinary discourse. We analyzed visual modality vocabulary, which describes the appearance of food, auditory modality vocabulary, which conveys sounds related to cooking, olfactory modality vocabulary, which represents aromas and fragrances, gustatory modality vocabulary, which expresses taste and flavor, tactile modality vocabulary, which refers to texture and mouthfeel, and multiple modalities vocabulary, which integrates cross-sensory descriptions. This comprehensive approach allowed us to explore how sensory language is employed in culinary television discourse.

### **2.2.1. Visual modality vocabulary in culinary discourse**

The culinary competition show *MasterChef* is replete with vivid and evocative visual language, reflecting the centrality of presentation in gastronomic excellence. Visual modality vocabulary, encompassing terms like *appetizing*, *artistic*, *bright*, *brown*, *clean*, *colorful*, *dark*, *elegant*, *golden*, *golden brown*, *lean*, *mangled*, *multicolored*, *nice*, *pink*, *refined*, *rustic*, *shiny*, *sparkling*, *translucent*, *unappetizing*, and *vibrant*, plays a pivotal role in shaping the judges' and contestants' perceptions of the dishes.

Turning to the term *appetizing*, it signals visual and sensory allure, often paired with adjectives like *beautiful* to heighten the appeal. For example: "*That looks*

*appetizing, what I appreciate*" [57]. and "*Visually, it looks appetizing*" [57]. The term conveys a dish's ability to stimulate hunger and delight through its appearance.

When considering the word *artistic*, it describes dishes with an elevated aesthetic dimension, likened to visual art. For instance: "*I've never seen such a beautiful artistic piece of fried chicken*" [57]. This term highlights the chef's creative vision and mastery over plating techniques.

The descriptor *bright* emphasizes vibrancy and freshness, often linked to lively colors or flavors. For example: "*The ceviche is bright and super tasty*" [57]. The term suggests visual intensity that translates into gustatory expectations.

The word *brown* is versatile, denoting a spectrum of hues, from caramelization to overcooking. Phrases like "*That's perfectly brown butter*" [57]. demonstrate a positive association, while "*The potatoes are not brown and you flip it*" [57]. indicates an undercooked state.

Shifting to the term *clean*, it signals precision and minimalism, reflecting disciplined presentation. For instance: "*Every dish needs to be clean, nice, and elegant*" [57]. It implies an uncluttered aesthetic, where each element is intentionally placed.

The word *colorful* suggests diversity and vibrancy, often connoting freshness and variety. For example: "*The vegetables are beautiful and the crust is colorful*" [57]. It underscores the visual excitement created by contrasting ingredients.

The concept of *dark* carries dual connotations – it can signify depth and richness or excessive charring. Examples include: "*We can see the color right. It's nice and dark*" [57]. versus "*Oh my God, my caramel is too dark*" [57]. The context determines whether the term is praise or critique.

When discussing *elegant*, it denotes sophistication and finesse, often linked to high culinary standards. Sentences like "*It's true. Every dish needs to be clean, nice, and elegant*" [57]. illustrate how elegance encapsulates refined simplicity and careful styling.

In terms of *golden* and *golden brown*, these words connote ideal doneness and a visually appealing warmth. For instance: "*Let's go, the golden color on that*" [57]. and "*I'm going to make sure my bread bowl is perfectly golden brown*" [57]. They evoke

perfection in frying or baking.

With *lean*, the focus shifts to healthfulness or a lack of fat, which can be positive or imply dryness. An example is: "*The turkey burger, you know, is super lean and hard*" [57]. The term intersects visual assessment with anticipated mouthfeel.

The word *mangled* carries a starkly negative connotation, describing visual disarray and culinary failure. For instance: "*Our lobster looks mangled popping up in the oven*" [57]. It indicates a breakdown of structural integrity, detracting from the dish's appeal.

As for *multicolored*, this term highlights visual complexity through diverse hues. An example: "*It's topped off with a sweet and bitter Guinness brown gravy with a little bit of multicolored carrot*" [57]. It suggests intentional color contrasts as an aesthetic strategy.

The word *nice* functions as a neutral-positive descriptor, implying basic visual acceptability. For instance: "*It's true. Every dish needs to be clean, nice, and elegant*" [57]. While positive, *nice* often lacks the intensifiers found in more expressive adjectives.

Turning to *pink*, this word often denotes proper cooking, especially with proteins. For example: "*Cook it in a pan and keep it moist and pink and crispy on the outside*" [57]. The term conveys juiciness and delicacy, particularly in meat preparation.

The word *refined* suggests meticulous curation and elevated presentation. An example: "*Today's dishes need to be sweet, elegant, refined*" [57]. It underscores restraint and mastery in balancing visual elements.

When describing dishes as *rustic*, this term embraces imperfection, evoking homely, unpretentious charm. For instance: "*I'm going to embrace it and go a little more rustic with it but elevated rustic*" [57]. It balances casualness with intentional artistry.

The term *shiny* suggests gloss and moisture, often tied to freshness or richness. For example: "*What we have today, gentlemen, is an opera cake with a shiny chocolate ganache over the top*" [57]. The term emphasizes light reflection as a visual marker of

quality.

Although less frequent, *sparkling* heightens visual allure with connotations of luxury. For instance: "*The sparkling sugar just adds a very fancy touch*" [57]. It evokes festivity and indulgence.

With *translucent*, the term reflects controlled cooking and delicate textures. An example: "*The most important thing about a red wine reduction is to ensure it doesn't brown too much – it should be just translucent*" [57]. It suggests precision in achieving clarity.

The word *unappetizing* stands as the antithesis of *appetizing*, signaling visual failure. For instance: "*You've got the dense pork in the middle, the unappetizing aesthetic*" [57]. It encapsulates the visual cues that repel rather than entice diners.

Finally, the word *vibrant* conveys energetic intensity and freshness. For example: "*Delicious! It's vibrant. It's citrusy*" [57]. The term bridges visual brilliance with dynamic flavor expectations.

In sum, *MasterChef*'s visual vocabulary is a rich semiotic field where descriptive language shapes culinary judgment. Each term functions as a linguistic conduit, translating visual impressions into evaluative discourse. This interplay of visual and lexical modalities underscores the multisensory nature of food appreciation, illustrating how language both captures and amplifies the artistry inherent in gastronomic creation.

### **2.2.2. Auditory modality vocabulary in culinary discourse**

In *MasterChef*, auditory modality vocabulary plays a crucial role in shaping the sensory evaluation of dishes, with sound providing important cues about texture and preparation quality. Although the auditory lexicon is less expansive than the visual, the words *crunchy* and *crispy* recur throughout the show, serving as powerful markers of culinary success or failure.

The word *crispy* emerges as a frequent evaluative descriptor, signaling an ideal texture characterized by a delicate, brittle exterior that yields an audible snap upon consumption. This term is often associated with fried or roasted elements, where the auditory dimension reinforces visual and gustatory expectations. For instance, the

phrase "*The fried chicken is crispy on the outside*" [57] illustrates the prototypical usage of *crispy* – the external crunch suggesting a well-executed frying process, balancing crispness with inner tenderness. Similarly, in "*I made a grilled prawn with a passion fruit and prickly pear salsa with an avocado mousse and crispy tortilla strips*" [57], the term *crispy* elevates the dish's textual complexity, indicating the tortilla strips' contribution as a contrasting element to the smooth mousse. The repetition of *crispy* in phrases like "*It's almost like huge chips – crispy outside, crispy inside*" [57] emphasizes the texture's persistence, reinforcing the dish's success through a double-layered auditory experience.

However, *crispy* is not always a marker of perfection; its absence can signify a technical shortcoming. In the critique "*The salmon skin needs to be crisper*" [57], the lack of crispness indicates a deviation from the expected standard, where the auditory feedback of a cracking skin is essential. Similarly, "*It's not hot, so it's not going to get crispy*" [57] reveals the interplay between heat and texture, illustrating the chef's awareness of the auditory cues tied to proper cooking.

The word *crunchy*, while less frequent, carries its own distinctive implications. It denotes a denser, more robust texture, often tied to the structural integrity of ingredients. For instance, "*The crab was delicious, salty and puffy and crunchy*" [57] highlights how *crunchy* serves to amplify the tactile pleasure of biting into a well-cooked crab, the sound signaling freshness and precise frying. In "*My mom would make greens fresh corn, that crunch from the cornmeal*" [57], the term *crunch* is nostalgically linked to homestyle cooking, where the audible crackle of cornmeal enhances the dish's rustic authenticity.

Yet, *crunchy* is not universally positive. In "*The vegetables in that Minon are too crunchy*" [57], the term indicates undercooking, where excessive crunchiness disrupts the intended texture. Similarly, "*Carrots look a bit undercooked – a little bit too much crunchy*" reinforces how auditory cues can reveal culinary missteps, with an overly loud crunch detracting from the dish's cohesiveness.

Ultimately, the auditory lexicon of *MasterChef* reveals the sensory complexity of culinary judgment. Words like *crispy* and *crunchy* bridge the gap between visual

presentation and mouthfeel, translating sonic feedback into linguistic evaluations. This auditory dimension underscores the multisensory nature of gastronomy, where sound becomes an essential indicator of technique, quality, and the artistry inherent in each dish's creation. In this way, *MasterChef*'s auditory vocabulary enriches the culinary discourse, reminding viewers and contestants alike that in the kitchen, even the quietest sounds speak volumes.

### 2.2.3. Olfactory modality vocabulary in culinary discourse

The olfactory dimension of culinary assessment in *MasterChef* is an integral aspect of sensory evaluation, where the language used to describe aromas becomes a powerful tool for conveying the complex interplay of ingredients and techniques. Although direct olfactory descriptors are less frequent than visual or auditory terms, words like *aromatics*, *oversaturated*, and *smoky* play a critical role in shaping culinary judgments. These terms encapsulate the sensory impact of scent, highlighting its influence on taste perception and the overall dining experience. Notably, many olfactory descriptors in *MasterChef* appear as part of multimodal expressions, which will be analyzed separately in the discussion of multiple modalities.

The term *aromatics* denotes ingredients that release fragrant compounds, enhancing a dish's sensory profile through scent. The word carries connotations of depth and complexity, signaling the intentional layering of olfactory elements. In the example, "*I cook that in a pressure cooker with tons of aromatics*" [57], the use of *tons* emphasizes abundance, suggesting an intensified aromatic presence. The speaker highlights the deliberate infusion of scent as a culinary technique, where the pressure cooker concentrates and amplifies volatile compounds, enriching both aroma and flavor. The term functions as an evaluative marker, signaling a sophisticated understanding of how smell contributes to taste perception.

*Oversaturated* in an olfactory context conveys excessive aromatic intensity, where the balance of scents becomes disrupted. The phrase "*Here's the deal. It's oversaturated with the aromatics*" [57]. illustrates this imbalance, with *oversaturated* carrying a negative connotation. The word underscores the dish's overwhelming scent,

suggesting that the excessive use of aromatic ingredients has compromised the dish's harmony. The critique reflects the delicate equilibrium required in culinary creation, where aroma should enhance rather than dominate the gustatory experience.

The word *smoky* evokes the distinct olfactory profile associated with charred, grilled, or smoked elements. It can carry both positive and negative connotations depending on context. In the example, "*It's very smoky*" [57], the intensifier *very* amplifies the sensory impact, though the lack of additional commentary leaves the evaluation ambiguous. *Smoky* may suggest desirable complexity and depth, or, conversely, an overpowering burnt note. The term encapsulates the multifaceted nature of olfactory language in *MasterChef*, where judges and contestants navigate the fine line between enhancing and overwhelming the palate through scent.

In summary, while olfactory vocabulary in *MasterChef* is less prolific, it is nonetheless significant in shaping culinary discourse. Words like *aromatics*, *oversaturated*, and *smoky* illustrate the nuanced relationship between smell and taste, revealing the judges' sensitivity to the invisible yet potent influence of scent. The presence of these terms highlights the show's multisensory evaluative framework, where aroma emerges as an essential component of gastronomic excellence.

#### **2.2.4. Gustatory modality vocabulary in culinary discourse**

The vocabulary used in *MasterChef* offers a rich palette of gustatory descriptors that articulate intricate sensory experiences. The language employed by judges and contestants reveals the complexity of taste perception, balancing subjective experience with objective culinary assessment. Visual modality vocabulary encompasses terms like *acidic*, *acidulated*, *aggressive*, *balanced*, *bitter*, *bland*, *bold*, *buttery*, *chili*, *earthy*, *fatty*, *fermented*, *flavored*, *flavorful*, *fruity*, *imbalanced*, *nutty*, *overpowering*, *oversweet*, *pungent*, *rich*, *salinity*, *salty*, *savory*, *seasoned*, *sour*, *spicy*, *strong*, *sweet*, *unbalanced*, *unseasoned*.

The word *acidic* denotes a sharp, sour taste, often associated with citrus or vinegar. It conveys both a desirable brightness and an overwhelming sharpness, depending on intensity. For instance, a judge may simply state, "*They're acidic*" [57],

to pinpoint a dish's dominant characteristic, or elaborate with, "*I love the very pungent acidic potato Graton*" [57], highlighting how acidity interacts with other taste dimensions.

When food is described as *acidulated*, it suggests a gentle infusion of acidity, typically to enhance flavor or preserve color. For example, "*The broccolini are both acidulated and flavorful at the same time*" [57] illustrates how this subtle adjustment can coexist with vibrant tastes.

The term *aggressive* is often used to describe flavors that are intense or overpowering, disrupting the balance of a dish. A judge might caution a contestant, saying, "*What I'm concerned about is you have very aggressive flavors, fermented flavors*" [57], acknowledging that excessive intensity, while flavorful, can overwhelm subtler elements. Conversely, the intensity can be praised when controlled, as in, "*It's tasty, the flavors are aggressive, it's hot but well-seasoned*" [57].

A dish described as *balanced* suggests that flavors harmonize without any one element dominating the palate. The balance of flavors is a hallmark of culinary skill, as evidenced by statements like, "*I am very pleasantly surprised that it is very well balanced*" [57], or, "*The sesame is nutty, well-balanced; you just were very considerate about all the elements*" [57]. These remarks illustrate how equilibrium can enhance complexity.

The descriptor *bitter* can add desirable complexity or, when excessive, detract from a dish's appeal. Judges may comment, "*It's delicious, it's bitter, it's sweet*" [57], signaling a pleasant interplay, or warn, "*We don't want to make it too bitter*" [57], when bitterness risks overpowering other flavors.

When a dish lacks flavor intensity, it might be labeled as *bland*. For example, judges might critique a dish with, "*That chicken is so bland*" [57], or, "*The sausage you put on there is sadly... it's just so bland*" [57]. Such feedback underscores the necessity of seasoning to elevate ingredients.

The term *bold* captures pronounced, impactful flavors that make a strong impression. One contestant, for instance, confidently asserted, "*I used lamb shoulder; it should be real bold and juicy*" [57]. Boldness, when executed well, can be a dish's

defining strength.

Describing a dish as *buttery* suggests a rich, creamy texture, often linked to high-fat content. Judges might praise this quality, as in, "*It's crunchy. It's buttery*" [57], or recommend enhancing it, "*Make sure the roto is rich and buttery*" [57]. The term carries connotations of indulgence and luxury.

The word *chili* is used to denote peppery heat, adding spice and excitement to dishes. For example, "*We did a shrimp tempura with a spicy chili dipping sauce*" [57] illustrates how chili can provide a fiery counterpoint to otherwise mild components.

An *earthy* flavor profile evokes elements of soil or mushrooms, often associated with umami. Judges might observe, "*It's hearty and it's earthy*" [57], to acknowledge a dish's deep, grounded taste.

When a dish is described as *fatty*, it suggests richness derived from high-fat content, which can be either luscious or overwhelming. A judge might lament, "*I'm just not getting the rich, fatty feeling of beautifully charred salty sizzled steak*" [57], demonstrating how fat can enhance mouthfeel and satisfaction.

The term *fermented* points to flavors developed through microbial processes, which can add tang, sourness, or pungency. For instance, "*What I'm concerned about is you have very aggressive flavors, fermented flavors*" [57], captures the potential intensity of fermentation.

Both *flavored* and *flavorful* signal the presence and strength of taste, with the latter implying a more gratifying intensity. Judges might comment, "*It tastes flavorful, even the puree is good*" [57], or, "*What you do have there is well-seasoned and well-flavored*" [57]. These remarks highlight the importance of vibrant, well-developed tastes.

The term *fruity* denotes sweet, tangy qualities reminiscent of fruit. For example, "*Mango shisha is delicious. It's got right, on point seasoned, fruity exotic*" [57], illustrates how fruitiness can add brightness and complexity to dishes.

When flavors clash or lack harmony, judges may describe the dish as *imbalanced* or *unbalanced*. They might remark, "*The seasoning is unbalanced*" [57], or, "*It's caramelized here, and it's imbalanced*" [57], to indicate that the components fail to

cohere.

Describing a dish as *nutty* evokes the taste of toasted nuts or seeds. For instance, "*The sesame is nutty, well-balanced*" [57], and "*Make sure you get that nutty brown butter*" [57] show how nuttiness can add warmth and depth.

An *overpowering* flavor can dominate and obscure other elements of a dish. A judge might note, "*That coconut mixture is really overpowering right now*" [57], to signal the need for restraint.

The term *oversweet* describes excessive sweetness that disrupts a dish's balance. Judges may say, "*It's not oversweet. It's not heavy. It's not buttery*" [57], to contrast an ideal restraint with cloying sweetness.

*Pungent* flavors are sharp and intense, often linked to strong spices or fermented ingredients. Judges might assert, "*It's very pungent and very strong*" [57], to emphasize a dish's assertiveness.

When a dish is *rich*, it implies a luxurious, dense mouthfeel, often from fat or umami elements. Examples like, "*Make sure the roto is rich and buttery*" [57], or, "*It's diffusing that irony, deep rich flavor of the squid ink*" [57], reveal how richness contributes to depth.

The words *salinity* and *salty* refer to the presence of salt, with *salinity* carrying a nuance of balance. Judges may observe, "*It's super well-seasoned: great balance of salinity and acidity*" [57], or critique excess with, "*Everything else in this plate is very salty*" [57].

The term *savory* describes umami-forward, non-sweet flavors. Judges might explain, "*An umami is like a fifth category of flavor*" [57], to underline the complexity of savoriness.

Whether *seasoned* or *unseasoned*, seasoning determines a dish's flavor profile. Comments like, "*The peas are perfectly garlicky and seasoned*" [57], or, "*The crust is seasoned, but the meat itself is unseasoned*" [57], demonstrate the impact of careful seasoning.

The word *sour* denotes sharp, acidic tastes, as in, "*I made a French onion soup topped with cheese served in a sour dough bread bowl*" [57].

Describing a dish as *spicy* indicates heat from spices or peppers. For example, "*Those crawfish are spicy*" [57], or, "*The potatoes are spicy*" [57], shows how spice adds intensity.

When flavors are *strong*, they are exceptionally intense, sometimes to a dish's detriment. Judges might say, "*It's really strong. The seasoning is unbalanced*" [57].

Finally, the term *sweet* relates to sugary flavors, as in, "*It's sweet but it's spicy*" [57], or, "*Crab is very delicate and sweet*" [57].

To conclude, through this vocabulary, *MasterChef* constructs a sensory narrative, translating taste into language. The show's discourse exemplifies how lexical precision enhances gastronomic critique, offering a compelling lens for examining the linguistic representation of gustatory perception.

### **2.2.5. Tactile modality vocabulary in culinary discourse**

The tactile sensory modality is a crucial aspect of culinary evaluation, as texture profoundly influences the overall gastronomic experience. In *MasterChef*, tactile vocabulary – including words like *bubbly*, *chewy*, *creamy*, *delicate*, *dense*, *dry*, *eggshell-like*, *fibrous*, *firm*, *foamy*, *fragile*, *glossy*, *gooey*, *granular*, *gummy*, *heavy*, *mushy*, *puffy*, *rubbery*, *silky*, and *smooth* – provides judges and contestants with precise linguistic tools to articulate the nuanced physical sensations elicited by food.

The term *bubbly* refers to the presence of visible bubbles, often associated with effervescence or aeration. For instance: "*And see how bubbly it is and foamy*" [57]. This evokes liveliness and lightness, commonly used for batters, beverages, or whipped components.

When food is described as *chewy*, it requires prolonged mastication due to its elasticity or density. For example: "*They have the crunchiness and they have the chewy*" [57]. This quality can be positive, indicating satisfying resistance, or negative if excessive.

The word *creamy* denotes a smooth, rich, and luscious texture. Examples include: "*I brought you a seared Prime New York strip steak sitting on a bed of creamy polenta with sautéed mushrooms*" [57]. Creaminess often connotes indulgence and

mouth-coating qualities.

A *delicate* texture suggests fragility or tenderness, requiring careful handling. For example: "*Crab is very delicate and sweet*" [57]. This highlights a food's sensitivity to pressure and its potential for disintegration.

When a dish is described as *dense*, it carries a compact, heavy texture, often indicating richness or an overly tight structure. For instance: "*It's dense and it's rich*" [57]. While desirable in some contexts, excessive density can suggest heaviness or lack of aeration.

The term *dry* signals a lack of moisture or juiciness. Examples include: "*Let's start with the ricotta, which is dry*" [57]. Dryness may signify overcooking or insufficient fat content.

An *eggshell-like* texture describes a thin, brittle outer layer that cracks easily. For example: "*What you're looking for in a macaron is that smooth, glossy, eggshell-like texture*" [57]. This term conveys a delicate, breakable crust.

When food is *fibrous*, it contains stringy, thread-like textures, often found in certain fruits, vegetables, or meats. For instance: "*It's one of the most difficult fruits to handle: fibrous, tough, and watery*" [57]. Fibrosity can add structure but may be undesirable if excessive.

The word *firm* denotes a solid, resilient texture that retains shape under pressure. For example: "*Your butter is nice and firm*" [57]. Firmness suggests stability and structural integrity.

A *foamy* texture is light and airy, with visible bubbles. Example: "*See how bubbly it is and foamy*" [57]. Foaminess adds textural contrast and visual dynamism.

Describing a dish as *fragile* indicates that it is prone to breaking or crumbling. For instance: "*This dish is extremely fragile*" [57]. Fragility can signal refined delicacy or structural weakness.

The term *glossy* refers to a shiny, smooth surface. Example: "*What you're looking for in a macaron is that smooth, glossy eggshell-like texture*" [57]. Glossiness suggests moisture and careful finishing.

When something is *gooey*, it has a sticky, semi-liquid texture that stretches or

clings. For instance: "*Your dessert is gooey*" [57]. This evokes indulgence and decadence.

The word *granular* indicates a texture composed of small, distinct particles. Example: "*The rice kernels themselves are a bit granular and mushy*" [57]. Granularity can add pleasant grit or signal undercooking.

If a dish is *gummy*, it has a sticky, elastic texture that resists chewing. For example: "*It's very smooth but it's a little gummy*" [57]. Gumminess can suggest undercooking or improper hydration.

Describing food as *heavy* suggests a weighty, dense mouthfeel. Example: "*It's not oversweet. It's not heavy. It's not buttery*" [57]. Heaviness can be comforting or overwhelming, depending on balance.

When food turns *mushy*, it has a soft, overcooked texture that lacks structure. For instance: "*The rice kernels themselves are a bit granular and mushy*" [57]. Mushiness can suggest comforting softness or undesirable sogginess.

A *puffy* texture refers to an airy, swollen quality. Example: "*The crab was delicious, salty and puffy and crunchy*" [57]. Puffiness adds lightness and visual appeal.

When food is *rubbery*, it has a bouncy, elastic texture that resists biting. For instance: "*You can overcook them and they could be rubbery*" [57]. Rubberiness often signals overcooking.

The word *silky* denotes a smooth, velvety texture with fluidity. Example: "*Puree is smooth, silky, and delicious*" [57]. Silkiness conveys luxurious refinement.

Finally, *smooth* refers to a texture without lumps or irregularities. For example: "*I like how smooth and creamy the soup looks*" [57]. Smoothness suggests careful blending and even consistency.

All in all, in *MasterChef*, tactile vocabulary functions as a linguistic bridge between the sensory and the verbal, enabling precise articulation of textural nuances. These descriptors not only shape judges' evaluations but also guide contestants in refining their techniques to achieve desired textural outcomes. Understanding the tactile lexicon thus deepens our appreciation of culinary artistry, revealing how texture – like taste and appearance – is fundamental to the multisensory experience of food.

### 2.2.6. Multiple modalities vocabulary in culinary discourse

Some words used to describe food do not belong to a single sensory modality but instead capture a blend of multiple sensory dimensions, reflecting the complex nature of culinary perception. In *MasterChef*, contestants and judges frequently use vocabulary that bridges different senses, allowing them to express the full sensory impact of a dish. These combinations can vary in complexity: some words link two modalities, such as gustatory and tactile, while others integrate three modalities, like visual, gustatory, and tactile. The most intricate descriptors encompass four modalities – visual, olfactory, gustatory, and tactile – as seen in words like *charred* or *roasted*, which simultaneously evoke sight, smell, taste, and texture. This multimodal lexicon enriches culinary discourse, providing a nuanced framework for describing dishes in their entirety and underscoring the interconnected nature of sensory perception in food evaluation.

To begin with, the interplay between gustatory and tactile modalities in culinary evaluation enriches sensory perception, allowing for a more comprehensive understanding of food. In *MasterChef*, judges and contestants often use vocabulary that bridges these sensory realms, with words like *hard*, *hot*, *juicy*, *light*, *moist*, *soft*, *succulent*, *tender*, and *tough* serving as linguistic tools to articulate the fusion of taste and texture.

The word *hard* encapsulates both tactile and gustatory elements, as it describes food that resists pressure while influencing the overall eating experience. For instance: "*The turkey burger, you know, is super lean and hard*" [57]. The hardness signals a dense, compact texture, often linked to dryness or overcooking. Another example, "*That freaking chocolate. Are you kidding me? It's just hard as a rock*" [57], highlights the sensory dissonance when excessive hardness disrupts the expected mouthfeel.

When food is described as *hot*, the word transcends mere temperature to include spicy intensity, engaging both the tongue's tactile receptors and gustatory perception. For example: "*Okay, can't wait to try it. That's spicy. That's very hot*" [57]. Here, heat operates on multiple levels – physical warmth and chemical pungency – amplifying the sensory impact.

The term *juicy* reflects a harmonious fusion of taste and texture, signaling moisture that enhances flavor release. For instance: "*It can't be overcooked. Fish is cooked perfectly. It's juicy. It's moist*" [57]. The interplay of succulence and taste intensifies the gustatory experience, as juices carry and amplify flavor compounds.

Describing food as *light* combines tactile softness with gustatory delicacy. For example: "*The sponge is light, the aesthetic matches the flavor, the buttercream is so luscious*" [57]. Lightness suggests airiness and subtlety, influencing both mouthfeel and flavor perception.

The word *moist* emphasizes the presence of water content, linking tactile softness to gustatory richness. For instance: "*It's lemony, it's light, it's moist at the same time*" [57]. Moisture not only affects texture but also modulates taste, diluting or enhancing flavors depending on balance.

When a dish is described as *soft*, it evokes yielding textures that affect flavor diffusion. For example: "*You want the cabbage to be soft but not mushy*" [57]. Softness can enhance palatability, allowing flavors to meld smoothly, though excessive softness may lead to textural monotony.

The term *succulent* conveys luxurious moisture and tenderness, blending tactile richness with flavor intensity. For instance: "*Her crust is pink, delicious, and succulent*" [57]. Succulence suggests juiciness coupled with vibrant taste, creating a multi-layered sensory profile.

Describing food as *tender* highlights a delicate, easily pierced texture that enhances flavor accessibility. For example: "*And the octopus is super tender and really delicious*" [57]. Tenderness optimizes taste release, allowing flavors to disperse effortlessly across the palate.

Finally, the word *tough* denotes a resilient, fibrous texture that can hinder flavor perception. For instance: "*Your dish can be tough or it could be sour or soft on the inside*" [57]. Toughness can detract from taste enjoyment, as prolonged chewing may fatigue the palate and suppress subtle flavors.

So, in *MasterChef*, the integration of gustatory and tactile vocabulary reflects the multifaceted nature of culinary artistry. These terms encapsulate the dynamic interplay

between taste and texture, illustrating how chefs must balance multiple sensory dimensions to create dishes that captivate both judges and viewers.

On the other hand, the interplay between olfactory and gustatory modalities is fundamental to the multisensory experience of food, as aroma and taste are inextricably linked in flavor perception. In *MasterChef*, contestants and judges frequently use vocabulary that bridges these two sensory dimensions, employing words like *citrus*, *exotic*, *garlic*, *garlicky*, and *lemony* to capture the intricate fusion of smell and taste.

The descriptor *citrus* encapsulates both the sharp, tangy taste and the bright, zesty aroma of fruits like lemons, limes, and oranges. This dual modality evokes freshness and vibrancy. For instance: "*We have herbed chicken with a citrus glaze, creamy polenta, and carrots*" [57]. Here, the citrus glaze contributes a sour, palate-cleansing flavor while simultaneously releasing a fragrant, invigorating scent that enlivens the dish.

The term *exotic* conveys an amalgamation of unfamiliar, often tropical tastes and complex, aromatic scents. It suggests an element of novelty or adventurousness. For example: "*Mango shisha is delicious. It's got right, on point seasoned, fruity exotic*" [57]. The word evokes a sensory experience where rich, fruity sweetness intertwines with aromatic spices, highlighting the interplay of olfactory intrigue and gustatory indulgence.

When food is described as having *garlic*, it signals both the pungent aroma and the bold, savory flavor of this allium. Garlic's volatile compounds intensify its presence, making it a potent ingredient. For instance: "*You get an incredible roasted garlic creamy sweet flavorful addition to this meal*" [57]. The roasted garlic not only enhances the dish's taste with umami depth but also releases an earthy, caramelized aroma that heightens sensory anticipation.

The word *garlicky* extends the garlic profile, emphasizing its pervasive quality across both taste and smell. It often suggests that the garlic flavor is intentionally prominent. For example: "*The peas are perfectly garlicky and seasoned*" [57]. The garlicky character of the peas enhances their natural sweetness, while the lingering aromatic notes create a cohesive flavor experience that lingers beyond the initial bite.

Finally, *lemony* encapsulates the bright, acidic taste and the clean, invigorating scent of lemon. This dual modality descriptor suggests both palate-cleansing sharpness and aromatic lightness. For instance: "*It's lemony, it's light, it's moist at the same time*" [57]. The lemony element provides a refreshing burst of acidity while simultaneously dispersing an uplifting citrus fragrance, balancing the dish's richness.

As a result, in *MasterChef*, the fusion of olfactory and gustatory vocabulary allows for a more holistic and precise articulation of flavor. These sensory descriptors bridge the gap between smell and taste, revealing how aromatic compounds shape flavor perception and contribute to the complexity of culinary experiences.

Moreover, in culinary discourse, the interplay between sensory modalities provides a comprehensive framework for articulating the complex experiences of tasting, touching, and observing food. On *MasterChef*, judges and contestants often rely on precise vocabulary that bridges visual, gustatory, and tactile modalities to capture the full sensory impact of dishes. The key terms include *glazed*, *greasy*, *oily*, *undercooked*, and *watery*.

The term *glazed* conveys a shiny, reflective visual surface often associated with a sweet or savory coating that affects both taste and texture. For instance: "*I have a pan-fried pork chop with a baguette stuffing and white wine and honey glazed carrots*" [57]. Here, the visual sheen of the glaze signals moisture, while the glaze itself adds a tactile stickiness and a layer of gustatory complexity, enhancing both the mouthfeel and flavor profile of the dish.

The word *greasy* describes a dish that visibly glistens with excess oil, signaling a slick tactile quality that coats the mouth and can overpower other flavors. For example: "*The sad news is that the cabbage and the eggplants are greasy*" [57]. This description underscores the negative sensory impact of excessive oil, where the visual excess translates directly to an unpalatable mouthfeel, diminishing the dish's overall appeal.

When food is labeled *oily*, it similarly refers to an overabundance of oil, but with a slightly more neutral connotation. For instance: "*The potatoes don't get fried so they're real oily, which is no good*" [57]. The visual sheen of oil correlates with a

slippery texture and a lingering fatty taste, illustrating how a single sensory element can detract from the intended balance of the dish.

The descriptor *undercooked* captures a visual lack of color change (e.g., pale flesh or insufficient browning) alongside a tough, resistant texture and an incomplete flavor development. Examples include: "*Unfortunately, my lamb is way undercooked*" [57]. Visually, the meat's color and structure indicate insufficient cooking; tactilely, it may be overly chewy or unpleasantly soft; gustatorily, flavors remain underdeveloped, highlighting the critical impact of proper doneness on the multisensory eating experience.

Lastly, the term *watery* encapsulates a dish that appears overly liquid, with diluted flavors and a weak, slippery texture. For instance: "*The sauce was broken and the texture of a cottage cheese watery*" [57]. Here, the visual thinness of the sauce hints at its inadequate emulsion, while the tactile thinness and muted taste reinforce the dish's structural and gustatory instability.

Together, these terms exemplify how visual, gustatory, and tactile modalities intersect in culinary language, providing a rich, multidimensional lexicon for evaluating dishes. In *MasterChef*, this nuanced vocabulary not only refines sensory articulation but also enhances culinary critique, underscoring the indispensable role of multimodal perception in the gastronomic arts.

Lastly, in culinary discourse, the fusion of visual, olfactory, gustatory, and tactile modalities provides a holistic framework for articulating the complex sensory interactions involved in food evaluation. On *MasterChef*, judges and contestants rely on precise vocabulary to capture these multifaceted experiences, linking appearance, smell, taste, and texture to construct detailed critiques. The key terms are *burnt*, *caramelized*, *charred*, *fresh*, *overcooked*, *raw*, and *roasted*.

The term *burnt* conveys a visual darkening, often accompanied by an acrid odor, bitter taste, and brittle texture. For example: "*It's actually burnt so it's going to be bitter*" [57]. Here, the visual blackening signals the chemical transformation of ingredients, while the harsh smell and flavor, coupled with a rough, dry texture, illustrate the sensory consequences of excessive heat.

The word *caramelized* reflects a golden-brown visual transformation with a rich, sweet aroma and complex flavor. For instance: "*I have German chocolate cake for you guys with caramelized coconut and pecan filling*" [57]. The visual browning, the nutty fragrance, the intensified sweetness, and the slightly sticky texture all converge to create a multidimensional sensory profile.

When food is described as *charred*, it indicates intense, localized browning with smoky, ashy notes and a crisp, brittle texture. For example: "*I have a potato salad with bacon and some charred grilled corn*" [57]. The visual char marks, the smoky aroma, the slightly bitter taste, and the crisp texture highlight the sensory complexity of controlled charring.

The descriptor *fresh* combines vibrant visual cues (e.g., bright colors), a clean, green aroma, and a crisp, juicy texture. For instance: "*It's not a perfect trifle, but you have got a good balance of fresh, creamy, and crunchy*" [57]. Freshness signals vitality, with each sensory modality reinforcing the perception of liveliness and purity.

The term *overcooked* captures a dull, desaturated appearance, a dry, fibrous texture, and muted, sometimes bitter flavors. For example: "*And when swordfish is overcooked, it's like sawdust*" [57]. The visual drabness, lack of aroma, diminished flavor complexity, and overly tough texture illustrate the detrimental effects of excessive cooking time.

When food is *raw*, it presents a vibrant, unaltered appearance, a subtle or earthy aroma, and a firm, sometimes slippery texture. For instance: "*We've got a French toast stack with caramelized bananas and raw bananas*" [57]. The bright color, mild scent, fresh taste, and unmodified texture contrast sharply with cooked elements, showcasing the ingredient's natural state.

Lastly, *roasted* evokes a golden-brown visual hue, a rich, toasty aroma, intensified flavors, and a crisp yet tender texture. For example: "*It is surrounded by roasted potatoes and mushy peas*" [57]. The caramelized surface, the deep aroma, the concentrated taste, and the satisfying textural contrast encapsulate the sensory harmony of successful roasting.

Together, these terms demonstrate how visual, olfactory, gustatory, and tactile

modalities converge to shape culinary language. In *MasterChef*, this multimodal vocabulary enables judges and contestants to articulate the intricate sensory dimensions of food, enriching their critiques and illuminating the artistry inherent in gastronomy.

Ultimately, the use of multimodal sensory descriptors in culinary shows highlights the intricate relationship between language and perception, demonstrating how words can encapsulate complex sensory realities and shape the way food is understood, judged, and appreciated. This linguistic phenomenon reflects broader cognitive processes, where perception is inherently multimodal, and language serves as a vital instrument for capturing the nuanced interplay of the senses.

### 2.3. Trends and patterns of dominant sensory modalities of culinary shows

In the course of our research, we analyzed a corpus comprising 500 distinct instances of sensory modality vocabulary extracted from *MasterChef* Season 10 (see Appendix A). These lexical items were categorized into five primary sensory modalities – visual, auditory, olfactory, gustatory, and tactile – along with an additional category for multiple modalities, where lexical units simultaneously encapsulated two or more sensory dimensions. The quantitative distribution of these categories provides valuable insights into the hierarchical prominence of sensory modalities in culinary show discourse, reflecting both the communicative priorities of the genre and the inherent multimodality of food perception (fig. 2.1.).

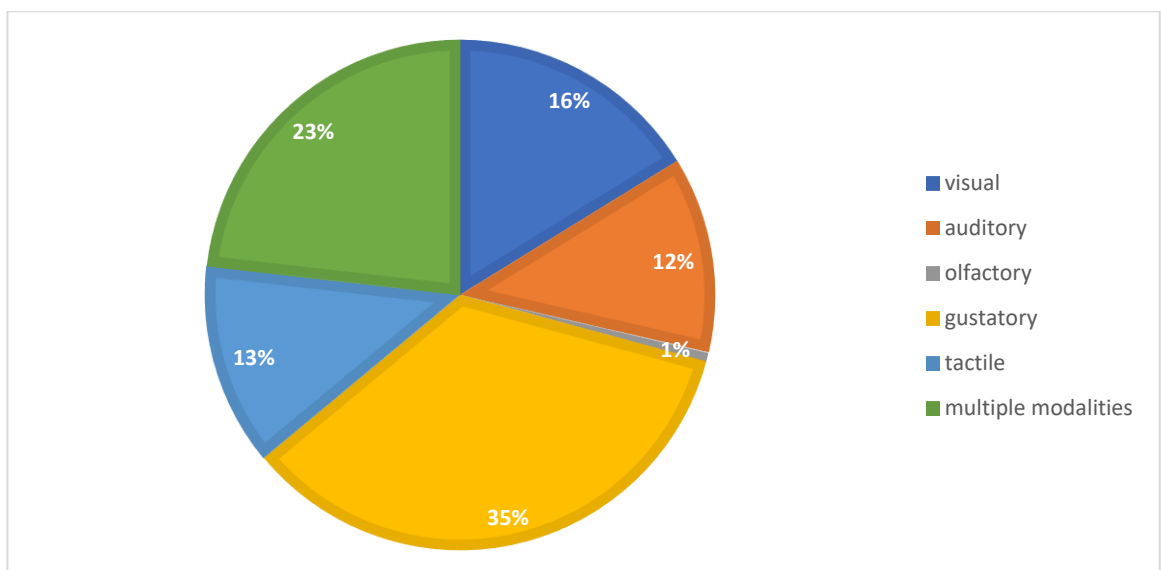


Fig. 2.1. Typology of sensory modality vocabulary in culinary discourse

The gustatory modality emerged as the most frequently represented category, accounting for 35% of the total instances (174 examples). This predominance highlights the centrality of taste in culinary discourse, where descriptors articulate flavor profiles and evoke the palate's sensory responses.

Multiple modality vocabulary constituted the second most prevalent category, comprising 23% of the dataset (116 instances). The prominence of this category underscores the inherently interconnected nature of sensory perception and the genre's reliance on multimodal meaning-making strategies.

Visual modality vocabulary accounted for 16% of the examples (81 instances), reflecting the importance of appearance, color, and presentation in culinary evaluation. The relatively lower frequency of visual descriptors, compared to gustatory and multiple modality vocabulary, suggests that while visual appeal is crucial, the genre compensates for its visibility through multisensory lexicalization.

Tactile modality vocabulary represented 13% of the data (64 instances), emphasizing the significance of texture and mouthfeel in the sensory assessment of food. Analysed words articulate the tactile qualities of ingredients and dishes, enriching the sensory depth of culinary judgments and enhancing the audience's conceptualization of physical sensations. Auditory modality vocabulary appeared in 12% of the examples (62 instances) adding an acoustic layer to the sensory narrative. These descriptors reinforce the temporal and kinetic aspects of cooking, immersing viewers in the auditory environment of the kitchen and heightening the realism of the discourse. Olfactory modality vocabulary, unsurprisingly, was the least represented category, comprising only 1% of the dataset (3 instances). Given the constraints of audiovisual media, the underrepresentation of olfactory descriptors is expected.

In our analysis of sensory modality vocabulary in *MasterChef* Season 10, we identified a total of 115 distinct lexical items across 500 examples, each used with varying frequency. This diversity of vocabulary illustrates the linguistic richness of culinary discourse, where certain words recur more frequently due to their relevance to taste, texture, and the evaluative nature of food presentation. The complete list of lexical items, along with their respective frequencies, is provided in Appendix B.

However, the fig. 2.2. highlights the most frequently used words – those appearing more than 10 times throughout the dataset.

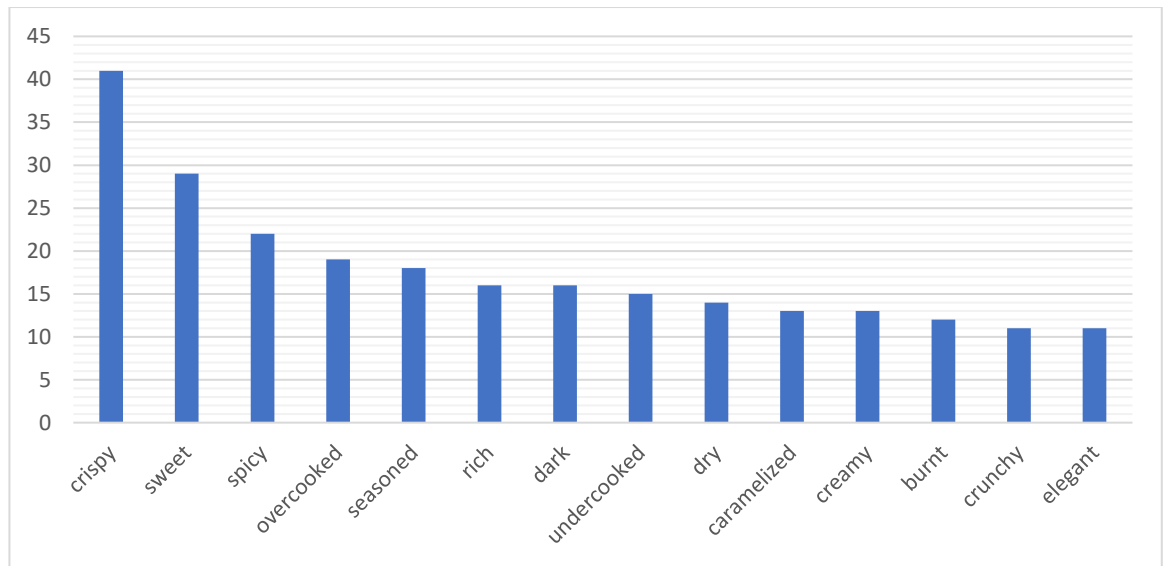


Fig. 2.2. Frequency distribution of sensory modality vocabulary

The high frequency of words such as *crispy* (41 instances) and *sweet* (29 instances) reflects the centrality of texture and taste in culinary evaluations. Adjectives like *overcooked* (19) and *undercooked* (15) emphasize the importance of technical precision, while descriptors like *caramelized* (13) and *burnt* (12) illustrate the dynamic interplay of multiple sensory dimensions (visual, gustatory, and olfactory). Notably, evaluative terms like *elegant* (11) highlight the aesthetic dimension of culinary discourse, reinforcing the multimodal nature of sensory language.

This distribution of lexical frequency underscores the pragmatic function of sensory vocabulary in culinary shows: words are not only tools for description but also mechanisms for judgment and persuasion. The repetition of key sensory descriptors helps articulate nuanced evaluations, guiding viewers through the sensory landscape of each dish while reinforcing the narrative authority of hosts and judges.

To conclude, the analysis of sensory vocabulary in culinary shows reveals clear patterns: gustatory and visual terms dominate, reflecting the importance of taste and presentation. Tactile and auditory words add depth, while multimodal expressions capture complex sensory experiences. This linguistic strategy bridges the gap between audiovisual media and embodied perception, enhancing viewer engagement and shaping how food is understood and appreciated.

## Conclusion to chapter 2

Sensory modality vocabulary is essential to culinary show discourse, bridging audiovisual media with the physical act of cooking and tasting. By blending visual, auditory, olfactory, gustatory, and tactile descriptors, shows like *MasterChef* create immersive narratives that enhance viewer engagement and emotional connection. This language goes beyond description, serving persuasive and aesthetic functions that deepen the audience's sensory experience and highlight the performative nature of culinary storytelling.

The lexical and semantic analysis of sensory modalities vocabulary in culinary shows (*MasterChef*) reveals a rich and dynamic interplay of linguistic strategies that reflect the multifaceted nature of food perception. Culinary discourse relies on sensory descriptors that not only convey individual sensory experiences – visual, olfactory, gustatory, and tactile – but also frequently blend these modalities to articulate the complex, interconnected nature of tasting and evaluating food. This multimodal vocabulary serves as a tool for translating subjective sensory experiences into shared linguistic meaning, bridging the gap between personal perception and collective understanding. The semantic richness of these terms lies in their ability to condense multiple layers of sensory input into a single lexical unit, streamlining culinary critique while enhancing expressive precision. Furthermore, the evaluative nature of this language underscores the pragmatic function of sensory vocabulary in culinary settings.

The distribution of sensory modality vocabulary in *MasterChef* Season 10 reflects a strategic linguistic adaptation to the sensory limitations of audiovisual media. Gustatory vocabulary was the most frequent (35%, 174 instances), followed by multiple modalities (23%, 116), visual (16%, 81), tactile (13%, 64), auditory (12%, 62), and olfactory (1%, 3). This distribution highlights the dominance of taste and multisensory descriptors in culinary discourse, with visual, textural, and auditory elements adding sensory richness, while olfactory terms remain rare due to media limitations.

## CONCLUSION

Based on the objectives set in the research, the following conclusions summarize the key findings and contributions of the study:

A review of the theoretical foundations of sensory linguistics revealed that the field integrates insights from cognitive linguistics, psycholinguistics, and semiotics to explore the representation of perception in language. Sensory modalities – visual, auditory, tactile, olfactory, and gustatory – are encoded through a diverse sensory lexicon across parts of speech, reflecting both direct perceptual experiences and metaphorical extensions to abstract domains. This framework underscores the role of cultural and environmental factors in shaping linguistic prioritization of senses. The study highlights that linguistic encoding of sensory perception is not universal but culturally contingent, meaning that different languages may emphasize specific modalities more heavily depending on societal values and ecological conditions.

The classification of sensory modalities within contemporary English demonstrates that sensory vocabulary can be categorized as contact (tactile, gustatory) and distant (visual, auditory, olfactory) senses. Visual vocabulary remains the most extensive, reflecting its perceptual dominance, while other modalities contribute unique linguistic dimensions. Multimodal expressions frequently bridge sensory categories, reinforcing the interconnected nature of human perception and linguistic representation. The analysis further shows that sensory terms do not exist in isolation but often cluster within semantic fields, forming networks of meaning. This indicates that sensory language is a dynamic and flexible component of the lexicon, facilitating nuanced communication of complex perceptual experiences.

The conceptualization of sensory perception in the English lexicon highlights how sensory experiences are organized and communicated through language. The English lexical system encodes sensory perception through a rich array of sensory terms that capture both physical sensations and conceptual extensions. This interplay between perception and cognition facilitates the construction of complex mental models, where sensory qualities are mapped onto abstract experiences. These conceptual mappings not only enrich the expressive potential of language but also serve

as cognitive shortcuts, allowing speakers to convey complex experiential phenomena with remarkable efficiency. This suggests that sensory vocabulary is not merely descriptive but plays a pivotal role in shaping conceptual categories and influencing the way individuals mentally structure their reality.

The lexico-semantic analysis of sensory modalities in culinary show discourse reveals the strategic use of multimodal descriptors to enhance the sensory immersion of viewers. Gustatory terms (35%, 174 instances) dominate, reflecting the centrality of taste in culinary evaluation, followed by multimodal expressions (23%, 116) that synthesize multiple sensory inputs. Visual (16%, 81), tactile (13%, 64) and auditory (12%, 62) descriptors contribute to the sensory depth of culinary narratives, while olfactory terms (1%, 3) are underrepresented due to the limitations of audiovisual media. Beyond mere description, sensory vocabulary in culinary discourse operates as a performative tool, heightening emotional engagement and fostering a vicarious sensory experience for the audience. The performative aspect underscores the persuasive power of sensory language, which not only transmits information but actively shapes audience perception and response.

The findings of this research carry significant practical implications across various domains. In pedagogy, sensory vocabulary can enhance language teaching methodologies, helping students develop richer descriptive and expressive skills through the recognition and use of sensory metaphors. In media and communication, insights into sensory language use – particularly in culinary discourse – can guide content creators in crafting immersive narratives, strengthening sensory associations in food journalism and advertising. Additionally, the research framework holds potential for cross-cultural studies, exploring how different linguistic communities encode sensory perception and how these differences influence intercultural communication. Such insights could inform global marketing strategies, translation practices, and diplomatic discourse, where sensory language carries nuanced cultural connotations that shape interaction and meaning.

Also, the present study has highlighted the complex interplay between sensory perception and linguistic representation, yet numerous avenues remain for future

exploration. Cross-linguistic studies could investigate how different cultures encode sensory experiences, revealing potential variations in sensory prioritization and contributing to the understanding of linguistic relativity. Diachronic research may trace historical shifts in sensory vocabulary, illustrating how societal changes shape perceptual language over time. Additionally, exploring sensory language in immersive media, such as virtual reality or interactive storytelling, could reveal how evolving communicative landscapes influence sensory-conceptual mappings. Psycholinguistic studies might examine the neural mechanisms of sensory language processing, while applied research could assess the impact of sensory vocabulary on consumer behavior, education, and therapeutic communication. Collectively, these directions underscore the vast interdisciplinary potential of sensory linguistics, inviting continued inquiry into the ways language both reflects and shapes human sensory experience.

## SUMMARY

Це дослідження присвячене аналізу ролі лексичних засобів вираження сенсорної модальності в дискурсі кулінарних телевізійних шоу, з акцентом на лінгвістичних механізмах, що забезпечують вербалізацію та інтерпретацію сенсорного досвіду. Сенсорна лексика є невід'ємною складовою мовної комунікації, яка забезпечує вираження сприйняття у різних сенсорних сферах, включаючи смак, текстуру, аромат та візуальну привабливість. Останні роки характеризуються значним зростанням наукового інтересу до сенсорної лінгвістики, зокрема в контексті когнітивної лінгвістики, психолінгвістики та мультимодальної комунікації. У цьому дослідженні розглядається функціонування сенсорної лексики в специфічному медійному контексті — кулінарних телевізійних шоу, де мовні засоби компенсують відсутність безпосереднього сенсорного досвіду глядачів.

Наукова база дослідження спирається як на українську, так і на міжнародну академічну традицію, включаючи праці таких дослідників, як А. Белова, О. Карпенко, Е. Коляда, Т. Лісінська, Р. Кабальєро, Е. Кемпбелл, Б. Вінтер та інших. Попри зростаючу кількість досліджень у сфері сенсорної лінгвістики та медіадискурсу, недостатньо вивченими залишаються конкретні лінгвістичні моделі та стратегії репрезентації сенсорних модальностей у кулінарних телевізійних форматах. Заповнюючи цю наукову прогалину, дослідження зосереджується на лексико-семантичному аналізі сенсорної лексики у 10 сезоні *MasterChef*, що дозволяє поглибити розуміння комунікативних та когнітивних аспектів сенсорної мови.

Метою роботи є дослідження лексико-семантичних характеристик сенсорної лексики у кулінарному дискурсі. Для її досягнення сформульовано такі завдання: аналіз теоретичних засад сенсорної лінгвістики, ідентифікація та класифікація сенсорних модальностей в англійській мові, концептуалізація сенсорного сприйняття у мовних засобах кулінарного дискурсу, а також проведення лексико-семантичного аналізу сенсорної лексики у кулінарних шоу. Методологія дослідження поєднує якісні та кількісні підходи, зокрема лексичний

та семантичний аналіз, аналіз дискурсу, а також порівняльний та кількісний аналіз з метою виявлення основних моделей використання сенсорної лексики в медіадискурсі.

Емпіричний матеріал дослідження включає 10-й сезон *MasterChef*, що містить 16 годин 27 хвилин контенту. Сукупний корпус даних нараховує 500 прикладів сенсорної лексики, що охоплюють 116 різних сенсорних лексичних одиниць. Аналіз показав, що смакові терміни домінують у дискурсі (35%, 174 випадки), що відображає центральну роль смакової оцінки у кулінарних шоу. Значну частку займають мультимодальні висловлення (23%, 116 випадків), що свідчить про інтегровану природу сенсорного сприйняття. Візуальні (16%, 81 випадок), тактильні (13%, 64 випадки) та слухові (12%, 62 випадки) дескриптори також роблять значний внесок у створення сенсорної глибини дискурсу. Водночас нюхові терміни (1%, 3 випадки) представлені мінімально, що пояснюється обмеженнями аудіовізуального медіа у передачі нюхового досвіду. Крім дескриптивної функції, сенсорна лексика у кулінарному дискурсі виконує перформативну роль, посилюючи емоційне залучення аудиторії та сприяючи формуванню віртуального сенсорного досвіду.

Результати дослідження підкреслюють важливість сенсорної лексики для структурування та вербалізації сенсорного сприйняття. Класифікація сенсорних модальностей в англійській мові демонструє розрізнення між контактними (тактильними, смаковими) та дистанційними (зоровими, слуховими, нюховими) відчуттями, причому зоровий лексикон залишається найбільш розвиненим. Дослідження також підтверджує, що сенсорна лексика функціонує як динамічна семантична мережа, що забезпечує нюансоване сприйняття та комунікацію. Сенсорні вирази часто поєднують кілька категорій, що підкреслює мультимодальну природу людського сприйняття.

Концептуалізація сенсорного досвіду у сучасній англійській мові свідчить про вихід сенсорної лексики за межі безпосереднього сприйняття, охоплюючи метафоричні відображення в абстрактних концептуальних сферах. Така взаємодія між сенсорним сприйняттям і когніцією сприяє формуванню складних

ментальних моделей, що впливають на структурування досвіду. Сенсорні терміни виконують роль когнітивних маркерів, що дає змогу мовцям ефективно передавати абстрактні та емоційні стани, що підкреслює їхнє значення у когнітивних та комунікативних процесах.

Отримані результати мають міждисциплінарне значення. В освітній сфері сенсорна лексика може бути застосована для покращення навичок описового мовлення. У медіа та комунікаціях висновки дослідження можуть бути корисними для творців контенту, журналістів та маркетологів у розробці більш переконливих та інтерактивних сенсорних наративів. Перспективними напрямками подальших досліджень є крос-культурний аналіз сенсорної лексики, історичні зміни у її використанні, а також вивчення сенсорної мови в інтерактивних медіа та психолінгвістичних механізмів її обробки.

У цілому, це дослідження робить внесок у розвиток сенсорної лінгвістики, розглядаючи взаємозв'язок між мовою, сенсорним сприйняттям та медіадискурсом. Аналізуючи кулінарні телевізійні шоу як середовище реалізації сенсорної лексики, дослідження пропонує новий погляд на лінгвістичні стратегії, що формують сприйняття та залученість аудиторії. Виявлені функції сенсорної лексики: перформативні та когнітивні, які демонструють її роль не лише в описі сенсорного досвіду, а й у формуванні емоційних та когнітивних реакцій.

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## APPENDICES

## Appendix A

## Full dataset of sensory modality vocabulary in MasterChef

|     |        |   |          |
|-----|--------|---|----------|
| 1.  | crisp  | And a little bit of <b>crisp</b> green apple with a sweet potato puree  | Auditory |
| 2.  | crisp  | So, you can't come up with the <b>crisp</b> at the end and stick it on top  | Auditory |
| 3.  | crisp  | I was worried you gave us a <b>crisp</b> shell  | Auditory |
| 4.  | crisp  | That it's not even <b>crisp</b> , you guys. The salmon skin needs to be crisper   | Auditory |
| 5.  | crispy | Corn makes it even <b>crispier</b> with a texture   | Auditory |
| 6.  | crispy | That's <b>crispy</b> on both sides  | Auditory |
| 7.  | crispy | It looks good. Skin looks <b>crispy</b>   | Auditory |
| 8.  | crispy | The fried chicken is <b>crispy</b> on the outside   | Auditory |
| 9.  | crispy | I made a grilled prawn with a passion fruit and prickly pear salsa with an avocado mousse and <b>crispy</b> tortilla strips | Auditory |
| 10. | crispy | It's almost like huge chips <b>crispy</b> outside <b>crispy</b> inside  | Auditory |
| 11. | crispy | It's almost like huge chips <b>crispy</b> outside <b>crispy</b> inside  | Auditory |
| 12. | crispy | It's <b>crispy</b> , I tried my best  | Auditory |
| 13. | crispy | In order to get evenly <b>crispy</b> skin, you hold it down   | Auditory |
| 14. | crispy | Is your skin <b>crispy</b> ?  | Auditory |
| 15. | crispy | Wow, I got really nice <b>crispy</b> skin   | Auditory |
| 16. | crispy | It's not hot, so it's not going to get <b>crispy</b>  | Auditory |
| 17. | crispy | So, the skin on the fish wasn't getting <b>crispy</b> enough  | Auditory |
| 18. | crispy | I'm worried about getting that sage leaf <b>crispy</b>  | Auditory |
| 19. | crispy | Aesthetically, it seems spot on. Is the sage truly <b>crispy</b> fried?   | Auditory |
| 20. | crispy | The sage is <b>crispy</b>   | Auditory |
| 21. | crispy | Cabbage is actually quite good. It's <b>crispy</b> and seasoned   | Auditory |

|     |        |  |          |
|-----|--------|--|----------|
| 22. | crispy | I have a butter poach king crab with uh <b>crispy</b> spokes and a creamy corn puree                 | Auditory |
| 23. | crispy | Dorian just want to make it <b>crispy</b>  | Auditory |
| 24. | crispy | Cook it in a pan and keep it moist and pink and <b>crispy</b> on the outside                         | Auditory |
| 25. | crispy | There the actual sponge is <b>crispy</b>   | Auditory |
| 26. | crispy | Crispy cake sponge is not supposed to be <b>crispy</b>   | Auditory |
| 27. | crispy | Let's do <b>crispy</b> skin salmon   | Auditory |
| 28. | crispy | <b>Crispy</b> skin salmon is amazing but it's going to be a nightmare to get 100 portions consistent | Auditory |
| 29. | crispy | We are doing a <b>crispy</b> skin salmon   | Auditory |
| 30. | crispy | <b>Crispy</b> skin is massively ambitious  | Auditory |
| 31. | crispy | Who's going to be responsible for making 100 portions of crisp <b>crispy</b> skin salmon             | Auditory |
| 32. | crispy | So, we have a <b>crispy</b> skin salmon  | Auditory |
| 33. | crispy | And doing <b>crispy</b> skin is such a high standard to uphold                                       | Auditory |
| 34. | crispy | Here. they're not quite like super <b>crispy</b> but they're cooked                                  | Auditory |
| 35. | crispy | Use your fingers and put them on the plate so they didn't get as <b>crispy</b>                       | Auditory |
| 36. | crispy | Most of them are <b>crispy</b>   | Auditory |
| 37. | crispy | What my role is to cook the salmon to get the skin <b>crispy</b>                                     | Auditory |
| 38. | crispy | These are really good, they're perfect, they're <b>crispy</b>  | Auditory |
| 39. | crispy | I do not want to worry on wasting the time with the <b>crispy</b> skin now                           | Auditory |
| 40. | crispy | I know you love the <b>crispy</b> skin   | Auditory |
| 41. | crispy | I'm excited. The salmon looks beautiful. The skin is <b>crispy</b>                                   | Auditory |
| 42. | crispy | I'm feeling good about my dish. I have a <b>crispy</b> salmon  | Auditory |
| 43. | crispy | She's going to do a <b>crispy</b> skin salmon  | Auditory |
| 44. | crispy | They're not <b>crispy</b> so you need something with a bit more depth to bring it together           | Auditory |
| 45. | crispy | The crab is absolutely delicious I mean you fried it beautifully it's <b>crispy</b> and it's elegant | Auditory |

|     |             |   |           |
|-----|-------------|---|-----------|
| 46. | crunch      | My mom would make greens fresh corn that <b>crunch</b> from the cornmeal                          | Auditory  |
| 47. | crunch      | I personally like the <b>crunch</b> of the seeds so I thought I could add that in to that mixture | Auditory  |
| 48. | crunch      | This chicken isn't going to be done. It's <b>crunch</b>   | Auditory  |
| 49. | crunch      | I thought that the seeds would add a little bit of <b>crunch</b>                                  | Auditory  |
| 50. | crunch      | It's not your best dish but I love the <b>crunch</b> of the bread on top                          | Auditory  |
| 51. | crunchiness | They have the <b>crunchiness</b> and they have the chewy  | Auditory  |
| 52. | crunchy     | I'm very happy with the dish I tasted. The fish. It's <b>crunchy</b> and tender.                  | Auditory  |
| 53. | crunchy     | The crab was delicious, salty and puffy and <b>crunchy</b>  | Auditory  |
| 54. | crunchy     | I mean it gives a really nice texture – super <b>crunchy</b>                                      | Auditory  |
| 55. | crunchy     | It's not a perfect trifle, but you have got a good balance of fresh creamy and <b>crunchy</b>     | Auditory  |
| 56. | crunchy     | Okay, how are those chips <b>crunchy</b> ?  | Auditory  |
| 57. | crunchy     | It was <b>crunchy</b> . It was perfectly cooked   | Auditory  |
| 58. | crunchy     | You did a great job with them. They're still <b>crunchy</b>                                       | Auditory  |
| 59. | crunchy     | It's far from traditional, but it's well executed. It's <b>crunchy</b> . It's buttery             | Auditory  |
| 60. | crunchy     | I think it's a good. This good balance you have. Rich and <b>crunchy</b>                          | Auditory  |
| 61. | crunchy     | The vegetables in that Minon are too <b>crunchy</b>   | Auditory  |
| 62. | crunchy     | Carrots look a bit undercooked a little bit too much <b>crunchy</b>                               | Auditory  |
| 63. | acidic      | They're <b>acidic</b>   | Gustatory |
| 64. | acidic      | I love the very pungent <b>acidic</b> potato Graton   | Gustatory |
| 65. | acidity     | It's super well-seasoned: great balance of salinity and <b>acidity</b>                            | Gustatory |
| 66. | acidity     | This is a really great interpretation of the delicacy really with balanced <b>acidity</b>         | Gustatory |

|     |            |  |           |
|-----|------------|--|-----------|
| 67. | acidulated | The broccolini are both <b>acidulated</b> and flavorful at the same time                                     | Gustatory |
| 68. | aggressive | What I'm concerned about is you have very <b>aggressive</b> flavors, fermented flavors                       | gustatory |
| 69. | aggressive | It's tasty the flavors are <b>aggressive</b> it's hot but well-seasoned, it's not spicy                      | Gustatory |
| 70. | balanced   | I like what I taste. It's well seasoned and <b>balanced</b>  | Gustatory |
| 71. | balanced   | It's going to be <b>balanced</b> enough  | Gustatory |
| 72. | balanced   | I am very pleasantly surprised that it is very well <b>balanced</b>  | Gustatory |
| 73. | balanced   | The sesame is nutty <b>well balanced</b> you just were very considerate about all the elements               | Gustatory |
| 74. | balanced   | Your choices have made for a very delicious <b>well-balanced</b> bite  | Gustatory |
| 75. | balanced   | It should be smart flavorful and <b>well-balanced</b>  | Gustatory |
| 76. | bitter     | And it's <b>bitter</b> . I have no clue how I'm going to do.   | Gustatory |
| 77. | bitter     | It's actually burnt so it's going to be <b>bitter</b>  | Gustatory |
| 78. | bitter     | It's delicious, it's <b>bitter</b> , it's sweet  | Gustatory |
| 79. | bitter     | It's topped off with a sweet and <b>bitter</b> Guinness brown gravy with a little bit of multicolored carrot | Gustatory |
| 80. | bitter     | We don't want to make it too <b>bitter</b>   | Gustatory |
| 81. | bitter     | I have a cocoa butter-based rack of venison with <b>bitter</b> greens  | Gustatory |
| 82. | bitter     | Let's get that right. It's <b>bitter</b> , sweet and creamy  | Gustatory |
| 83. | bitterness | It's sort of melting too quickly and I want that bit of <b>bitterness</b> in there                           | Gustatory |
| 84. | bland      | That turkey is inherently <b>bland</b>   | Gustatory |
| 85. | bland      | Red team fish yeah definitely needs more seasoning. More season at all. It's totally <b>bland</b>            | Gustatory |
| 86. | bland      | Those thighs can be undercooked and it can be so <b>bland</b>  | Gustatory |
| 87. | bland      | That chicken is so <b>bland</b>  | Gustatory |
| 88. | bland      | It was a little bit <b>bland</b> to begin with   | Gustatory |
| 89. | bland      | The sausage you put on there is sadly... It's just so <b>bland</b>   | Gustatory |

|      |           |  |           |
|------|-----------|--|-----------|
| 90.  | bold      | I used lamb shoulder it should be real <b>bold</b> and juicy                                       | Gustatory |
| 91.  | buttery   | It's far from traditional, but it's well executed. It's crunchy. It's <b>buttery</b>               | Gustatory |
| 92.  | buttery   | It's not oversweet. It's not heavy. It's not <b>buttery</b> .                                      | Gustatory |
| 93.  | buttery   | Make sure the roto is rich and <b>buttery</b>  | Gustatory |
| 94.  | chili     | We did a shrimp tempura with a spicy <b>chili</b> dipping sauce                                    | Gustatory |
| 95.  | earthy    | The last thing I want to do is cover the delicate Umami <b>earthy</b> flavor of this black truffle | Gustatory |
| 96.  | earthy    | It's <b>earthy</b> like, it's like almost, it's like eating dirt                                   | Gustatory |
| 97.  | earthy    | It's hearty and it's <b>earthy</b>   | Gustatory |
| 98.  | fatty     | I'm just not getting like the rich <b>fatty</b> feeling of beautifully charred salty sizzled steak | Gustatory |
| 99.  | fermented | What I'm concerned about is you have very aggressive flavors, <b>fermented</b> flavors             | Gustatory |
| 100. | flavored  | A risoto by definition is <b>flavored</b>  | Gustatory |
| 101. | flavored  | What you do have there is well seasoned and <b>well flavored</b>                                   | Gustatory |
| 102. | flavorful | It tastes <b>flavorful</b> even the puree is good  | Gustatory |
| 103. | flavorful | We really struggle with desserts that are <b>flavorful</b> and light                               | Gustatory |
| 104. | flavorful | It looks super clean and <b>flavorful</b>  | Gustatory |
| 105. | flavorful | it's like the fruit version of hers and it's really <b>flavorful</b>                               | Gustatory |
| 106. | flavorful | The only thing that I'm really worried about is that the sausage is <b>moist</b> in the inside     | Gustatory |
| 107. | flavorful | You get an incredible roasted garlic creamy sweet <b>flavorful</b> addition to this meal           | Gustatory |
| 108. | flavorful | The broccolini are both acidulated and <b>flavorful</b> at the same time                           | Gustatory |
| 109. | flavorful | It should be smart <b>flavorful</b> and well-balanced  | Gustatory |
| 110. | flavorful | The chicken is fully cooked for you and fully <b>flavorful</b>                                     | Gustatory |

|      |              |   |           |
|------|--------------|---|-----------|
| 111. | fruity       | Mango shisha is delicious. It's got right, on point seasoned, <b>fruity</b> exotic                                      | Gustatory |
| 112. | fruity       | I like apples and <b>fruity</b> dessert   | Gustatory |
| 113. | imbalanced   | Well obviously, it's raw here, it's caramelized here and it's <b>imbalanced</b>   | Gustatory |
| 114. | nutty        | Make sure you get that <b>nutty</b> brown butter  | Gustatory |
| 115. | nutty        | The sesame is <b>nutty</b> well balance you just were very considerate about all the elements                           | Gustatory |
| 116. | overpowering | I think you were very excessive with the amount of that coconut mixture cuz that's really <b>overpowering</b> right now | Gustatory |
| 117. | oversweet    | It's not <b>oversweet</b> . It's not heavy. It's not buttery.   | Gustatory |
| 118. | pungent      | It's very <b>pungent</b> and very strong  | Gustatory |
| 119. | pungent      | I love the very <b>pungent</b> acidic potato Graton   | Gustatory |
| 120. | rich         | I think it's a good. This good balance you have. <b>Rich</b> and crunchy  | Gustatory |
| 121. | rich         | Fish would have been absolutely spot-on: creamy, <b>rich</b> , spicy  | Gustatory |
| 122. | rich         | Lobster is going to be <b>rich</b>  | Gustatory |
| 123. | rich         | I know it's <b>rich</b> and it's a little bit different taste   | Gustatory |
| 124. | rich         | Make sure the roto is <b>rich</b> and buttery   | Gustatory |
| 125. | rich         | I just think you have so many <b>rich</b> components  | Gustatory |
| 126. | rich         | It's diffusing that irony deep <b>rich</b> flavor of the squid ink  | Gustatory |
| 127. | rich         | The pudding is delicious, <b>rich</b> and sumptuous   | Gustatory |
| 128. | rich         | It's going to scream of texture and dark <b>rich</b> flavors  | Gustatory |
| 129. | rich         | I love the color you've got in this. It immediately looks like it's very <b>rich</b>                                    | Gustatory |
| 130. | rich         | People think of short ribs with deep dark <b>rich</b> flavors   | Gustatory |
| 131. | rich         | It's very <b>rich</b> and it's very decadent  | Gustatory |
| 132. | rich         | It's dense and it's <b>rich</b>   | Gustatory |
| 133. | rich         | It is so <b>rich</b> and so over the top  | Gustatory |
| 134. | rich         | The flavors there is <b>rich</b> .  | Gustatory |
| 135. | rich         | When you got the olive oil cake that <b>rich</b> maybe little drizzle   | Gustatory |

|      |          |   |           |
|------|----------|---|-----------|
| 136. | richness | The burnt butter gives that edge of nut and <b>richness</b> that you really need                        | Gustatory |
| 137. | richness | You have the <b>richness</b> and sweetness from the crab  | Gustatory |
| 138. | salinity | It's super well-seasoned: great balance of <b>salinity</b> and acidity                                  | Gustatory |
| 139. | salty    | The crab was delicious, <b>salty</b> and puffy and crunchy  | Gustatory |
| 140. | salty    | I helped season it with the bacon and the cheese and everything might be too <b>salty</b>               | Gustatory |
| 141. | salty    | They're too <b>salty</b> we need to add some egg to it  | Gustatory |
| 142. | salty    | So, it's got to be super <b>salty</b>   | Gustatory |
| 143. | salty    | I'm going to get the water on Sarah okay <b>salty</b> as the sea  | Gustatory |
| 144. | salty    | Yeah, it's <b>salty</b> already. It's sweet and it's salty  | Gustatory |
| 145. | salty    | An Umami is like a fifth category of flavor. It's not <b>salty</b> , sour or sweet                      | Gustatory |
| 146. | salty    | Everything else in this plate is very <b>salty</b> so I think the sweet really ties everything together | Gustatory |
| 147. | salty    | I'm just not getting like the rich fatty feeling of beautifully charred <b>salty</b> sizzled steak      | Gustatory |
| 148. | savory   | I'm just thinking of everything that I would use ordinarily in a <b>savory</b> dish                     | Gustatory |
| 149. | savory   | Then the dessert was a bad setback. Not it's nice <b>savory</b> dish                                    | Gustatory |
| 150. | savory   | I take those flavors and put them in a <b>savory</b> dish   | Gustatory |
| 151. | seasoned | Go ahead and start pushing in this beautiful <b>seasoned</b> meat                                       | gustatory |
| 152. | seasoned | It was perfectly <b>seasoned</b>  | Gustatory |
| 153. | seasoned | The peas are perfectly garlicky and <b>seasoned</b>   | Gustatory |
| 154. | seasoned | The crust is <b>seasoned</b> but the meat itself is unseasoned  | Gustatory |
| 155. | seasoned | Perfect. Have you tasted them? Are they <b>seasoned</b> perfectly?                                      | Gustatory |
| 156. | seasoned | Mango shisha is delicious. It's got right, on point <b>seasoned</b> , fruity exotic                     | Gustatory |
| 157. | seasoned | Everything tastes good. It's <b>seasoned</b>  | Gustatory |

|      |          |   |           |
|------|----------|---|-----------|
| 158. | seasoned | Cabbage is actually quite good. It's <b>crispy and seasoned</b>                             | Gustatory |
| 159. | seasoned | It had a really good flavor. Both of them are <b>well seasoned</b>                          | Gustatory |
| 160. | seasoned | It's just got really good flavor to it <b>seasoned</b>                                      | Gustatory |
| 161. | seasoned | It's tasty the flavors are aggressive it's hot but <b>well-seasoned</b> , it's not spicy    | Gustatory |
| 162. | seasoned | The crab was perfectly fried and <b>seasoned</b>  | Gustatory |
| 163. | seasoned | What you do have there is well <b>seasoned</b> and well flavored                            | Gustatory |
| 164. | seasoned | I like what I taste. It's well <b>seasoned</b> and balanced                                 | Gustatory |
| 165. | seasoned | It's super well- <b>seasoned</b> : great balance of salinity and acidity                    | Gustatory |
| 166. | seasoned | It does have a great flavor and well- <b>seasoned</b>                                       | Gustatory |
| 167. | seasoned | The fish is properly cooked it's well- <b>seasoned</b>                                      | Gustatory |
| 168. | seasoned | He did cook the fish properly and it's well- <b>seasoned</b>                                | Gustatory |
| 169. | sour     | Your dish can be tough or it could be <b>sour</b> or soft on the inside                     | Gustatory |
| 170. | sour     | You got it too <b>sour</b>  | Gustatory |
| 171. | sour     | I decided just to do a good <b>sour</b> dough   | Gustatory |
| 172. | sour     | I made a French onion soup topped with guar cheese served in a <b>sour</b> dough bread bowl | Gustatory |
| 173. | sour     | An Umami is like a fifth category of flavor. It's not salty, <b>sour</b> or sweet           | Gustatory |
| 174. | spicy    | Those crawfish are <b>spicy</b>   | Gustatory |
| 175. | spicy    | It's <b>spicy</b> and it's sweet just like me.  | Gustatory |
| 176. | spicy    | Wow, the dish is <b>spicy</b>   | Gustatory |
| 177. | spicy    | The potatoes are <b>spicy</b>   | Gustatory |
| 178. | spicy    | You know how <b>spicy</b> that's going to be  | Gustatory |
| 179. | spicy    | Okay, can't wait to try it. That's <b>spicy</b> . That's very hot                           | Gustatory |
| 180. | spicy    | So good, not too <b>spicy</b> . It's all right  | Gustatory |
| 181. | spicy    | The sauce was too <b>spicy</b> you couldn't taste a fish                                    | Gustatory |
| 182. | spicy    | Today I have for you a buttermilk <b>spicy</b> fried chicken with celery root               | Gustatory |

|      |        |   |           |
|------|--------|---|-----------|
| 183. | spicy  | Fish would have been absolutely spot-on: creamy, rich, <b>spicy</b>   | Gustatory |
| 184. | spicy  | I have a swordfish pans seared with a mango onion and pepper salsa with a <b>spicy</b> cilantro black beans | Gustatory |
| 185. | spicy  | We did a shrimp tempura with a <b>spicy</b> chili dipping sauce   | Gustatory |
| 186. | spicy  | Who made that perfectly <b>spicy</b>  | Gustatory |
| 187. | spicy  | <b>Spicy</b> cream corn looks like a properly styled cover of a food magazine                               | Gustatory |
| 188. | spicy  | This is a take on ensalada and steak fries with a <b>spicy</b> ketchup                                      | Gustatory |
| 189. | spicy  | What is this <b>spicy</b> mail?   | Gustatory |
| 190. | spicy  | The crab meat and the fried rice is <b>spicy</b>  | Gustatory |
| 191. | spicy  | It's like <b>spicy</b>  | Gustatory |
| 192. | spicy  | Why does the dessert have to be that <b>spicy</b> ?   | Gustatory |
| 193. | spicy  | It's sweet but it's <b>spicy</b>  | Gustatory |
| 194. | spicy  | It's tasty the flavors are aggressive it's hot but well-seasoned, it's not <b>spicy</b>                     | Gustatory |
| 195. | spicy  | I'm not getting that <b>spicy</b> authenticity  | Gustatory |
| 196. | strong | It's very pungent and very <b>strong</b>  | Gustatory |
| 197. | strong | It's really <b>strong</b> . The seasoning is unbalanced   | Gustatory |
| 198. | sweet  | It's spicy and it's <b>sweet</b> just like me.  | Gustatory |
| 199. | sweet  | And then some <b>sweet</b> potato fries with Parmesan   | Gustatory |
| 200. | sweet  | I have a T-bone steak with a <b>sweet</b> potato puree  | Gustatory |
| 201. | sweet  | Crab is very delicate and <b>sweet</b>  | Gustatory |
| 202. | sweet  | Yeah, it's salty already. It's <b>sweet</b> and it's salty  | Gustatory |
| 203. | sweet  | It's <b>sweet</b> but it's spicy  | Gustatory |
| 204. | sweet  | This is just bread with mated strawberries and <b>sweet</b> cream   | Gustatory |
| 205. | sweet  | Let's get that right. It's bitter, <b>sweet</b> and creamy  | Gustatory |
| 206. | sweet  | It's <b>sweet</b> cream cheese on cookie crumbs   | Gustatory |
| 207. | sweet  | A carrot cake was pretty shockingly <b>sweet</b>  | Gustatory |
| 208. | sweet  | it's almost sickly <b>sweet</b> in a way that I cannot take a second bite                                   | Gustatory |

|      |           |  |           |
|------|-----------|--|-----------|
| 209. | sweet     | An Umami is like a fifth category of flavor. It's not salty, sour or <b>sweet</b>                            | Gustatory |
| 210. | sweet     | It's delicious, it's bitter, it's <b>sweet</b>   | Gustatory |
| 211. | sweet     | It tastes good, it's <b>sweet</b>  | Gustatory |
| 212. | sweet     | It's topped off with a <b>sweet</b> and bitter Guinness brown gravy with a little bit of multicolored carrot | Gustatory |
| 213. | sweet     | You get an incredible roasted garlic creamy <b>sweet</b> flavorful addition to this meal                     | Gustatory |
| 214. | sweet     | You have your <b>sweet</b> roasted garlic  | Gustatory |
| 215. | sweet     | I promised you <b>sweet</b> roasted garlic   | Gustatory |
| 216. | sweet     | That's very <b>sweet</b>   | Gustatory |
| 217. | sweet     | Everything else in this plate is very salty so I think the <b>sweet</b> really ties everything together      | Gustatory |
| 218. | sweet     | It's interesting and like you said it's <b>sweet</b>   | Gustatory |
| 219. | sweet     | They have to be careful with what they pair it with because the meat is actually quite <b>sweet</b>          | Gustatory |
| 220. | sweet     | I would have thought the sauce would be more interesting than the paste because it's so <b>sweet</b>         | Gustatory |
| 221. | sweet     | Think of it as being like <b>sweet</b> version of mayonnaise   | Gustatory |
| 222. | sweet     | I used the <b>sweet</b> cherry   | Gustatory |
| 223. | sweet     | The puree is good but it's quite <b>sweet</b>  | Gustatory |
| 224. | sweet     | I've accompanied it with a <b>sweet</b> corn puree   | Gustatory |
| 225. | sweet     | It's very <b>sweet</b>   | Gustatory |
| 226. | sweet     | Today's dishes need to be <b>sweet</b> , elegant, refined  | Gustatory |
| 227. | sweetness | The ceviche is also in its balance and its <b>sweetness</b> is really topnotch                               | Gustatory |
| 228. | sweetness | You have the richness and <b>sweetness</b> from the crab   | Gustatory |
| 229. | sweetness | The <b>sweetness</b> reminded me of eating fried calamari  | Gustatory |
| 230. | sweetness | The pork is rendered properly, no alcohol just all the <b>sweetness</b> of the wine                          | Gustatory |
| 231. | umami     | I like the idea of making a spot on Chim churi and bringing some of the                                      | gustatory |

|      |            |   |  |
|------|------------|---|--|
|      |            | Asian flavor and balancing the <b>Umami</b> of the soy  |  |
| 232. | umami      | An <b>Umami</b> is like a fifth category of flavor. It's not salty, sour or sweet                       | Gustatory                                |
| 233. | unbalanced | It's really strong. The seasoning is <b>unbalanced</b>  | Gustatory                                |
| 234. | unbalanced | The seasoning is <b>unbalanced</b>  | Gustatory                                |
| 235. | unseasoned | The crust is seasoned but the meat itself is <b>unseasoned</b>  | Gustatory                                |
| 236. | unseasoned | I've got this ragged overcooked beef on the outside and slightly dense and <b>unseasoned</b> the inside | Gustatory                                |
| 237. | hard       | The turkey burger, you know, is super lean and <b>hard</b>  | multiple modalities (gustatory, tactile) |
| 238. | hard       | The meatballs are really <b>hard</b> and really dry   | multiple modalities (gustatory, tactile) |
| 239. | hard       | The steak was not a <b>hard</b> enough  | multiple modalities (gustatory, tactile) |
| 240. | hard       | That freaking chocolate. Are you kidding me? It's just <b>hard</b> as a rock                            | multiple modalities (gustatory, tactile) |
| 241. | hot        | Okay, can't wait to try it. That's spicy. That's very <b>hot</b>  | multiple modalities (gustatory, tactile) |
| 242. | hot        | It's not <b>hot</b> , so it's not going to get crispy   | multiple modalities (gustatory, tactile) |
| 243. | juicy      | It can't be overcooked. Fish is cook perfectly. It's <b>juicy</b> . It's moist                          | multiple modalities (gustatory, tactile) |
| 244. | juicy      | We can keep it warm so it's going to stay <b>juicy</b>  | multiple modalities (gustatory, tactile) |
| 245. | juicy      | I'm glad you love it, love the garlic bread cuz you can soap up all that <b>juicy</b> bean              | multiple modalities (gustatory, tactile) |
| 246. | juicy      | I used lamb shoulder it should be real bold and <b>juicy</b>  | multiple modalities (gustatory, tactile) |
| 247. | light      | We really struggle with desserts that are flavorful and <b>light</b>                                    | multiple modalities (gustatory, tactile) |
| 248. | light      | The sponge is <b>light</b> the aesthetic matches the flavor the buttercream is so luscious              | multiple modalities (gustatory, tactile) |
| 249. | light      | It's lemony, it's <b>light</b> , it's moist at the same time  | multiple modalities (gustatory, tactile) |
| 250. | moist      | The fish is <b>moist</b>  | multiple modalities (gustatory, tactile) |
| 251. | moist      | It can't be overcooked. Fish is cook perfectly. It's juicy. It's <b>moist</b>                           | multiple modalities (gustatory, tactile) |

|      |           |   |  |
|------|-----------|---|--|
| 252. | moist     | Cook it in a pan and keep it <b>moist</b> and pink and crispy on the outside  | multiple modalities (gustatory, tactile)   |
| 253. | moist     | It's lemony, it's light, it's <b>moist</b> at the same time   | multiple modalities (gustatory, tactile)   |
| 254. | moist     | It's <b>moist</b> and it's delicious  | multiple modalities (gustatory, tactile)   |
| 255. | moisture  | I'm searching for texture and <b>moisture</b>   | multiple modalities (gustatory, tactile)   |
| 256. | soft      | Your dish can be tough or it could be sour or <b>soft</b> on the inside   | multiple modalities (gustatory, tactile)   |
| 257. | soft      | You want the cabbage to be <b>soft</b> but not mushy  | multiple modalities (gustatory, tactile)   |
| 258. | soft      | It's <b>soft</b> so you want to just a little bit more  | multiple modalities (gustatory, tactile)   |
| 259. | soft      | I have a beautiful <b>soft</b> -shell crab I'll tell you  | multiple modalities (gustatory, tactile)   |
| 260. | succulent | Her crust is pink delicious and <b>succulent</b>  | multiple modalities (gustatory, tactile)   |
| 261. | tender    | And the octopus is super <b>tender</b> and really delicious   | multiple modalities (gustatory, tactile)   |
| 262. | tough     | Your dish can be <b>tough</b> or it could be sour or soft on the inside   | multiple modalities (gustatory, tactile)   |
| 263. | tough     | You've got your work cut out — it's one of the most difficult fruits to handle: fibrous, <b>tough</b> , and watery. | multiple modalities (gustatory, tactile)   |
| 264. | citrus    | We have herbed chicken with a <b>citrus</b> glaze, creamy polenta and carrots                                       | multiple modalities (olfactory, gustatory) |
| 265. | citrusy   | Delicious! It's vibrant. It's <b>citrusy</b>  | multiple modalities (olfactory, gustatory) |
| 266. | exotic    | Mango shisha is delicious. It's got right, on point seasoned, fruity <b>exotic</b>                                  | multiple modalities (olfactory, gustatory) |
| 267. | garlic    | So, just brown the beef with <b>garlic</b> panko  | multiple modalities (olfactory, gustatory) |
| 268. | garlic    | I'm glad you love it, love the <b>garlic</b> bread cuz you can soap up all that juicy bean                          | multiple modalities (olfactory, gustatory) |
| 269. | garlic    | You get an incredible roasted <b>garlic</b> creamy sweet flavorful addition to this meal                            | multiple modalities (olfactory, gustatory) |

|      |             |  |  |
|------|-------------|--|--|
| 270. | garlicky    | The peas are perfectly <b>garlicky</b> and seasoned  | multiple modalities (olfactory, gustatory)       |
| 271. | lemony      | It's <b>lemony</b> , it's light, it's moist at the same time   | multiple modalities (olfactory, gustatory)       |
| 272. | glazed      | You will be making fried chicken drumstick with green beans and Teriyaki <b>glazed</b> grilled pineapple | multiple modalities (visual, gustatory, tactile) |
| 273. | glazed      | Oh, I did. I de <b>glazed</b> the pan with some uh dark rum  | multiple modalities (visual, gustatory, tactile) |
| 274. | glazed      | This is a take on a small with a vanilla and maple <b>glazed</b> grow peach                              | multiple modalities (visual, gustatory, tactile) |
| 275. | glazed      | I have a pan-fried pork chop with a baguette stuffing and white wine and honey <b>glazed</b> carrots     | multiple modalities (visual, gustatory, tactile) |
| 276. | greasy      | The sad news is that the cabbage and the eggplants are <b>greasy</b>                                     | multiple modalities (visual, gustatory, tactile) |
| 277. | oily        | We got a bird block and <b>oily</b> fish   | multiple modalities (visual, gustatory, tactile) |
| 278. | oily        | The potatoes don't get fried so they're real <b>oily</b> which is no good                                | multiple modalities (visual, gustatory, tactile) |
| 279. | undercooked | And some of those eggplants are <b>undercooked</b>   | multiple modalities (visual, gustatory, tactile) |
| 280. | undercooked | I didn't want to give you guys pork that may have been <b>undercooked</b>                                | multiple modalities (visual, gustatory, tactile) |
| 281. | undercooked | Those thighs can be <b>undercooked</b> and it can be so bland  | multiple modalities (visual, gustatory, tactile) |
| 282. | undercooked | It's <b>undercooked</b> . I think my pastry is definitely too thick                                      | multiple modalities (visual, gustatory, tactile) |
| 283. | undercooked | The broccolini is a little <b>undercooked</b>  | multiple modalities (visual, gustatory, tactile) |

|      |             |   |  |
|------|-------------|---|--|
| 284. | undercooked | Unfortunately, my lamb is way <b>undercooked</b>  | multiple modalities (visual, gustatory, tactile) |
| 285. | undercooked | Lobster seems a little <b>undercooked</b>   | multiple modalities (visual, gustatory, tactile) |
| 286. | undercooked | A number of dishes prepared by the losing team were <b>undercooked</b>  | multiple modalities (visual, gustatory, tactile) |
| 287. | undercooked | Carrots look a bit <b>undercooked</b> a little bit too much crunchy   | multiple modalities (visual, gustatory, tactile) |
| 288. | undercooked | The rice is <b>undercooked</b> a little bit   | multiple modalities (visual, gustatory, tactile) |
| 289. | undercooked | I'm pretty sure my fish is <b>undercooked</b>   | multiple modalities (visual, gustatory, tactile) |
| 290. | undercooked | Unfortunately, the fish was <b>undercooked</b>  | multiple modalities (visual, gustatory, tactile) |
| 291. | undercooked | Seabass was <b>undercooked</b>  | multiple modalities (visual, gustatory, tactile) |
| 292. | undercooked | But the lobster was <b>undercooked</b> . That's really embarrassing   | multiple modalities (visual, gustatory, tactile) |
| 293. | undercooked | So, my eggs <b>undercooked</b> . it's a shame   | multiple modalities (visual, gustatory, tactile) |
| 294. | watery      | So, whatever you add into that, it just becomes even more <b>watery</b>   | multiple modalities (visual, gustatory, tactile) |
| 295. | watery      | But the sauce was broken and the texture of a cottage cheese <b>watery</b>  | multiple modalities (visual, gustatory, tactile) |
| 296. | watery      | I would not use a pineapple though it's really <b>watery</b>  | multiple modalities (visual, gustatory, tactile) |
| 297. | watery      | You've got your work cut out — it's one of the most difficult fruits to handle: fibrous, tough, and <b>watery</b> . | multiple modalities (visual, gustatory, tactile) |

|      |             |  |   |
|------|-------------|--|---|
| 298. | watery      | the worst thing that can happen is you put a macaroon in the box and a little bit of syrup drips out from having too <b>watery</b> | multiple modalities (visual, gustatory, tactile)            |
| 299. | burnt       | Chocolate cake with mowed mascarpone cream caramelized white chocolate and <b>burnt</b> miso ganache                               | multiple modalities (visual, olfactory, gustatory, tactile) |
| 300. | burnt       | Those buns better not be <b>burnt</b> . I'm just telling you right now   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 301. | burnt       | If it's over caramelized it'll be <b>burnt</b>   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 302. | burnt       | Oh, do you smell that? I hope it's not <b>burnt</b>  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 303. | burnt       | It's actually <b>burnt</b> so it's going to be bitter  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 304. | burnt       | What time do we start the <b>burnt</b> butter  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 305. | burnt       | The <b>burnt</b> butter gives that edge of nut and richness that you really need   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 306. | burnt       | I'm not going to put there <b>burnt</b> chicken  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 307. | burnt       | It's already <b>burnt</b> you have to wipe out that pan  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 308. | burnt       | There is going to taste <b>burnt</b>   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 309. | burnt       | It kind of <b>burnt</b> on the outside all that pepper is burnt  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 310. | burnt       | You can't turn the scholars back over. It's <b>burnt</b>   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 311. | caramelized | Chocolate cake with mowed mascarpone cream <b>caramelized</b> white chocolate and burnt miso ganache                               | multiple modalities (visual, olfactory, gustatory, tactile) |

|      |             |   |   |
|------|-------------|---|---|
| 312. | caramelized | This dish is the <b>caramelized</b> potatoes  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 313. | caramelized | Liz, your <b>caramelized</b> potatoes were nonsensical  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 314. | caramelized | You'll have 60 minutes to cook a <b>caramelized</b> tart tan  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 315. | caramelized | And then finally a beautiful sprinkling powdered sugar across the <b>caramelized</b> pastry             | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 316. | caramelized | If it's over <b>caramelized</b> it'll be burnt  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 317. | caramelized | For me is that beautiful balance of having it <b>caramelized</b>  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 318. | caramelized | Well obviously, it's raw here, it's <b>caramelized</b> here and it's imbalanced                         | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 319. | caramelized | We've got a French toast stack with <b>caramelized</b> bananas and raw bananas                          | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 320. | caramelized | I like the <b>caramelized</b> decan coconut filling   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 321. | caramelized | So, I have German chocolate cake for you guys with <b>caramelized</b> coconut and pecan filling         | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 322. | caramelized | We have a upside down pineapple cake <b>caramelized</b> at the top                                      | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 323. | caramelized | I'm doing a <b>caramelized</b> carrot puree   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 324. | charred     | So, I'm doing a <b>charred</b> octopus  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 325. | charred     | What I love about this is it has a beautiful golden hue to it not like Sara's like super <b>charred</b> | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |

|      |            |   |   |
|------|------------|---|---|
| 326. | charred    | I have a potato salad with bacon and some <b>charred</b> grilled corn                         | multiple modalities (visual, olfactory, gustatory, tactile) |
| 327. | charred    | I have a barbecue rubbed T-Bone with <b>charred</b> lemon broccolini                          | multiple modalities (visual, olfactory, gustatory, tactile) |
| 328. | fresh      | It's bright and it's <b>fresh</b>   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 329. | fresh      | It's not a perfect trifle, but you have got a good balance of <b>fresh</b> creamy and crunchy | multiple modalities (visual, olfactory, gustatory, tactile) |
| 330. | overcooked | But the venison is slightly <b>overcooked</b>   | multiple modalities (visual, olfactory, gustatory, tactile) |
| 331. | overcooked | It can't be <b>overcooked</b> . Fish is cook perfectly. It's juicy. It's moist                | multiple modalities (visual, olfactory, gustatory, tactile) |
| 332. | overcooked | This is <b>overcooked</b> . The burger needs to be medium rare                                | multiple modalities (visual, olfactory, gustatory, tactile) |
| 333. | overcooked | And when swordfish is <b>overcooked</b> it's like sawdust                                     | multiple modalities (visual, olfactory, gustatory, tactile) |
| 334. | overcooked | They've got the fruit <b>overcooked</b> so they're actually caramelizing it too long          | multiple modalities (visual, olfactory, gustatory, tactile) |
| 335. | overcooked | Is your fish <b>overcooked</b> ?  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 336. | overcooked | I'm hoping the fish is not <b>overcooked</b>  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 337. | overcooked | That's over. Yeah, fish is <b>overcooked</b>  | multiple modalities (visual, olfactory, gustatory, tactile) |
| 338. | overcooked | Sam you know dessert was okay and fish sadly <b>overcooked</b>                                | multiple modalities (visual, olfactory, gustatory, tactile) |
| 339. | overcooked | The cake was a mess. Slightly <b>overcooked</b> on the outside                                | multiple modalities (visual, olfactory, gustatory, tactile) |

|      |               |   |   |
|------|---------------|---|---|
| 340. | overcooked    | I don't want any of that <b>overcooked</b>  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 341. | overcooked    | The rice is <b>overcooked</b> and the<br>sausage could be better  | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 342. | overcooked    | I've got this ragged <b>overcooked</b> beef<br>on the outside and slightly dense and<br>unseasoned the inside | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 343. | overcooked    | So, the duck is now <b>overcooked</b> I'm<br>not serving them   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 344. | overcooked    | Mine's a little <b>overcooked</b>   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 345. | overcooked    | The duck is <b>overcooked</b>   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 346. | overcooked    | We had <b>overcooked</b> duck sent back<br>from Master Chef winner from season<br>8                           | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 347. | overcooked    | Now without having looked at it, it<br>might be <b>overcooked</b>   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 348. | overcooked    | The risotto was a completely<br>independent dish and it was<br><b>overcooked</b>                              | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 349. | raw           | Well obviously, it's <b>raw</b> here, it's<br>caramelized here and it's imbalanced                            | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 350. | raw           | We've got a French toast stack with<br>caramelized bananas and <b>raw</b> bananas                             | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 351. | roasted       | It is surrounded by <b>roasted</b> potatoes<br>and mushy peas   | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 352. | roasted       | You get an incredible <b>roasted</b> garlic<br>creamy sweet flavorful addition to this<br>meal                | multiple modalities<br>(visual, olfactory,<br>gustatory, tactile) |
| 353. | aromatics     | I cook that in a pressure cooker with<br>tons of <b>aromatics</b>   | olfactory   |
| 354. | oversaturated | Here's the deal. It's over <b>oversaturated</b><br>with the aromatics   | olfactory   |
| 355. | smoky         | It's very <b>smoky</b>  | olfactory   |

|      |          |  |         |
|------|----------|--|---------|
| 356. | bubbly   | And see how <b>bubbly</b> it is and foamy  | tactile |
| 357. | chewy    | It's kind of <b>chewy</b> or something   | tactile |
| 358. | chewy    | They have the crunchiness and they have the <b>chewy</b>   | tactile |
| 359. | creamy   | It's not a perfect trifle, but you have got a good balance of fresh <b>creamy</b> and crunchy                    | tactile |
| 360. | creamy   | I brought you a seared Prime New York strip steak sitting on a bed of <b>creamy</b> Penta with sautéed mushrooms | tactile |
| 361. | creamy   | I'm going to be making a seared red snapper with a Mexican vegetable confetti and <b>creamy</b> yuca purée       | tactile |
| 362. | creamy   | And add some texture to contrast with the <b>creamy</b> puree  | tactile |
| 363. | creamy   | Fish would have been absolutely spot-on: <b>creamy</b> , rich, spicy   | tactile |
| 364. | creamy   | You have something base or something <b>creamy</b>   | tactile |
| 365. | creamy   | I have a butter poach king crab with uh crispy spokes and a <b>creamy</b> corn puree                             | tactile |
| 366. | creamy   | I'm going to make a <b>creamy</b> tomato soup in the sourdough bun   | tactile |
| 367. | creamy   | Let's get that right. It's bitter, sweet and <b>creamy</b>   | tactile |
| 368. | creamy   | We have herbed chicken with a citrus glaze, <b>creamy</b> polenta and carrots                                    | tactile |
| 369. | creamy   | You get an incredible roasted garlic <b>creamy</b> sweet flavorful addition to this meal                         | tactile |
| 370. | creamy   | I like how smooth and <b>creamy</b> the soup looks   | tactile |
| 371. | creamy   | I do like it but it is actually a <b>creamy</b> cocktail rather than a dessert                                   | tactile |
| 372. | delicate | Crab is very <b>delicate</b> and sweet   | tactile |
| 373. | dense    | You've got the <b>dense</b> pork in the middle the unappetizing aesthetic  | tactile |
| 374. | dense    | I've got this ragged overcooked beef on the outside and slightly <b>dense</b> and unseasoned the inside          | tactile |
| 375. | dense    | It's <b>dense</b> and it's rich  | tactile |
| 376. | dry      | This thing here is <b>dry</b>  | tactile |
| 377. | dry      | They're big pieces and when eggplant is cut too big it can be <b>dry</b>   | tactile |

|      |               |   |         |
|------|---------------|---|---------|
| 378. | dry           | It's from the southern part of India and is usually done with very <b>dry</b> spices                                | tactile |
| 379. | dry           | It's cooked with roasted coconut pepper and a lot of <b>dry</b> spices  | tactile |
| 380. | dry           | It looks really <b>dry</b>  | tactile |
| 381. | dry           | Let's start with the ricotta which is <b>dry</b>  | tactile |
| 382. | dry           | Just going to make it <b>dry</b> . This ravioli has to be perfect   | tactile |
| 383. | dry           | It's going to be <b>dry</b> . You'll never stick it together  | tactile |
| 384. | dry           | The meatballs are really hard and really <b>dry</b>   | tactile |
| 385. | dry           | It just goes <b>dry</b> very quickly so it needs to be in something   | tactile |
| 386. | dry           | This sausage, it's <b>dry</b> , but worse than dry I have more bad news   | tactile |
| 387. | dry           | I like the flavor. It tastes way better than it looks. Unfortunately, everything's <b>dry</b>                       | tactile |
| 388. | dry           | The dish was <b>dry</b> and uh the sausage was a disaster   | tactile |
| 389. | dry           | The rest of the dish is <b>dry</b> , it's just really far off the mark  | tactile |
| 390. | eggshell-like | What you're looking for in a macaron which has that smooth glossy <b>eggshell-like</b> texture                      | tactile |
| 391. | fibrous       | You've got your work cut out — it's one of the most difficult fruits to handle: <b>fibrous</b> , tough, and watery. | tactile |
| 392. | fibrous       | Sam, he's going to cut the pine up into chunks it's going to be <b>fibrous</b>                                      | tactile |
| 393. | firm          | Your butter is nice and <b>firm</b>   | tactile |
| 394. | foamy         | And see how bubbly it is and <b>foamy</b>   | tactile |
| 395. | fragile       | This dish is extremely <b>fragile</b>   | tactile |
| 396. | glossy        | What you're looking for in a macaron which has that smooth <b>glossy</b> eggshell-like texture                      | tactile |
| 397. | gooey         | Your dessert is <b>gooey</b> .  | tactile |
| 398. | gooey         | I would preferred just a little bit more <b>gooey</b> in the side   | tactile |
| 399. | granular      | The rice kernels themselves are a bit <b>granular</b> and mushy   | tactile |
| 400. | gummy         | It's very smooth but it's a little <b>gummy</b>   | tactile |

|      |            |  |         |
|------|------------|--|---------|
| 401. | heavy      | It's not oversweet. It's not <b>heavy</b> . It's not buttery.                                  | tactile |
| 402. | mushy      | I'm feeling pretty good my fish will be on a bed of <b>mushy</b> peas                          | tactile |
| 403. | mushy      | It is surrounded by roasted potatoes and <b>mushy</b> peas                                     | tactile |
| 404. | mushy      | You want the cabbage to be soft but not <b>mushy</b>   | tactile |
| 405. | mushy      | The rice kernels themselves are a bit granular and <b>mushy</b>                                | tactile |
| 406. | puffy      | The crab was delicious, salty and <b>puffy</b> and crunchy                                     | tactile |
| 407. | rubbery    | You can overcook them and they could be <b>rubbery</b>   | tactile |
| 408. | silky      | You kind of bring it back with the sophistication of the <b>silky</b> puree                    | tactile |
| 409. | silky      | Puree is smooth <b>silky</b> and delicious   | tactile |
| 410. | silky      | I thing you got to make that corn puree <b>silky</b>   | tactile |
| 411. | smooth     | But I do appreciate the consistency in the <b>smooth</b> nature of that puree for sure         | tactile |
| 412. | smooth     | It's very <b>smooth</b> but it's a little gummy  | tactile |
| 413. | smooth     | I think the corn glaze is beautiful. It's silky. It's <b>smooth</b>                            | tactile |
| 414. | smooth     | That ganache at the end is super <b>smooth</b>   | tactile |
| 415. | smooth     | It needs to be super <b>smooth</b>   | tactile |
| 416. | smooth     | What you're looking for in a macaron which has that <b>smooth</b> glossy eggshell-like texture | tactile |
| 417. | smooth     | I want a <b>smooth</b> shell no lumps no bumps   | tactile |
| 418. | smooth     | I like how <b>smooth</b> and creamy the soup looks   | tactile |
| 419. | smooth     | Puree is <b>smooth</b> silky and delicious   | tactile |
| 420. | appetizing | That looks <b>appetizing</b> what I appreciate   | visual  |
| 421. | appetizing | Visually, it looks <b>appetizing</b>   | visual  |
| 422. | appetizing | So, visually looks beautiful and <b>appetizing</b>   | visual  |
| 423. | artistic   | I've never seen such a beautiful <b>artistic</b> piece of fried chicken                        | visual  |
| 424. | artistic   | So, visually it's certainly <b>artistic</b>  | visual  |

|      |              |   |        |
|------|--------------|---|--------|
| 425. | bright       | The ceviche is <b>bright</b> and super tasty  | visual |
| 426. | bright       | It's <b>bright</b> and it's fresh   | visual |
| 427. | bright green | It doesn't take the <b>bright green</b> out of them   | visual |
| 428. | brown        | The caramel just isn't as <b>brown</b> as I would have  | visual |
| 429. | brown        | That's perfectly <b>brown</b> butter  | visual |
| 430. | brown        | I'm doing the <b>brown</b> butter. Okay, don't take it too dark   | visual |
| 431. | brown        | Make sure you get that nutty <b>brown</b> butter  | visual |
| 432. | brown        | The <b>brown</b> butter is great  | visual |
| 433. | brown        | The most important thing about a red wine reduction is to ensure it doesn't <b>brown</b> too much — it should be just translucent | visual |
| 434. | brown        | It's topped off with a sweet and bitter Guinness <b>brown</b> gravy with a little bit of multicolored carrot                      | visual |
| 435. | brown        | The potatoes are not <b>brown</b> and you flip it   | visual |
| 436. | clean        | It's true. Every dish needs to be <b>clean</b> , nice and elegant   | visual |
| 437. | colorful     | I've put a lot of thought into the dish. It's beautiful. It's <b>colorful</b>   | visual |
| 438. | colorful     | We'd love to bring up had a very <b>colorful</b> and elegant dish   | visual |
| 439. | colorful     | And then a little bit of the micro green just to give it that <b>colorful</b> touch   | visual |
| 440. | colorful     | The vegetables are beautiful and the crust is <b>colorful</b>   | visual |
| 441. | dark         | We're going to get it really nice and <b>dark</b>   | visual |
| 442. | dark         | We can see the color right. It's nice and <b>dark</b>   | visual |
| 443. | dark         | I'm having the confidence to get it nice and <b>dark</b> before it goes in the oven   | visual |
| 444. | dark         | Oh my God, my caramel is too <b>dark</b>  | visual |
| 445. | dark         | I'm doing the brown butter. Okay, don't take it too <b>dark</b>   | visual |
| 446. | dark         | How <b>dark</b> you want these mushroom sauteed? Not too dark because they need to be able to stand up                            | visual |

|      |         |  |        |
|------|---------|--|--------|
| 447. | dark    | I did peaches, plums and strawberries with a honey raspberry <b>dark</b> rum glaze on the side       | visual |
| 448. | dark    | Oh, I did. I de glazed the pan with some uh <b>dark</b> rum  | visual |
| 449. | dark    | I put bananas in the <b>dark</b> chocolate and roasted the marshmallows                              | visual |
| 450. | dark    | I melted down the <b>dark</b> chocolate and poured that on top                                       | visual |
| 451. | dark    | There's no <b>dark</b> chocolate   | visual |
| 452. | dark    | I have a chocolate mint macaron which is a mint infused <b>dark</b> chocolate ganache                | visual |
| 453. | dark    | I also have a <b>dark</b> chocolate lavender   | visual |
| 454. | dark    | It's going to scream of texture and <b>dark</b> rich flavors   | visual |
| 455. | dark    | People think of short ribs with deep <b>dark</b> rich flavors  | visual |
| 456. | dark    | There's a lot of <b>dark</b> nuded colors that is is kind of rough                                   | visual |
| 457. | elegant | We want to see Latin inspired <b>elegant</b> dishes  | visual |
| 458. | elegant | it's a wedding cake. It needs to be <b>elegant</b>   | visual |
| 459. | elegant | It's true. Every dish needs to be clean, <b>nice</b> and elegant                                     | visual |
| 460. | elegant | I mean it's so simple yet it's so <b>elegant</b>   | visual |
| 461. | elegant | Today's dishes need to be sweet, <b>elegant</b> , refined  | visual |
| 462. | elegant | We'd love to bring up had a very colorful and <b>elegant</b> dish                                    | visual |
| 463. | elegant | You got something really pretty and <b>elegant</b>   | visual |
| 464. | elegant | I thought that I put a fair amount but still kept it refined and <b>elegant</b>                      | visual |
| 465. | elegant | We want to see Master Chef level food here and as <b>elegant</b> as possible                         | visual |
| 466. | elegant | The crab is absolutely delicious I mean you fried it beautifully it's crispy and it's <b>elegant</b> | visual |
| 467. | elegant | It looks <b>elegant</b> I can see it being a very very rustic dish                                   | visual |

|      |              |  |        |
|------|--------------|--|--------|
| 468. | golden       | you got to fry it just right. This is a little bit too light. Make sure it's more <b>golden</b>              | visual |
| 469. | golden       | Let's go the <b>golden</b> color on that   | visual |
| 470. | golden       | What I love about this is it has a beautiful <b>golden</b> hue to it not like Sara's like super charred      | visual |
| 471. | golden       | It has to have that perfect blend of chocolate and coffee with like <b>golden</b> cake                       | visual |
| 472. | golden brown | I'm going to make sure my bread bowl is perfectly <b>golden brown</b>  | visual |
| 473. | golden brown | They're <b>golden brown</b>  | visual |
| 474. | lean         | The turkey burger, you know, is super <b>lean</b> and hard   | visual |
| 475. | mangled      | Our lobster looks <b>mangled</b> popping up in the oven  | visual |
| 476. | multicolored | It's topped off with a sweet and bitter Guinness brown gravy with a little bit of <b>multicolored</b> carrot | visual |
| 477. | nice         | It's true. Every dish needs to be clean, <b>nice</b> and elegant   | visual |
| 478. | pink         | Cook it in a pan and keep it moist and <b>pink</b> and crispy on the outside                                 | visual |
| 479. | pink         | Her crust is <b>pink</b> delicious and succulent   | visual |
| 480. | refined      | Today's dishes need to be sweet, elegant, <b>refined</b>   | visual |
| 481. | rustic       | That's kind of <b>rustic</b> so it needs to definitely be like clean   | visual |
| 482. | rustic       | I'm feeling pretty good it's a <b>rustic</b> plate   | visual |
| 483. | rustic       | This is my <b>rustic</b> grill version of a blackberry pie   | visual |
| 484. | rustic       | I am doing a kind of <b>rustic</b>   | visual |
| 485. | rustic       | I'm going to embrace it and go a little more <b>rustic</b> with it but elevated rustic                       | visual |
| 486. | rustic       | I decided to go a little bit more <b>rustic</b>  | visual |
| 487. | rustic       | It's hearty it's <b>rustic</b> and it definitely represents me and my family                                 | visual |
| 488. | rustic       | And I'm excited about that super <b>rustic</b>   | visual |
| 489. | rustic       | Let me tell you that here's the thing it may look <b>rustic</b> and simple                                   | visual |

|      |              |   |        |
|------|--------------|---|--------|
| 490. | rustic       | It looks elegant I can see it being a very very <b>rustic</b> dish  | visual |
| 491. | shiny        | They're <b>shiny</b> so remember olive oil in the end   | visual |
| 492. | shiny        | What we have today gentlemen is an opera cake with a <b>shiny</b> chocolate ganache over the top                                  | visual |
| 493. | shiny        | It's certainly a <b>shiny</b> shell but there's absolutely no body inside   | visual |
| 494. | shiny        | The shell was <b>shiny</b> but just broke away  | visual |
| 495. | silky        | I think the corn glaze is beautiful. It's <b>silky</b> . It's smooth  | visual |
| 496. | sparkling    | The <b>sparkling</b> sugar just adds a very fancy touch   | visual |
| 497. | translucent  | The most important thing about a red wine reduction is to ensure it doesn't brown too much — it should be just <b>translucent</b> | visual |
| 498. | unappetizing | You've got the dense pork in the middle the <b>unappetizing</b> aesthetic   | visual |
| 499. | vibrant      | Delicious! It's <b>vibrant</b> . It's citrusy   | visual |
| 500. | vibrant      | The breading is delicious, it's <b>vibrant</b> , it's a lovely crumb  | visual |

## Appendix B

## Frequency distribution of sensory modality vocabulary

|               |                 |                 |                  |
|---------------|-----------------|-----------------|------------------|
| crispy: 41    | sweet: 29       | spicy: 22       | overcooked: 19   |
| seasoned: 18  | rich: 16        | dark: 16        | undercooked: 15  |
| dry: 14       | caramelized: 13 | creamy: 13      | burnt: 12        |
| crunchy: 11   | elegant: 11     | brown: 10       | rustic: 10       |
| flavorful: 9  | salty: 9        | smooth: 9       | bitter: 7        |
| balanced: 6   | bland: 6        | golden: 6       | crunch: 5        |
| sour: 5       | moist: 5        | watery: 5       | crisp: 4         |
| sweetness: 4  | hard: 4         | juicy: 4        | soft: 4          |
| glazed: 4     | charred: 4      | mushy: 4        | silky: 4         |
| colorful: 4   | shiny: 4        | buttery: 3      | earthy: 3        |
| savory: 3     | light: 3        | garlic: 3       | dense: 3         |
| appetizing: 3 | bright: 3       | acidic: 2       | acidity: 2       |
| aggressive: 2 | flavored: 2     | fruity: 2       | nutty: 2         |
| pungent: 2    | richness: 2     | strong: 2       | umami: 2         |
| unbalanced: 2 | unseasoned: 2   | hot: 2          | tough: 2         |
| oily: 2       | fresh: 2        | raw: 2          | roasted: 2       |
| chewy: 2      | fibrous: 2      | gooey: 2        | artistic: 2      |
| pink: 2       | vibrant: 2      | crunchiness: 1  | acidulated: 1    |
| bitterness: 1 | bold: 1         | chili: 1        | fatty: 1         |
| fermented: 1  | imbalanced: 1   | overpowering: 1 | oversweet: 1     |
| salinity: 1   | moisture: 1     | succulent: 1    | tender: 1        |
| citrus: 1     | citrusy: 1      | exotic: 1       | garlicky: 1      |
| lemony: 1     | greasy: 1       | aromatics: 1    | oversaturated: 1 |
| smoky: 1      | bubbly: 1       | delicate: 1     | eggshell-like: 1 |
| firm: 1       | foamy: 1        | fragile: 1      | glossy: 1        |
| granular: 1   | gummy: 1        | heavy: 1        | puffy: 1         |

|              |                 |                 |            |
|--------------|-----------------|-----------------|------------|
| rubbery: 1   | green: 1        | clean: 1        | lean: 1    |
| mangled: 1   | multicolored: 1 | nice: 1         | refined: 1 |
| sparkling: 1 | translucent: 1  | unappetizing: 1 |            |