

SYNAESTHESIA AS AN IMPLEMENTATION OF SENSORY IMPACT STRATEGY IN ENGLISH-LANGUAGE ADVERTISING: PSYCHOLINGUISTIC ASPECT

SINESTESIA COMO IMPLEMENTAÇÃO DA ESTRATÉGIA DE IMPACTO SENSORIAL NA PUBLICIDADE EM LÍNGUA INGLESA: ASPECTO PSICOLINGUÍSTICO

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ABSTRACT

This research explores synaesthesia as a sensory impact strategy in advertising discourse, focusing on beauty product advertisements and their use of binomial and polynomial synesthetic associations based on human sensory modalities. It examines advertising as a psycholinguistic influence strategy, highlighting its role in altering consumer consciousness and triggering decision-making processes. A systematic review of psycholinguistic, socio-philosophical, cultural, and psychological literature was conducted, alongside content, component, cognitive, and descriptive analyses, supplemented by observation and classification methods. The analysis identifies numerous synesthetic associations in beauty product advertisements, where two or more sensory modalities interact. These associations often involve cross-modal perception engaging all five senses simultaneously, with smell being the dominant primary sense encoded verbally. Instead of emphasizing the product's utilitarian qualities, the advertisements aim to evoke emotions and sensory experiences associated with the product, appealing to consumers' feelings rather than rational evaluation. The study reveals that sensuality and the prioritization of emotional over rational appeal are central to advertising strategies, particularly in beauty product promotion. By employing synesthetic associations, advertisements create an immersive experience, extending the boundaries of human perception. This approach enables advertisers to figuratively represent the advertised object, stimulating emotions and sensations intended to align with the product's essence. The findings emphasize synaesthesia as a critical method for influencing consumer behavior, demonstrating its capacity to create deeper

emotional connections and enhance the impact of advertising texts. The research provides valuable insights into the sensory strategies used in advertising to shape consumer preferences and choices.

Keywords: Verbal synaesthesia, Sensory impact strategy, Beauty product advertising, Psychology of a consumer.

RESUMO

Esta pesquisa explora a sinestesia como uma estratégia de impacto sensorial no discurso publicitário, focando em anúncios de produtos de beleza e no uso de associações sinestésicas binomiais e polinomiais baseadas nas modalidades sensoriais humanas. A publicidade é analisada como uma estratégia de influência psicolinguística, destacando seu papel na alteração da consciência do consumidor e no desencadeamento de decisões de compra. Uma revisão sistemática de literatura psicolinguística, sociofilosófica, cultural e psicológica foi conduzida, juntamente com análises de conteúdo, componentes, cognitivas e descritivas, complementadas por métodos de observação e classificação. A análise revelou uma presença significativa de associações sinestésicas em anúncios de produtos de beleza, envolvendo interações entre duas ou mais modalidades sensoriais. Essas associações frequentemente integram os cinco sentidos simultaneamente, com o olfato como modalidade primária dominante, codificada verbalmente nos textos publicitários. Os anúncios não se limitam a destacar qualidades utilitárias, mas buscam evocar emoções e experiências sensoriais que cativam os consumidores, priorizando apelos emocionais sobre argumentos racionais. A sensualidade e a conexão emocional ocupam um lugar central nas estratégias publicitárias, especialmente na promoção de produtos de beleza, ampliando os limites da percepção humana. O uso de associações sinestésicas cria uma experiência imersiva, permitindo que publicitários representem figurativamente os produtos, estimulando sensações alinhadas à essência de cada item. Os resultados reforçam a sinestesia como um método eficaz para influenciar o comportamento do consumidor, promovendo conexões emocionais mais profundas e aprimorando o impacto das mensagens publicitárias. A pesquisa oferece insights valiosos sobre estratégias sensoriais que moldam preferências e escolhas dos consumidores.

Palavras-chave: Sinestesia verbal, Estratégia de impacto sensorial, Publicidade de produtos de beleza, Psicologia do consumidor.

Introduction

One of the basic concepts of psychology relevant to the psychosemantics of advertising is impact. Advertising is an integral attribute of modern society which has a significant impact on the system of moral and ethical norms and values. That is the reason why psycholinguistic impact strategies, actively used in the process of advertising goods and services, have come into the focus of the researchers' attention nowadays. The methods and strategies of advertising impact on the subconscious mind of a person which influence the decision-making of a potential consumer and shape his conscious have been debating a lot in the research circles (BHATIA, 2019; LI, 2019; MAKSYMENKO et al., 2019; ROOSE et al., 2019; BORAWSKA et al., 2020; KAISER et al., 2020; KANG, 2020; PIWOWARSKI et al., 2020;

BUI, 2021; SEPTIANTO et al., 2021; TSENG et al., 2021; GUTMANN et al., 2022; NEOMANIOVA et al., 2024; SWARGIARY, 2024; PANDEY et al., 2025; MARQUES et al., 2025). The researches state that advertising is a vivid phenomenon of modernity: all-pervading, omnipresent, professional. Advertising, on the one hand, informs about services and products, on the other hand, it has an emotional and psychological impact on a potential consumer, combining informational content with persuasiveness and suggestibility. "At the heart of advertising is the wish to influence people and persuade them to take action of some sort, usually purchase of a product or service" (WRIGHT, 2000, p. 4). The function of advertising as a powerful, mind-levelling genre is disguised and externally represents an influence based on informing. At the same time, the researches argue that "advertising is not just concerned with giving information. It must do so in such an interesting, original, characteristic and persuasive way that the consumer is urged to take action" (JEFKINS et al., 2000, p. 15).

In the conditions of abundance of advertising, the greatest effect is produced by such an advertising which takes into account the psychology of a consumer. It uses a number of different methods and techniques that affect the various mental structures of a person, both on a conscious and an unconscious level. Creation of advertising product, which optimally affects the consumer, becomes extremely complex and delicate, requiring knowledge and skills not only in marketing, but also in the fields of psychology, sociology, neurophysiology, ethnology, and linguistics.

Depending on the direction of impact on certain cognitive mechanisms of the human psyche and in accordance with Jung's interpretation of consciousness as the psycho-functional continuum of four cognitive functions (JUNG, 1921), the scientists distinguish between these types of strategies in advertising: suggestive, aimed at the subconscious; mental, appealing to the mental domain of recipients; emotional, focused on the sphere of feelings and emotions; and sensory, involving human sensations. The means of representation of sensory strategies of advertising discourse are often metaphorical in nature. The most common mechanism of such metaphorization is synaesthesia which is traditionally considered by researches to be a metaphorical phenomenon (ULLMANN, 1963; TAYLOR, 1989; CYTOWIC, 1993;

DAY, 1996; BARCELONA, 2003; COULSON, 2018; OSGOOD, 2018; BOLOGNESI, 2020; ZAWISLAWSKA et al., 2021; BOLOGNESI et al., 2022; GERROLDT et al., 2023; TÓTH, 2024; JONAUSKAITE et al., 2025). “Synaesthesia means using the terminology of one sense to describe the sensation of another” (CYTOWIC, 2002, p. 39). Thus, synaesthesia is understood as an unusual condition in which stimulation of one sensory modality causes an experience in another sensory modality or when a sensation in one sensory modality causes another sensation within the same modality.

The word *synaesthesia* has its origin in the Greek roots *syn* and *aesthesia*, the combination of which means “a union of the senses”. This psychological phenomenon, which affects one in every 5,000-100,000 people with one or more forms of synaesthesia (COHUT, 2018), was first described by the philosopher LOCKE (1690) after encountering a blind man who claimed to experience the colour scarlet whenever he heard the sound of a trumpet. It is a phenomenon of cross-modal perceptual impressions, when the stimulation of one sensory modality leads to the emergence of sensations which refer to another sensory modality. The essence of synaesthesia lies in the fact that a certain stimulus, acting on the corresponding sense organ, beyond the will of the subject, causes not only a sensation specific to the sensory organ, but also an extra sensation or representation characteristic of another sensory organ. In other words, the signals emanating from various sensory organs are intermixed, synthesized.

Synaesthesia is “an important factor in every creative act and each form of interpretation” (HEYRMAN, 2003, p. 390). It was creative personalities, who first turned their attention to the psychological compatibility of colour, sound, word, form, tactile, taste, and olfactory sensations. Thus, literary synaesthesia includes expressions such as *the sun is silent, the flute sound like blue dawn, purple concert*, created at different times by Alighieri, Balmont and Severyanin, respectively. A special case of synaesthesia, the so-called colour hearing, appears in the paintings by Kandinsky, Valensi, Belmont, Steen, who were impressed by sounds of musical performances which gave them visual experiences. Musical synaesthesia was embodied by Debussy, Rimsky-Korsakov, Messiaen, emphasizing that colour was at

the heart of their music and believed that they experienced colours when hearing, imagining or creating music. At the same time, they implied the existence of specific synesthetic genres (program music, musical painting) and moreover the existence of synesthetic arts such as light music, musical abstract movies. The last one is especially of interest these days because of the intensive experiments on the synthesis of modern audio-visual computer tools.

The *novelty* of the current research lies in addressing the problem of impact strategy in advertising from a psycholinguistic perspective, highlighting how any impact or manipulation involves changes in a person's consciousness and serves as a trigger for consumer choice. The *purpose* of the study is to expose and describe synaesthesia as one of the sensory impact strategies in advertising discourse. This purpose provides for the solution of the following tasks: to define advertising as a phenomenon characterized by pragmatic and emotional impact on the audience; to present the arguments for metaphorical nature of sensory strategies in advertising among which synaesthesia appears to be the most effective; analyze synaesthetic metaphors from the point of view of binomial and polynomial synesthetic associations; determine the most widespread primary sense being appealed to in the form of verbal coding in the texts of advertising beauty products. The *object* of the research is synaesthesia as a metaphorical phenomenon in the English printed text advertising beauty products while binomial and polynomial synesthetic associations based on cross-modal perception of different senses are its *subject*.

2. Theoretical framework and literature review

The phenomenon of synaesthesia as a sensory impact strategy in English-language advertising is connected to:

the problem of evoking an emotional response in the audience, rooted in the shared British and American cultural framework that categorizes the senses into sight, smell, taste, hearing, and touch (CYTOWIC, 1993). This traditional paradigm became central to the synesthetic patterns analysed in our investigation. For the analysis, we propose the following pattern: smell/taste → hearing/vision → touch.

According to ULLMANN (1964), this pattern can be interpreted as “smell/taste evolves to being described in terms of hearing/vision, and hearing/vision, in turn, evolves towards being described in terms of touch”. In this pattern, there is a “primary sense” (DAY, 1996) that appears first, followed by synesthetic senses derived from the primary one. The primary sense in the pattern is dominant and it correlates with the key feature and primary function of the advertised beauty product, such as emitting fragrance, enhancing appearance, or providing care;

the problem of employing verbal sensory strategies in advertising texts, based on the theory of embodied cognition, which explores the interplay between physical embodiment and language (JIRAK et al., 2010; DOVE, 2018);

the problem of addressing the metaphorical nature of sensory strategies in advertising, grounded on the conceptual metaphor theory, which posits that metaphor functions not merely as a linguistic device but as a mode of cognition (ORTONY, 1979; LAKOFF et al., 1980);

the problem of understanding binomial and polynomial synesthetic associations elicited by synaesthetic metaphors in advertising texts; this issue is informed by theoretical studies and empirical findings that explore how integrates information across multiple sensory modalities, a process known as multisensory integration (FECHER, 1876; JUNG, 1912; CYTOWIC, 1993, 2002; BARON-COHEN ET AL., 1997; GRAY, 2002).

There is an insufficient investigation into the cross-cultural variations in synesthetic patterns, particularly regarding how non-Western cultural frameworks might influence sensory categorizations and advertising strategies. Additionally, there is a notable lack of studies examining the longitudinal impact of synesthetic advertising on consumer memory and brand recall, leaving a gap in understanding how these strategies affect long-term consumer behavior. The effectiveness of synesthetic metaphors in digital and multimedia advertising formats, as opposed to traditional print media, also remains underexplored, limiting insights into their adaptability and impact in modern advertising contexts. Furthermore, there is an underdeveloped understanding of the potential negative effects or oversaturation

of sensory strategies in advertising, raising concerns about how these might contribute to consumer fatigue or desensitization over time.

By integrating insights from theories of embodied cognition, conceptual metaphor, and multisensory integration, this study establishes a foundation for understanding how synesthetic patterns and metaphors are employed to evoke emotional and sensory responses in consumers, aligning with the primary features and functions of beauty products.

3. Research design and methods

The study employed methods such as content analysis, component analysis, and cognitive interpretation, which were complemented by descriptive analysis, observation, statistical analysis, and classification. The selection of these scientific methods and techniques was guided by the nature of the research problem and the objectives to be addressed. To establish the subject of analysis, a systematic review of psycholinguistic, socio-philosophical, cultural, and psychological scholarly sources relevant to the research problem was conducted.

The methods and techniques employed for studying synaesthesia as a sensory impact strategy in English-language advertising were selected in alignment with the research questions: What are the most prevalent synaesthetic associations (binomial and polynomial) rooted in the five primary perceptual modalities of the human sensory system and activated by verbally coded texts in cosmetics advertisements? How many synaesthetic senses can simultaneously be engaged through a chain of positively interconnected associations in the advertising of a single beauty product? Which sensory modality is most frequently dominant and emphasized through verbal encoding in the texts of beauty product advertisements?

Content analysis, serving as the primary method in this study to investigate the psycholinguistic phenomenon of synaesthesia, was conducted on textual materials sourced from English-language print magazines, including Allure, Cosmopolitan, Elle, Glamour, Bazaar, InStyle, Marie Claire, Seventeen, and Tatler.

These magazines, specializing in the advertising of beauty products, were analyzed using issues published between 2011 and 2023.

4. Results and discussion

When discussing synaesthesia in advertising, particularly in printed text where words serve as the primary medium for conveying ideas, we primarily refer to verbal synaesthesia. This stems from the multisensory nature of words, which, beyond their intrinsic expressiveness, function as a means of transmitting sensations associated with the primary sensory system (e.g., colour, sound, smell). In advertising texts, synaesthetic techniques facilitate the integration of visual, olfactory, gustatory, tactile, and auditory sensations within the consumer's mind, creating various perceptual combinations.

Synaesthesia in advertising texts involves inter-sensory associations of similarity, forming the basis for metaphors and comparisons. Given that everyday language is inherently synesthetic (e.g., sweet voice, screaming colour, sharp sound, deep timbre, light music, dark humor, cold eyes), synesthetic expressions in advertising are inevitable. This is because language in advertising discourse operates not only pragmatically but also on the level of eliciting emotional reactions from consumers.

When analyzing the phenomenon of similarity in beauty product advertising, it becomes evident that the five primary perceptual modalities of the human sensory system allow for various types of synaesthesia, depending on the combinations of two or more sensory experiences. The perceptual vocabulary of a synesthetic nature in beauty advertisements enables the identification of several groups of binomial and polynomial synesthetic associations, with the most frequent among them forming the focus of this study.

4.1 Binomial synesthetic associations

(1). *Sight* → *taste*. In the vibrant palette of cosmetic products such as lipsticks, eye shadows, and nail enamels, which subconsciously captivate consumer attention,

colour attributes are often expressed indirectly through associations with objects or phenomena linked to corresponding colours. The natural origin of words and expressions denoting colours and their shades lies in objects capable of evoking associations in the consumer's mind (GUDKOVA, 2016, p. 1284). Analysis of advertising texts reveals that, when naming the colours of beauty products, marketers frequently employ food-related lexemes as motivators, creating unique and evocative colour names such as *cherry red, apricot, apricot jam, juicy orange, peachy hue, creamy, minty fresh, baked gelato, champagne rose, gold champagne, dark chocolate accent, sweet soufflé, éclair my love, chardonnay, cinnamon, deep burgundy brown, honey beige, caramel, coffee, cappuccino, mocha*. Thus, in beauty product advertising, vocabulary representing taste perception is utilized to convey sensations and perceptions associated with the visual modality. This reflects a blending and overlapping of two perceptual modes – visual and gustatory: *A metallic finish makes **rosy** nails anything but **sweet*** (WESTBROOK, 2016, p. 84); *This season's zesty **orange** lips and lids are anything but **sour*** (TAYLOR, 2019, p. 22); *Think **pink**. Let your eyes, cheeks and lips pop in a palette of **bubble gum, berry** and **fuchsia** this summer* (OXENHAM, 2019, p. 114).

In certain instances, colour is not explicitly mentioned in the text but is instead evoked in the customer's imagination through synesthetic expressions in which metaphorical language transfers taste-related attributes to visual sensations. Examples include phrases such as ***candilicious** eye shadow; a hint of **juicy** gloss* (SHARMA, 2016, p. 124).

(2). *Sight* → *touch*. Visual-tactile synaesthesia arises from the use of synesthetic metaphors that link visual and tactile perceptions. Examples include expressions such as *cold colours of shadows, cool black, icy green, warm tones of cosmetics, warming shades of powder and blush, delicate powder colour, tongues of flame* (referring to red lipstick), and *peach skin* (referring to either colour or texture). These conventional and universally comprehensible metaphors are widely utilized in advertisements for lipsticks, nail polishes, and hair dyes. The synesthetic metaphors of interest to researchers studying verbal visual-tactile synaesthesia are also prominently featured in the analyzed advertising texts: *Maybelline. **Cheek heat***

gel-cream blush. **Pink scorch** (INTNER, 2022, p. 86); *Alpyn Beauty Willow & Sweet Agave Plumping Lip Mask*. Close your eyes and conjure the memory of the **softest pillow** you've ever **felt**. Got it? Yeah, that's what your lips will be like after using this **pink** hyaluronic acid-infused treatment overnight. **Kiss, kiss** (BEAUTY EDITOR. Editors' Favorites, 2022, p. 14); *Tenover ten nail polish in L. Dishes. Keyboards, and cluttered purses be damaged*. No matter what your nails are subjected to, this **orange-tinted red** stays just as **vibrating** as the day you applied it (BEAUTY EDITOR. Editors' Favorites, 2022, p. 15); *Say goodbye to dull-looking skin*. This **sun-kissed**, pearly, **light**, creamy powder **warms your skin** and gives your face and body a radiant glow. *Les Beiges Oversize Healthy Glow Sun-kissed Powder in Sunkiss Medium R1 540* (LILLIENFELDT-HARTMAN, 2022, p. 62).

A distinct category of colour names linked to visual-tactile synaesthesia is derived from the verbalization of prototype objects associated with "precious metal and stones". For instance, *Chanel's international make-up artist Dominique Papadopoulos takes us into the fantasy world of oceanic jewel tones – specifically all the blues and greens you need this season* (SHARMA, 2016, p. 124). Lexemes and phrases such as *emerald green, cobalt blue, sapphire blue, aquamarine blue, black diamond, steel diamond, crystalline-white, coral, bronze, gold, silver, silvery* are increasingly prevalent in advertising. These terms do not denote specific colours directly but evoke emotional responses, simplify recognition, and influence the subconscious mind through their symbolic connotations. The inclusion of the product alongside the advertising text, typically as a high-quality printed image, further clarifies the precise meaning of these colour descriptors.

(3). *Smell → hearing*. Olfactory-auditory synaesthesia refers to the perceptual interaction between smell and sound stimuli. In advertising texts, this psychological connection between olfactory experiences and auditory elements is linguistically expressed in a manner that perfume names evoke a blend of sensory impressions across modalities. These impressions are often linked to associations with music, singing, and dancing, immersing the consumer in a multisensory experience: *Aoud Melody* (Montale), *Rhapsody* (Louis Vuitton), *Symphony* (Louis Vuitton), *Delicate Notes* (Escada), *Romance Sensual Notes* (Ralph Lauren), *7 Notes* (Jivago), *Vocalise*

(Shiseido), *Song de Chine* (Crabtree & Evelyn), *Secret Wish Fairy Dance* (Anna Sui), *Latin Dance* (Gabriela Sabatini), *Passion Dance* (Avon), *Dance Arrogance* (Elsa Schiaparelli), *Dancing Ribbon* (Nina Ricci), *Dancing Blossom* (Louis Vuitton).

(4). *Smell* → *taste*. Olfactory-gustatory synaesthesia arises from the interplay between smell and taste perceptions and is most commonly observed in perfume advertisements. The primary aim of perfumes is to evoke emotions and specific sensory impressions. Given the strong connection between olfactory and gustatory experiences, it is unsurprising that gastronomic elements frequently appear in fragrance advertising descriptions. Aromas that mimic and replicate the scents of food, beverages, and delicacies are classified as gourmet perfumes. In advertising texts, references to these bimodal characteristics of the promoted product were identified: *Gourmand. Purists might scoff that this newish group of fragrances doesn't deserve a category of its own, but its growing popularity speaks to the sensual connection between smell and taste. They won't make you lick your pulse points, but they have strong hints of chocolate, vanilla, caramel, rum, and cotton candy* (VAN GELDER, 2011, p. 263).

As part of our study, it was concluded that gourmet perfumes are verbally described in a way that closely approximates the original scents of food and beverages.

The first category of gourmet perfume can be referred to as “olfactory desserts” (HERNANDES, 2011). Grapes, watermelon, melon, apple, peach, cherry, raspberry, blackberry, pear, banana, citrus, lychee, mango, apricot, papaya, chocolate, cinnamon, vanilla, caramel, sugar, coconut, pepper, cardamom, nutmeg, cedar represent a selection of “flavourful” terms commonly found in perfume advertising texts: **berry** perfume; flower and **fruit** aroma; lip gloss with **edible** smells; lipstick with a **delicious cherry** aroma; **juiced**-summer fragrances; **candy-sugar** pop perfume; **cherry** in the air perfume; **vanilla smoke** perfume.

The following advertisement examples employ the technique of olfactory-gustatory synaesthesia to stimulate the consumer's food instinct by engaging a combination of olfactory and taste receptors, which serve as a gateway to the neural processes influencing consumer consciousness: *Delicious Treat. Confectionery*

caramel gives it (**perfume**) an almost **edible sweetness** (BEAUTY: FRAGRANCE, 2011, p. 436); **Sweet Kisses**. This **mouth-watering** mix of **caramel** and **vanilla honey scents** is **yummier** than a **brownie sundae** after movie night! (GRAY, 2011, p. 139); **Sensual**. This **mouthwatering caramel scent** is **sweet** and **saucy** (FUN FEARLESS FASHION, 2011, p. 112); **Sweet Life**. Lancôme's *La Vie Est Belle* is a **candied** mix of *iris, patchouli*, and **praline** (DORÉ, 2012, p. 82); *Dior Poison Girl EDP*. Like a **double-scoop ice cream** at the beach, this **sweet vanilla** and **tonka bean** concoction will leave you wanting seconds (CLARK, 2016, p. 151); *Bare Minerals Oil Obsessed Total Cleansing Oils*. This product dissolves make-up and, thanks to the lavender and **tangerine**, it smells **yummy**, too (LOVES, 2016, p. 152); **Sweet Thing**. **Almond** and **currant** make skin **smell** irresistibly **delish** (BALSAMO, 2017, p. 120); *Ellis Brooklyn Sun Fruit*. Turns out there's actually no such thing as a sun **fruit**, but if this **eau de parfum** is any indication, it'd be the **juiciest plumfig-pear** hybrid you've ever tasted (SCHIELE, 2022, p. 14); *Bel Rebel Stunned*. *Bel Rebel* uses cannabis-infused **cotton candy** for a **scent** that's **smoky, spicy and syrupy** all in one (IBRAHEEM, 2022, p. 22).

The next category of gourmet perfumes comprises scents that evoke the aromas of various beverages. These perfumes, named as olfactory analogs of drinks, create the illusion of appetizing and flavorful associations by mimicking the smell, colour, and verbal expressions of synaesthesia. The titles of advertising materials promoting these fragrances often reference alcoholic beverages commonly served in restaurants: **Gin and Tonic**. ISSEY MIYAKE L'EAU D'ISSEY PURE. A fresh, chill blend of aquatic and cashmere notes and the bottle is a classic in the making; **Spicy Marg...** Pepper and lime notes give off a sassy vibe; **Rosé Spritzer**. RALPH LAUREN ROMANCE SUMMER BLOSSOM. As versatile as the fruity floral bev, it's perfect for brunch and a night out; **Piña Colada**. ESTÉE LAUDER BRONZE GODDESS. Splashing on the coconut-scented **fragrance** instantly transports you to a poolside party; **Hard Tea**. ELIZABETH ARDEN WHITE TEA. Spiked with tonka bean, this tea infusion comes off smooth, not strong (FOSTER, 2017, p. 60). The range of gourmet fragrances mentioned in advertising texts also includes names inspired by soft drinks, such as *Green Tea*, *Tea for Two*, *Elixir*, *Perfect Nectar*, *Citrus Tonic*, and *Fruit Punch*. Perfume advertisements

that evoke positive associations by likening a fragrance to a favorite beverage influence consumer choice on a subconscious level, thereby exerting a subtle manipulative effect.

(5). *Smell* → *touch*. Olfactory-tactile synaesthesia arises from smell-induced synesthetic perceptions, which may include shapes (e.g., “concave shape”) and textures (e.g., “flat”, “lots of points”) and, for some individuals, even numbers or emotions (SPEED et al., 2018). In beauty product advertisements, olfactory-tactile synaesthesia is conveyed through verbalized synesthetic associations linked to various images and ideas, enhancing and differentiating the perception of scents: *There’s nothing I love more than being by the sea. With bergamot, lemon, pink pepper and ylang ylang, **this perfume immediately makes me imagine my feet are sinking into the sand as a soft ocean breeze brushes against my skin**; If ever a fragrance captured a holiday destination, this is it. Sunny **touches of jasmine and geranium rub shoulders with herbs and earthy patchouli to remind you of the lush Mediterranean landscape**. Completely addictive (OXENHAM, 2019, p. 126); *Fragrance’s newest trend is a warm hug from an old friend* (SIEGEL, 2022, p. 22); *Jo Malone’s Wild Swimming fragrance collection reflects the untamed and natural beauty of British waterscapes. Spritz their Salty Amber Cologne, for a kiss from the waves* (THOMPSON, 2022, p. 154); *Citrus kiss* (TAYLOR, 2019, p. 22).*

4.2. Polynomial synesthetic associations

(6). *Sight* → *taste, touch*. The advertising text for coloured lipsticks or hair dyes often elicits visual-gustatory-tactile synaesthesia in consumers, leveraging verbal resources to evoke a multisensory experience. The promoted colour of a product is expressed through language that invokes a combination of taste and tactile sensations, enhancing the consumer's perception and emotional connection to the product: *Slightly **wet, pastel-toned, just-dipped-in-milkshake-looking lips...** Need we say more?* (POWNEY, 2016, p. 20); *A **warm, softly sugary mix of cacao, tuberose, and jasmine**. Quite possibly the best-smelling shoe ever* (CHIA, 2018, p. 24).

(7). *Smell* → *sight, taste*. Olfactory-visual-gustatory synaesthesia is articulated in perfume advertisements in a way that links the scent of a product to

specific colours and flavors. This form of polymodal synaesthesia is evident in perfume names such as **Pink Sugar** (Aquolina), **Pink Honey** (Marc Jacobs), **Golden Delicious** (DKNY), **White Tea Wild Rose** (Elizabeth Arden), and **Vanilla Sea Salt** (Vera Bradley). It is also reflected in advertising texts, such as: *Fall's feminine looks call for vibrant yet graceful **fragrances**. Lancôme's blends **jasmine, orange blossom, and patchouli**. Michael Kors emphasizes **tuberose and gardenia, enhanced by sexy, spicy pink pepper** (BEAUTY NEWS, 2012, p. 386) and Michael Kors **Gold Fragrance Collection in 24K Brilliant Gold, White Luminous Gold, and Rose Radiant Gold ... better than a pumpkin spice latte** (COLES, 2015, p. 30).*

(8). *Smell → sight, hearing*. Olfactory-visual-auditory synaesthesia combines elements of sight (colour/object) and sound. The verbal expression of this type of synaesthesia appears in perfume advertisements, where it is often paired with visual and auditory stimuli: **White Song Perfume** (Dear Rose), **White Notes** (Giorgio Armani), **Sun Song** (Louis Vuitton), **Moonlight Serenade** (Gucci), **Sunshine Cuties Music** (Gwen Stefani Harajuku), **Baby Doll Music Box** (Yves Saint Laurent).

(9). *Smell → sight, touch*. Olfactory-visual-tactile synaesthesia in advertising is verbally conveyed when the consumer experiences the scent of cosmetic products through a combination of visual and tactile modalities: *Vyrao, I am **Verdant** EDP. Formulated with Italian **bergamot and cyclamen**, which have been blended with **iris absolute and orange flower**, this inspiring and cleansing **mossy-citrus green scent** from new brand Vyrao has been supercharged with a Herkimer **diamond crystal** intended to purify and boost energy levels* (Hunwick, 2022: 156). This type of synaesthesia is also represented in the names of perfumes: **White Diamonds** (Elizabeth Taylor), **White Amber** (Creed), **Liquid Cashmere White** (DKNY), **Liquid Cashmere Black** (DKNY), **Little Red Dress** (Avon), **Blue Grass**, (Elizabeth Arden), **Silver Mountain Water** (Creed), **Omnia Green Jade** (Bulgari), **Yellow Diamond** (Versace), **Something Blue** (Oscar De La Renta).

(10). *Smell → sight, taste, touch*. Olfactory-visual-gustatory-tactile synaesthesia involves a sensory fusion of visual, gustatory, and tactile perceptions elicited by the advertised perfume: *Prada **Candy Kiss. Fresh, white cotton and creamy vanilla** have us daydreaming of a weekend away in a country cottage*. Sheer

bliss (CLARK, 2016, p. 151); *Imagine **eating fresh macaroni** and walking through a garden in Provence – that's the vibe you'll get when you **spray on this vanilla-and-rose mash-up*** (BALSAMO, 2017, p. 121); *Best men's **Fragrance**. Remember when men's **colognes** either **smelt** of cowboys with their **whisky** and leather undertones, or were so bracing them set your teeth on edge? Instead of a traditional **cool** palette of **blues** and **greys**, its **amber yellow juice** and tanned leather cap look like the sun has **stroked** them. Inside, summery **bergamot orange** combined with **citrusy Sichuan pepper** and **warm**, sensual vetiver ensures the **scent** stays on the subtle end of the **woody spectrum**"* (OXENHAM, 2019, p. 125); *Have you ever **sipped a coconut mojito** on the shores of the Arabian Sea? No, neither have we. But after breathing in this **creamy perfume** with just a **hint of salty seawater**, we've come pretty close* (SCHIELE, 2022, p. 20).

(11). *Smell → sight, taste, hearing.* Olfactory-visual-gustatory-auditory synaesthesia emerges when advertising texts for aromatic products evoke associations between a scent and specific colours, objects, tastes, and sounds simultaneously. This multisensory integration enhances the consumer's emotional engagement and deepens their connection to the product: *Nothing says 'power' or 'passion' quite like a slick of **red** lipstick. The same is true of this transparent **crimson** cube. It lends presence to your dressing table, while the **juice** inside is on the hot and heavy side – Rodriguez's favourite **perfume note, musk**, sits alongside a fiercely **seductive floral bouquet** of **Bulgarian rose** and **iris*** (OXENHAM, 2019, p. 125).

(12). *Smell → sight, taste, hearing, touch.* Olfactory-visual-gustatory-auditory-tactile synaesthesia arises from the integration of olfactory, visual, gustatory, auditory, and tactile sensations. This type of polynomial synesthetic association represents the most complex and multidimensional phenomenon explored in this study. An example of a perfume advertisement that verbally conveys this form of synaesthesia is as follows: *The **CHYPRE Fragrance** family. A long ramble through the forest. **Soft moss** meets **pine-cone prickle**. **Bark, rough to the touch**, conceals rich resins. Chypre fragrances are **warm** and **dry** with a deft kick of **citrus**. Nothing fussy. Just a quiet confidence without causing a show* (THE FRAGRANCE FOUNDATION UK, 2022, p. 64).

(13). *Touch* → *sight, taste, smell*. Tactile-visual-gustatory-olfactory synaesthesia is unique in our research for prioritizing touch as the primary sense. The tactile experience, which is central to the use of body care cosmetics, is expressed through language that incorporates visual, gustatory, and olfactory sensations: **Cooling white strawberry and mint wash**. *Enjoy the scent of freshly picked strawberries and mint* (WESTBROOK, 2016, p. 79); **Crab tree and Evelyn Pear and Pink Magnolia Ultra-moisturizing Hand Therapy**. *No one wants scaly mitts as weather cools down. Get some moisture into your hands and your cuticles with a cream that smells ah-amazing!* (Cassidi, 2016: 52); **The Only 1 Lipstick in Pink a Punch**. *This hydrating lipstick smells incredible (so good you'll want to eat it) and will actually last all day!* (CASSIDI, 2016, p. 52).

The analysis of beauty product advertising texts has revealed a considerable number of synesthetic associations, categorized as either binomial, presented in Table 1, or polynomial, presented in Table 2. In the tables, the first vertical column represents the primary sensory modalities receiving the stimuli, while the horizontal row indicates the synesthetic sensations elicited by these primary senses. The rightmost vertical column outlines the types of synesthesia that emerge when information is processed cross-modally across different sensory modalities.

Table 1 – Synesthetic binomial associations in the beauty product advertising texts

Primary senses	Synaesthetic senses					Type of synaesthesia
	Sight	Smell	Taste	Hearing	Touch	
Sight			+			Visual-gustatory synaesthesia
					+	Visual-tactile synaesthesia
Smell				+		Olfactory-auditory synaesthesia
			+			Olfactory-gustatory synaesthesia
					+	Olfactory-tactile synaesthesia

Source: created by the authors of the research.

Table 2 – Synesthetic polynomial associations in the beauty product advertising texts

Primary senses	Synaesthetic senses					Type of synaesthesia
	Sight	Smell	Taste	Hearing	Touch	
Sight			+		+	Visual-gustatory-tactile synaesthesia
Smell	+		+			Olfactory-visual-gustatory synaesthesia
	+			+		Olfactory-visual-auditory synaesthesia
	+				+	Olfactory-visual-tactile synaesthesia
	+		+		+	Olfactory-gustatory-tactile-visual synaesthesia
	+		+	+		Olfactory-visual-gustatory-auditory synaesthesia
	+		+	+	+	Olfactory-gustatory-tactile-visual-auditory synaesthesia
	+	+	+			Tactile-visual-gustatory-olfactory synaesthesia

Source: created by the authors of the research.

Our analysis revealed that appealing to primary senses, particularly *sight*, through the verbal encoding of colour, is highly prevalent in beauty product advertising texts. This is especially evident in advertisements for products such as lipsticks, powders, nail enamels, eye shadows, and blushes, where colour serves as the defining characteristic being marketed. Similarly, the appeal to *smell* as a primary sense is prominent in advertisements for perfumes and their variations (e.g., fragrances, aromas, sprays), as these concepts are semantically interconnected – terms like *smell* and *perfume* are even interchangeable in some contexts. In

contrast, appeals to touch as a primary sense are less common and are primarily observed in advertising texts for body-applied cosmetics, such as shampoos, creams, and sprays.

The most prevalent binomial synaesthetic associations, rooted in the five fundamental perceptual modalities of the human sensory system and evoked by beauty advertising texts, include *visual-gustatory*, *visual-tactile*, *olfactory-auditory*, *olfactory-gustatory* and *olfactory-tactile synaesthesia*. Polynomial synaesthetic associations identified in beauty advertising texts encompass combinations such as *visual-gustatory-tactile*, *olfactory-visual-gustatory*, *olfactory-visual-auditory*, *olfactory-visual-tactile*, *olfactory-gustatory-tactile-visual*, *olfactory-visual-gustatory-auditory*, *olfactory-gustatory-tactile-visual-auditory*, *tactile-visual-gustatory-olfactory synaesthesia*.

A key outcome of our research is the identification and analysis of interconnected associations within advertising texts, arising from the cross-modal perception of the five primary senses. Our study demonstrated that the dominant primary sense invoked through verbal encoding in beauty product advertisements is *smell*.

Conclusion

The presence of linguistic combinations such as *warm colours*, *bright sounds*, and *sweet smells* highlights the potential for examining synaesthesia through the lens of advertising texts. Viewing synaesthesia as a cognitive ability, which gives rise to such language constructions, supports the interpretation of this phenomenon as a product of associative thinking. Lexical units, emerging from polymodal perception, can be regarded as synesthetic (perceptual) metaphors, which are abundant in advertising texts.

Perceptive vocabulary, particularly perceptual metaphors, possesses a notable capacity to evoke specific sensory associations of a positive nature, thereby exerting a significant impact on the recipient. This characteristic explains their widespread use in advertising texts.

Synaesthesia, utilized as an advertising technique, has the unique ability to engage multiple senses simultaneously, creating a cascade of positive and interconnected associations. This, in turn, significantly enhances the suggestive power of advertising texts and reinforces their pragmatic purpose.

Advertising leverages synaesthesia to figuratively represent the advertised object. In this context, the primary goal of advertising is not merely to highlight the object's utilitarian qualities but rather to evoke the feelings and emotions that the object is intended to arouse in the consumer. The emphasis on sensuality and the dominance of emotional appeal over rational considerations in advertising necessitate the use of emotional strategies that enhance the expressiveness of the text. The synesthetic phenomenon expands the boundaries of human perception, allowing synaesthesia to be regarded as a powerful method for influencing consumers in advertising texts

Among the practical applications of our research, we plan to integrate its findings into the educational process for undergraduate students studying the disciplines *General Linguistics* and *The Fundamentals of Translation Studies* as part of university's educational program. We see potential in incorporating the study of background knowledge and the linguistic psychology of English-speaking consumers into the model we have developed for fostering the intercultural communicative competence of future interpreters (DVORIANCHYKOVA et al., 2022). This approach aims to prepare them for successful professional activities, including creating verbal advertising or accurately translating it for various language markets.

Additionally, our next step in researching the phenomenon of synaesthesia will involve exploring how synesthetic associations in advertising texts influence consumer engagement and decision-making. This will include examining the role of cross-modal metaphors and their effectiveness in different cultural and linguistic contexts.

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