TOUCHING THE SCREEN: HOW DIGITAL FORMATS CONSTRUCT A NEW SENSUALITY

Żanna Sładkiewicz
Professor
University of Gdańsk, Poland
E-mail: zanna.sladkiewicz@ug.edu.pl
ORCID: 0000-0001-7237-5328

Abstract

Over the past three decades, digital media have undergone transformations that cannot be reduced to technological innovation, platform diversification, or faster content circulation. In several segments of the digital environment, communication is increasingly organized around sensory experience, affective resonance, and bodily participation. This article examines ASMR, slime, and Oddly Satisfying content as media practices in which a new digital sensuality is constructed. The study aims to identify how these formats simulate and coordinate visual, auditory, tactile, olfactory, and gustatory impressions and how this reconfigures the role of the viewer. Methodologically, the article combines qualitative multimodal discourse analysis, media-linguistic close reading, and sensory analysis of selected high-visibility online videos. Particular attention is paid to haptic visuality, extreme close-ups, texture, viscosity, pressure, repetitive micro-actions, whispering, tapping, cutting, stretching, pouring, and other processual operations. The analysis shows that the communicative power of these formats lies less in plot, argument, or verbal explanation than in the affective choreography of sound, image, rhythm, materiality, and imagined touch. ASMR and tactile video therefore turn the screen into an interface of quasi-tactile contact, shifting digital communication from representation toward experience, from narrative toward process, and from semantic interpretation toward embodied attunement. The findings support the concept of the digital *sensotext*: a multisensory media form in which bodily co-participation becomes integral to meaning-making.

Keywords: ASMR; haptic visuality; multisensory experience; immersion; affective media; sensory media.

Introduction

Digital platforms have disrupted the monopoly of traditional mass media by enabling users to become media producers and trendsetters in their own right. The transformation of digital media concerns not only technologies and modes of distribution but also the very organization of media communication as a cultural experience. Three interrelated processes are particularly important: media convergence, which integrates formats and platforms (Jenkins, 2006); multimodality, in which meaning emerges through the coordinated use of different semiotic modes (Kress, 2010); and immersion, understood here as an effect of presence and bodily involvement in a technologically constructed environment. As Grau puts it, "immersion is achieved when the medium becomes invisible and the user feels present in the represented space" (Grau, 2003: 13).

These processes contribute to a broader shift from predominantly representational and narrative-oriented media toward forms that foreground involvement, bodily response, and affect. The affective turn in the humanities (Clough & Halley, 2007) has been followed by intensified interest in sensory experience, materiality, and embodied perception. For Massumi, affect is not simply a reaction to

content but a preconscious intensity experienced through the body (Massumi, 2002: 29). Hansen similarly emphasizes that media technologies do not merely represent the world; they actively shape the ways in which it is experienced (Hansen, 2004: 4). In this perspective, digital content increasingly addresses not only a cognitive interpreter but also a sensing and reacting body.

Technological change has made this transformation materially possible. High-resolution cameras, sensitive binaural microphones, inexpensive editing software, and platforms such as YouTube and TikTok have democratized the production and circulation of audiovisual content. At the same time, late-modern acceleration, information overload, and the search for alternative forms of relaxation have generated what has been described as a "relaxation revolution" and a broader culture of mindfulness and slowing down (Benson & Proctor, 2010; Sładkiewicz, 2026c: 43–50; Belovodskaja, Kananowicz, & Sładkiewicz, 2026: 88–91). These conditions have favored formats based on contemplation, repetition, sensory pleasure, and the aestheticization of everyday micro-actions.

The aim of this article is to examine how selected digital formats—primarily ASMR, Oddly Satisfying, and slime videos—construct multisensory experience and simulate forms of quasi-tactile contact. The central hypothesis is that their growing importance signals a shift in digital meaning-making from logocentric and narrative organization toward processual, affective, and embodied modes of communication. The analysis therefore focuses on the relationship between sensory affordances, multimodal design, and the changing status of the viewer as a participant in mediated experience.

2. Materials and Methods

The empirical material consists of a purposive qualitative sample of publicly available ASMR, Oddly Satisfying, slime, mukbang, role-play, and advertising videos distributed mainly on YouTube and Facebook. The selected cases, listed in the Online Sources section, were chosen because they represent recurrent techniques of multisensory design: whispering and binaural sound, close-up handling of textured objects, simulated touch directed toward the camera, olfactory and gustatory imagery, repetitive manual actions, and highly processual forms of visual organization. Twenty-one screenshots from the analyzed materials are reproduced as figures. The aim of the sample is not statistical representativeness but analytical typification of recurrent multimodal strategies.

The study combines media-linguistic analysis with qualitative multimodal discourse analysis and sensory close reading. The unit of analysis is the multimodal configuration rather than an isolated verbal utterance or visual frame. Accordingly, the analysis considers the interaction of verbal language, voice quality, non-phonematic sound, framing, color, light, gesture, movement, object texture, rhythm, repetition, and the simulation of touch, smell, and taste. The interpretative framework draws on haptic visuality (Marks, 2000, 2002), sensory studies (Howes, 2006; Howes, 2009), embodied media (Ogonowska, 2021), and posthumanist accounts of the de-hierarchization of the senses in ASMR (Łapińska, 2019).

3. Results and Discussion

3.1. Reconfiguring Media Space in Response to Contemporary Sociocultural Needs

The growing popularity of relaxation-oriented and sensory media is connected with the reconfiguration of the digital environment in response to contemporary sociocultural needs. The same media ecology that accelerates information circulation also produces formats designed to slow perception down. Repetition, extended duration, soft sound, low-intensity action, and attention to material detail offer a temporary counter-rhythm to the speed and fragmentation of everyday digital

communication. In this sense, ASMR and related formats participate in a wider culture of mindfulness, relaxation, and slow experience.

This shift also changes the hierarchy of semiotic resources. In some areas of digital culture, sensory impressions become relatively autonomous carriers of meaning rather than merely additions to verbal content. The user is invited to experience texture, rhythm, proximity, softness, pressure, viscosity, or resonance. Such tendencies are especially visible in formats that reduce narrative progression and instead organize attention around continuous processes. As argued elsewhere, contemporary digital media increasingly combine convergence, multimodality, immersion, and sensuality as mutually reinforcing properties of media discourse (Sładkiewicz, 2026a: 16–18).

The result is not a disappearance of representation but a redistribution of communicative functions. Meaning is increasingly produced through embodied attunement: viewers listen, anticipate, imagine touch, reconstruct smell or taste, and respond affectively to the materiality of objects shown on screen. The media text thus begins to function as a sensory environment rather than only as a container of information.

3.2. The Sense of Touch and Contemporary Media Technologies

Virtual communication has intensified a paradoxical need for tactility precisely because direct touch is structurally marginalized by the screen. Topolski calls touch the "mother of the senses" or the "sense of the senses" and stresses its fundamental biological and cultural importance (Topolski, 2021: 361). Touch is the earliest sensory modality to develop, and the skin remains indispensable to human bodily functioning. Its relative absence from technologically mediated communication therefore creates a particularly productive field for sensory compensation.

The concept of the "text of a new nature" describes post-Gutenberg forms that move beyond the printed page and activate several perceptual channels (Kazakova, 2016). Samolina develops this idea in relation to media-centered bodily perception and to tactile–olfactory elements of such texts (Samolina, 2025: 278). Within this framework, visual, auditory, tactile, and olfactory modalities participate jointly in the production and interpretation of meaning. The contemporary media text becomes less a visually readable object than a multimodal event addressed to the sensorium.

This tendency can be conceptualized through Laura U. Marks's notion of *haptic visuality*. Haptic visuality describes a mode of seeing that functions analogically to touch: the viewer does not merely recognize an image but attends to its material surface, texture, density, and proximity (Marks, 2000; Marks, 2002). In a related perspective, contemporary sensory studies question a rigid hierarchy of the senses and emphasize their mutual interaction (Howes, 2006; Howes, 2009). Digital formats such as ASMR, Oddly Satisfying, and slime videos exploit precisely this intersensory potential.

Their popularity can therefore be interpreted as a response to a deficit of direct sensory experience in technologically mediated environments (Sładkiewicz & Noińska, 2026). In a world increasingly organized through screens, such formats attempt to reconstruct tactility, hapticity, and multisensory involvement without abolishing mediation. They do not literally transmit touch; instead, they design conditions under which touch can be imagined, anticipated, or bodily simulated.

3.3. ASMR as a Representation of Embodied Media

ASMR is an acronym for *autonomous sensory meridian response*. It refers to a sensory–affective reaction commonly described as pleasurable tingling, often beginning around the scalp and accompanied by bodily relaxation, calm, or sleepiness (Iwasiów, 2020: 58–60). In mediated ASMR, this response is associated with a wide repertoire of triggers: whispering, soft speech, tapping, scratching, rustling, personal attention, massage-like gestures, packing and unpacking objects, eating, and slow repetitive hand movements. Such formats exemplify the move toward embodied media, in which the recipient's body becomes an active component of reception rather than a passive endpoint (Ogonowska, 2021).

ASMR production depends strongly on technical affordances. Binaural microphones, close-range recording, sensitive cameras, and platform distribution make it possible to create an intimate sound field and to circulate it globally. The artist may remain partly outside the frame while objects become the central performers. Their surfaces are tapped, stroked, squeezed, brushed, or crinkled until ordinary materials reveal unexpected acoustic and visual properties. This redistribution of attention away from sight alone corresponds to the posthumanist de-hierarchization of the senses discussed by Łapińska (2019: 77–81).

A key feature of ASMR discourse is multisensoriality. Triggers can be classified according to the sensory systems they primarily address: visual, auditory, tactile, gustatory, and olfactory. Digital media cannot provide direct smell, taste, or physical touch, yet the modalities are not isolated. Multisensory involvement correlates with synaesthetic and cross-modal processes in which stimulation in one modality evokes or supports impressions in another (Tilot, 2017). The screen therefore becomes a site of sensory inference: viewers may visually "feel" softness or viscosity, acoustically infer pressure, or reconstruct smell and taste through memory and imagination.

Touch is especially important in this mechanism. Marks defines haptic images as images that invite intimate, embodied, multisensory perception even when the immediate stimuli are only visual and auditory (Marks, 2002: 133). ASMR artists deliberately experiment with such images. By rubbing and stroking objects, exploring their texture and weight, and manipulating them close to the camera, the performer transforms touch into visible and audible traces. *Unique Textured ASMR Sounds*, for example, immerses the viewer in a world of sounds produced by smooth, rough, shiny, fluffy, rubber-like, and plush materials. The viewer's bodily memory completes what the screen itself cannot physically deliver.

Audition is equally central. Both the artist and the viewer attend closely to low-intensity sounds: whispering, tapping, buzzing, wet or squelching slime sounds, scraping dry soap, or even the sound of a comb wrapped in aluminum foil. Auditory triggers include speech from barely audible whisper to soft spoken voice, non-speech sounds of the articulatory apparatus such as tongue clicks and kissing sounds, and a broad range of non-phonematic sounds—breathing, finger tapping, rustling, scratching, page turning, kneading sticky materials, or relaxing music (Ozga, 2020: 307–312; Sładkiewicz, 2026c). Objects such as brushes, sponges, feathers, curlers, sticks, and toothbrushes are valuable not for their utility but for their acoustic affordances.

This sensory logic is clearly visible in *ASMR Luxury Spa Day | Pampering You with Gentle Touch & Whispers*. The performer creates an individualized spa session for the viewer as if the screen did not separate them. She whispers about products and procedures while symbolically touching the viewer through the camera. A beaded cosmetic bag, glass jars, scented facial sponges, and a massage brush are rubbed, tapped, squeezed, and moved near the microphone. Everyday objects are thus redefined as instruments for producing sensory presence.



Figure 1. Frame from ASMR Luxury Spa Day | Pampering You with Gentle Touch & Whispers (YouTube).

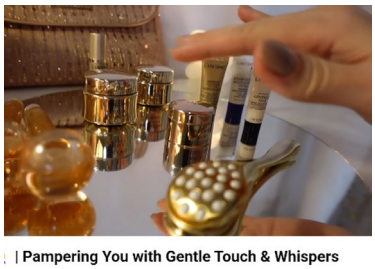


Figure 2. Frame from ASMR Luxury Spa Day | Pampering You with Gentle Touch & Whispers (YouTube).

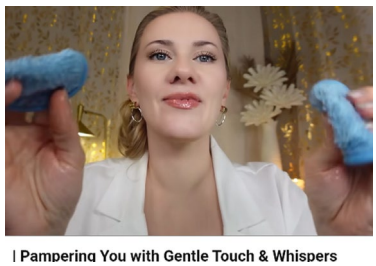


Figure 3. Frame from ASMR Luxury Spa Day | Pampering You with Gentle Touch & Whispers (YouTube).

Binaural recording intensifies this impression by creating a three-dimensional sound field that appears to move from one ear to the other at close range. Visual design reinforces the same effect. Extreme proximity to the camera, low light, warm color, candle reflections, slow gestures, and highly textured objects invite sustained sensory attention. In *Soothing Touch ~ ASMR ~ Soft Spoken ~ Crinkle Shirt ~ Massage ~ Lint Roller*, soft speech, dim lighting, crinkling fabric, singing bowls, bubble wrap, dried lavender, a metallic scalp massager, and a lint roller form a deliberately heterogeneous but coordinated sensory assemblage. The viewer is not asked to follow a plot; attention is directed toward minute changes of sound, surface, movement, and pressure.

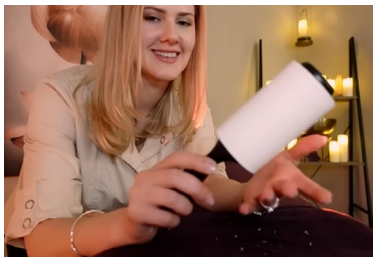


Figure 4. Frame from Soothing Touch ~ ASMR ~ Soft Spoken ~ Crinkle Shirt ~ Massage ~ Lint Roller (YouTube).



Figure 5. Frame from Soothing Touch ~ ASMR ~ Soft Spoken ~ Crinkle Shirt ~ Massage ~ Lint Roller (YouTube).



Figure 6. Frame from Soothing Touch ~ ASMR ~ Soft Spoken ~ Crinkle Shirt ~ Massage ~ Lint Roller (YouTube).

The visual aspect of ASMR often presents a fragmented posthuman body: hands, fingers, sections of the face, or a whispering mouth rather than a fully framed person. At the same time, the viewer's body acquires a specific fictional status. In role-play videos, the camera marks the approximate position of the viewer's head and eyes, while microphones stand in for the ears. The ASMR artist may brush the camera lens as if applying make-up, cut imaginary hair with scissors at the edge of the frame, shave the viewer, apply a face mask, or perform a massage. Guests, photographs, mannequins, and the artist's own body may serve as material stand-ins for the absent recipient. The effect is a mediated transfer of touch in which the viewer occupies a virtual bodily position inside the scene.

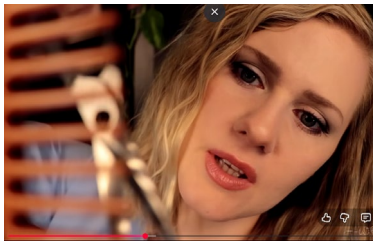


Figure 7. Sleep-inducing Shave and Trim ASMR (YouTube).



Figure 8. Tracing Beautiful Faces: ASMR Face Touching, Compliments & Color Notes pt. 2 (YouTube).



Figure 9. Ultimate Real Person ASMR Session (YouTube).



Figure 10. Frame from ASMR Tracing & Describing Gorgeous Faces (YouTube).



Figure 11. Frame from ASMR Tracing & Describing Gorgeous Faces (YouTube).



Figure 12. Frame from ASMR Tracing & Describing Gorgeous Faces (YouTube).

Smell cannot be transmitted directly through conventional audiovisual media, but it can still be designed as part of the sensory scene. The performer uses scented objects and activates olfactory imagination through naming, close-up visualization, gesture, and self-demonstration. As Marks observes, an image may bring us so close that we can almost feel we smell it (Marks, 2017). ASMR artists exploit this possibility by role-playing perfume sellers, aromatherapists, herbalists, or even dogs sniffing the viewer. Perfume bottles, scented candles, essential oils, coffee beans, and dried plants are held close to the camera—the viewer's virtual "nose"—while the performer sniffs, describes, taps, shakes, or opens the objects. Smoke or vapor from incense and candles serves as a visual protocol for representing smell.

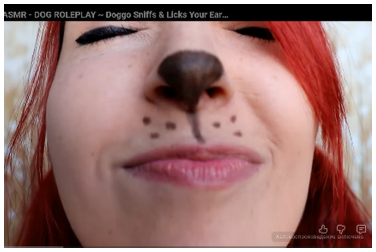


Figure 13. Asmr – Dog Roleplay (YouTube).



Figure 14. Women's Perfume Emporium ASMR (YouTube).

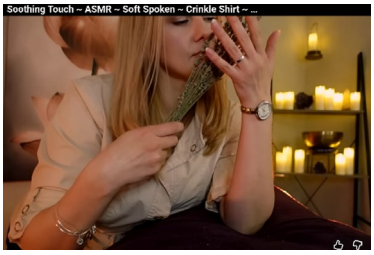


Figure 15. Olfactory sequence from Soothing Touch ~ ASMR ~ Soft Spoken ~ Crinkle Shirt ~ Massage ~ Lint Roller (YouTube).

Taste constitutes another important thematic and sensory domain. Eating ASMR and mukbang focus on the process of consuming food and on sounds such as chewing, crunching, swallowing, and sipping—sounds that many cultural codes would normally classify as inappropriate in public interaction. In the mediated setting, however, they can become triggers, stimulate appetite, and support gustatory and olfactory imagery. Mukbang also offers a mediated form of co-presence around food and can partly compensate for the absence of shared meals. The same sensory logic is readily absorbed by advertising, where food brands use close-up sound and image to make crispness, softness, or melting texture perceptually salient (Sładkiewicz, 2026b: 40; Belovodskaja et al., 2026: 136–139).



Figure 16. ASMR Cooking Session (YouTube).



Figure 17. McDonald's ASMR advertising video (Facebook).

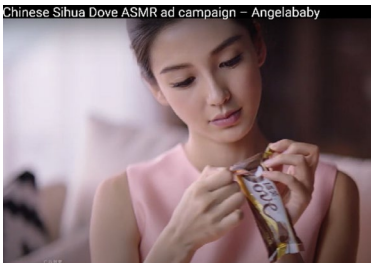


Figure 18. Chinese Sihua Dove ASMR advertising campaign (YouTube).

3.4. "Properly Tactile" Formats: Oddly Satisfying and Slime

A particularly explicit form of haptic media culture is represented by content labeled #OddlySatisfying. The enormous circulation of such videos can be understood as a response to a deficit of haptic media reality in environments dominated by verbal and visually narrative communication (Zagidullina, 2019a: 293). Oddly Satisfying functions as a broad haptic macro-genre with numerous variants: cutting and crushing, slime, paint mixing and fluid art, cleaning and restoration, cooking satisfaction, handcrafting, and kinetic or mechanical ASMR (Sładkiewicz, 2026b: 43–44). Their common feature is the aestheticization of process and material transformation.

Slime videos occupy a particularly prominent place within this field. Hands knead, stretch, fold, squeeze, press, or spread a soft viscous mass across a microphone. The attraction of slime depends on a cluster of tactile affordances: smoothness, elasticity, resistance, extensibility, viscosity, and the possibility of penetrating or deforming the material. Some videos retain a minimal narrative sequence—preparation, description, tactile characterization, and testing—but many replace narrative entirely with the demonstration of textures and transformations (Zagidullina, 2019b: 131). Material palpability becomes the principal organizing value.



Figure 19. Frame from Jelly Beauty Whispering ASMR (YouTube).

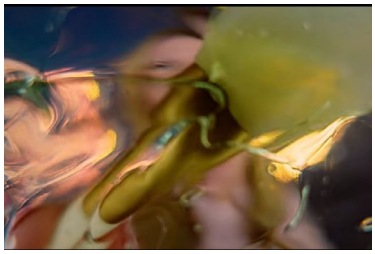


Figure 20. Frame from Jelly Beauty Whispering ASMR (YouTube).



Figure 21. Satisfying Slime on the Mic ASMR (YouTube).

The viewer who watches these manipulations indirectly is invited to imagine the same kinesthetic sensations as the performer. What matters is not the result but the ongoing contact between the hand and a responsive material. The action is self-sufficient as a process of sensory production. Evgrafova describes this as an intersubjective exchange of impressions and meanings associated with a fragment of experience (Evgrafova, 2024: 35). In many slime and Oddly Satisfying videos, verbal accompaniment is minimal or absent; the central communication is the mediated transfer of tactile and kinesthetic experience. Empathic viewing produces an effect of presence, while narrative gives way to what may be called an anti-narrative: an open-ended process that engages the viewer as an imagined co-participant in the action.

4. Conclusions

The analysis of ASMR, Oddly Satisfying, and slime content shows that the functional repertoire of digital media is expanding toward sensuality and the mediated substitution of physical contact. Through multimodal design, these formats create virtual environments for exchanging sensory and bodily experience—an increasingly valuable function in a culture shaped by digitalization, screen-based interaction, and reduced direct contact. The recipient's body no longer functions only as the endpoint of perception; it becomes an active interpretive instrument within the media text.

Haptic visuality responds to the desire not only to see but also to "touch" what happens on the screen. These formats move narrative toward the periphery and foreground a different kind of experience built from proximity, repetition, material detail, low-intensity sound, slow rhythm, soft voice, and the orchestration of several sensory channels. Extreme close-ups, whispered or softly spoken language, the careful handling of textured objects, and simulated touch all contribute to a mode of reception in which meaning is not merely decoded but bodily enacted.

In post-digital culture, therefore, some media texts cease to function primarily as verbal–visual artifacts and become multilayered multisensory spaces. Their reception unfolds through affective co-experience, sensory memory, imagined touch, sound, smell, taste, and internal bodily sensation. To describe this configuration, the article proposes the term *sensotext*: a media form in which sensory co-participation is not an optional supplement to meaning but one of its constitutive conditions. Such formats demonstrate a broader transition from representation to experience, from narrative completion to processual duration, and from detached observation to embodied attunement.

References

Belovodskaja, A., Kananowicz, T., & Sładkiewicz, Ż. (2026). *Inżynieria multimodalna we współczesnym środowisku cyfrowym. Sektor rozrywki. Oblicza Lingwistyki XXI Wieku: Obiekty, metody, interpretacje* (Vol. 4). Wydawnictwo Uniwersytetu Gdańskiego.

Benson, H., & Proctor, W. (2010). *Relaxation revolution: The science and genetics of mind body healing*. Scribner.

Clough, P. T., & Halley, J. (Eds.). (2007). *The affective turn: Theorizing the social*. Duke University Press.

Evgrafova, Yu. (2024). Osnovnye osobennosti ASMR-diskursa (na materiale syuzhetnykh videotekstov) [Основные особенности АСМР-дискурса (на материале сюжетных видеотекстов)]. *Voprosy sovremennoi lingvistiki*, 4, 35.

Grau, O. (2003). *Virtual art: From illusion to immersion*. MIT Press.

Hansen, M. B. N. (2004). *New philosophy for new media*. MIT Press.

Howes, D. (Ed.). (2006). *Empire of the senses: The sensual culture reader*. Berg.

Howes, D. (Ed.). (2009). *The sixth sense reader*. Berg.

Iwasiów, S. (2020). Na własnej skórze. Wprowadzenie do ASMR jako transmedialnego zjawiska estetycznego. *Kultura Współczesna*, 1(108), 58–67.

Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York University Press.

Kazakova, E. I. (2016). Teksty novoi prirody: problemy mezhdistsiplinarnogo issledovaniya [Тексты новой природы: проблемы междисциплинарного исследования]. *Psikhologicheskaya nauka i obrazovanie*, 21(4), 102–109.

Kress, G. (2010). *Multimodality: A social semiotic approach to contemporary communication*. Routledge.

Łapińska, J. (2019). O zmysłowych przygodach w ASMR z perspektywy posthumanizmu. *The Polish Journal of the Arts and Culture*, 10(2), 75–89.

Marks, L. U. (2000). *The skin of the film: Intercultural cinema, embodiment, and the senses*. Duke University Press. https://doi.org/10.1215/9780822381372

Marks, L. U. (2002). *Touch: Sensuous theory and multisensory media*. University of Minnesota Press.

Marks, L. U. (2017). Logika zapachu (M. Topolski, Trans.). *Opcje*. http://opcje.net.pl/laura-marks-logika-zapachu (accessed 10 January 2020).

Massumi, B. (2002). *Parables for the virtual: Movement, affect, sensation*. Duke University Press.

Ogonowska, A. (2021). Media ucieleśnione. (Nowe) konteksty badawcze w relacjach media–ciało. *Annales Universitatis Paedagogicae Cracoviensis. Studia de Cultura*, 13(1), 36–54.

Ozga, K. (2020). Tajemnice ASMR – perspektywa ogólna i lingwistyczna. *Acta Universitatis Lodziensis. Folia Litteraria Polonica*, 3(58), 301–334.

Samolina, A. V. (2025). "Taktil'naya ol'faktoriya" kak vozmozhnyi element teksta "novoi prirody" [«Тактильная ольфактория» как возможный элемент текста «новой природы»]. *International Journal of Humanities and Natural Sciences*, 8(107), 278.

Sładkiewicz, Ż. (2026a). Digital media: Narrativity, convergence, immersion, and sensuality. In T. Kananowicz & S. Gogiberidze (Eds.), *Mass Communications in Digital Era* (pp. 16–39). Brill. https://doi.org/10.14220/97837370204l1.16

Sładkiewicz, Ż. (2026b). V storonu sensual'nosti: reprezentatsiya taktil'nosti v tsifrovykh media (na primere kontenta ASMR i OS) [В сторону сенсуальности: репрезентация тактильности в цифровых медиа (на примере контента ASMR и OS)]. *Przegląd Rusycystyczny*, 3(195), 27–51. https://doi.org/10.31261/pr.23325

Sładkiewicz, Ż. (2026c). Diskurs ASMR v svete ideologii zamedleniya [Дискурс ACMP в свете идеологии замедления]. *Przegląd Rusycystyczny*, 1(193), 43–68. https://doi.org/10.31261/pr.22519

Sładkiewicz, Ż., & Noińska, M. (2026). Nowe gatunki relaksacyjne typu ASMR: tendencje rozwoju w perspektywie mediolingwistycznej. *Forum Lingwistyczne*. In press.

Tilot, A. (2017). Pomieszanie zmysłów: zrozumieć synestezję (A. Pancerz, Trans.). *Science in School*, 38. https://scienceinschool.org/pl/article/2017/blended-senses-understanding-synaesthesia-pl/ (accessed 18 December 2025).

Topolski, M. (2021). Antropologia taktylna. Uwagi wstępne. *Teksty Drugie*, 1, 360–374. https://doi.org/10.18318/td.2021.1.22

Zagidullina, M. V. (2019a). Gaptika kak kontent: #oddlysatisfying v kontekste sovremennoi mediaestetiki [Гаптика как контент: #oddlysatisfying в контексте современной медиаэстетики]. *Revolyutsiya i evolyutsiya: modeli razvitiya v nauke, kul'ture, obshchestve*, 1.

Zagidullina, M. V. (2019b). Gaptika kak mediaesteticheskii fenomen [Гаптика как медиаэстетический феномен]. *Mediasreda*, 2.

Zagidullina, M. V. (2022). O verbalizatsii gapticheskikh oshchushchenii (na primere slaim-kul'tury) [О вербализации гаптических ощущений (на примере слайм-культуры)]. *Vestnik Tomskogo gosudarstvennogo universiteta*, 78, 31.

Online Sources (accessed 10 October 2026)

ASMR Cooking Session. YouTube. https://www.youtube.com/watch?v=HGI7T-vCvdA

ASMR Luxury Spa Day | Pampering You with Gentle Touch & Whispers. YouTube. https://www.youtube.com/watch?v=yjnjVsogzY0

ASMR Tracing & Describing Gorgeous Faces. YouTube. https://www.youtube.com/watch?v=vx_qFvlMKOo

Asmr – Dog Roleplay. YouTube. https://www.youtube.com/watch?v=JvCvgsSQ-No

Chinese Sihua Dove ASMR ad campaign. YouTube. https://youtu.be/EhwYbH5n15c

Jelly Beauty Whispering ASMR. YouTube. https://www.youtube.com/watch?v=SilCgZNAjMU
McDonald's ASMR advertising video. Facebook. https://facebook.com/watch/?v=1915927275092385
Oddly Satisfying. YouTube channel. https://www.youtube.com/channel/UCCZIevhN62jJ2gb-u__M95g
Satisfying Slime on the Mic ASMR. YouTube. https://www.youtube.com/watch?v=gnb06fkBidA
Satisfying Slime on the Mic ASMR. YouTube. https://www.youtube.com/watch?v=RZI-_LkLwwE
Sleep-inducing Shave and Trim ASMR. YouTube. https://www.youtube.com/watch?v=Yxu6snfV3eE
Soothing Touch ~ ASMR ~ Soft Spoken ~ Crinkle Shirt ~ Massage ~ Lint Roller. YouTube. https://www.youtube.com/watch?v=EUtg8DlH6Gs
Tracing Beautiful Faces: ASMR Face Touching, Compliments & Color Notes pt. 2. YouTube. https://www.youtube.com/watch?v=1ucbaeHqtCc
Ultimate ASMR Spa Treatment for @GentleWhisperingASMR | Soft Touch, Hairplay & Tracing. YouTube. https://www.youtube.com/watch?v=EN7VHRTXNdk
Ultimate Real Person ASMR Session. YouTube. https://www.youtube.com/watch?v=UOmf1BDd46M
Unique Textured ASMR Sounds. YouTube. https://www.youtube.com/watch?v=-APu5NoKmPg
Women's Perfume Emporium ASMR. YouTube. https://www.youtube.com/watch?v=UUOdiWO3qwI