A SUBTLE GRASP ON THE FIVE SENSES: COGNITIVE METAPHORS IN WINE MEDIA DISCOURSE

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Abstract: In this paper[1], we aim to explore the figurative language used by wine specialists in media discourse. Starting from an approach whose overall view is guided by conceptual metaphor theory, we will analyze and classify conceptual metaphors related to wine and wine tasting. We will illustrate the identified categories by examples taken from a corpus of excerpts of Romanian and English media discourse and how wines are described metaphorically.
Tackling the issue of perception and description of wine in Romanian and English media discourse allows us an orientation of the research by multiple approaches of the semantics of winespeak: the recognition of essential aspects of the wine imaginary in our research corpus; the analysis of sensory impressions and representations in winespeak; an analysis of the main categories of conceptual metaphors associated with wine and wine tasting notes.
Our main objective is to organize conceptualizations of wine tasting notes into several categories of cognitive metaphors related to wine, according to the model inspired by the research of Lakoff and Johnson (1980, Metaphors we live by).

Keywords: conceptual metaphors, description, media discourse, perception, senses, wine, winespeak.

1. Introduction. Theoretical premises

The theory of metaphor, in the perspective proposed by Lakoff and Johnson in their book *Metaphors We Live By*, allows an extension of the use of the concept of metaphor outside the literary domain. The two authors advance the idea that, far from being a simple figure of speech aimed to render vivid poetic images, which represents only an aspect of this concept, the metaphor's dimension is a whole lot different. The argumentation of this assertion is done by exemplifying with current expressions, certainly metaphorical, but which, by continuous use have become routine and have lost the novelty that characterizes metaphors in literary context, and are not anymore perceived as such by the speaker. On the basis of these examples we can reconstruct a "pattern" of thinking, situated at the origin of these expressions, everything being integrated into a coherent structure. The two authors underline, as an important feature of metaphor, its coherent and systematic character. Thus, metaphor becomes a verbal materialization of certain mental processes, of mechanisms of thinking that allow the representation, the acquisition, the understanding, the expression, the memorization and the organization of abstract cognitive contents. Therefore, this non-literary dimension of metaphor, which Lakoff and Johnson (1980) label as conventional metaphor, and which is materialized at the level of speech, is a projection of the way in which the speaker can operate with abstract concepts, hardly cognoscible, by comparison to the empiric world, with direct

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experience. This new dimension of the metaphor, once emphasized, reveals the coherent and systematic way in which our knowledge is organized according to a *pattern* known a priori and expressed metaphorically.

In their approach to describe the metaphor from a cognitive perspective, the two authors point out the existence of several metaphorical structures. These are complementary elements, presenting distinctive features and fulfilling different functions in the same context. They interact and they are comprised within a system of relationships that allow the creation of a coherent and logic system of representation of knowledge within a conceptual framework.

The corpus chosen for the study of figurative language used by wine specialists in media discourse is analyzed starting from an approach whose perspective is directed by conceptual metaphor theory. The main objective is to classify and analyze categories of conceptual metaphors related to wine and wine tasting. We will understand how wines are described metaphorically and we will illustrate the identified categories by examples taken from a corpus of excerpts of Romanian and English media discourse such as: www.vinul.ro (an online and printed review containing editorials, news, interviews, portraits, analyses and articles about wine, movies, TV broadcasts and wine media advertisements, a life-style section with Romanian traditions and wine legends, as well as a connoisseur section with a Dictionary of tastes and Lessons in tasting wine), www.winestory.ro (powered by Recaş Wine Cellars), www.lovewine.ro, www.punctulpevin.ro, www. vinuripovestite.ro, www.zf.ro, http://www.highburyvintners.co.uk (an independent wine shop for individual tastes), www. laweekly.com, www.bcawa.ca, and the *Illustrated Encyclopedia of Wine*[2] (Stuart Walton: 2011).

Dealing with the issue of perception and description of wine in Romanian and English media discourse allows us an orientation of the research by several approaches of the semantics of winespeak: the identification of essential aspects of the wine imaginary in our research corpus; the analysis of sensory perceptions and representations in winespeak; an analysis of the major categories of conceptual metaphors associated with wine and wine tasting notes.

Looking at the organization of conceptualizations of wine tasting notes into several categories of cognitive metaphors related to wine, the overall purpose of our paper is to identify various aspects of metaphors in the language of wine tasting and establish the main characteristics of these metaphors in English and Romanian media discourse.

Several authors and researchers (Caballero, Diaz-Vera: 2013; Suárez-Toste: 2007; Caballero and Suárez-Toste: 2010, 2008, Lehrer: 2009, Paradis, Eeg-Olofsson: 2013) have asserted that conceptual metaphors are pervasive in wine media discourse and in wine tasting discourse. In order to explain the wide array of sensations and perceptions in the wine tasting, several metaphorical extensions are employed and these rely upon different source domains such as human beings or organisms, plants, objects and so on. Since it has been argued that the organicist-animist metaphor is the most conspicuous, we will verify whether or not the conceptual frame WINE IS A LIVING BEING/HUMAN BEING is a recurrent schema in both Romanian and English wine media discourses. Adopting a comparative perspective, the

[2] Within the corpus of examples we will use the following abbreviations: VL for vinul.ro, WST for winestory.ro, LW for lovewine.ro, PV for punctulpevin.ro, VP for vinuripovestite.ro, HV for highburyvintners.co.uk, ZF for zf.ro, IEW for the *Illustrated Encyclopedia of Wine*, LAW for laweekly.com and BW for bcawa.ca.

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current paper presents the results of a research also aimed at identifying similitude and variations in the realisation of the metaphor in Romanian and English wine media discourse.

We chose the media genre of wine reviewing as primary source of information about sensory perceptions related to wine tasting and wine drinking since almost all the excerpts of reviews in our corpus provide descriptions of all sensory experiences - that is vision, taste, smell and touch, and they also allow holistic remarks on the understanding and perceptiveness of the experience of the wine on the basis of all four.

2. Wine metaphors in Romanian and English media discourse

Peculiar conceptual metaphors have been identified as characteristic of particular discourses. Starting from the primary categories of cognitive metaphors identified by Caballero and Suárez-Toste (2008) in the language of wine reviewing and wine tasting in English – 1) WINES ARE LIVING BEINGS, 2) WINES ARE CLOTHES, 3) WINES ARE THREE-DIMENSIONAL ARTIFACTS, 4) WINES ARE BUILDINGS, 5) WINES ARE SHAPEABLE PIECES OF WOOD OR METAL BUILDING MATERIALS – our corpus-based research aims to check whether or not evidence is given of the five conceptual metaphors in both Romanian and English media discourses and whether or not other categories of metaphor can be identified as exclusive characterizations of wine in Romanian media discourse.

These metaphorical expressions are not to be considered as mere figures of speech, but rather as terms endowed with a referential function that correspond to a specialized language and vocabulary. This language is reflected in specialized magazines and websites whose target-public is represented by wine professionals, as well as non-specialized wine drinkers. That is why our data sources are represented by wine reviews and articles and wine tasting notes published in online magazines in 2014 and in the printed *Illustrated Encyclopedia of Wine* (Stuart Walton: 2011). Most of the metaphorical expressions in our corpus are conveyed by verbal collocations and adjectives followed by nouns.

The organicist-animist metaphor WINE IS A HUMAN BEING is reflected in our corpus by a wide array of instantiations:

(1) "Pegasus Bay Maestro (2007/2009) is *robust* and *muscular*, but at the same time plush and velvety". (HV)

(2) Wanaka Road Pinot Noir (2012): "Central Otago's relatively warm climate produces Pinots that are *muscular, broad* and *structured*". (HV)

(3) Syrah Polgar (2008): "*Constituţia* este *una zveltă*, cu tanini încă tineri, iar aromele se menţin compacte, intense, gata să fie descoperite". (VL, PV)

(4) Terrunyo Carmenere (2008): "Culoarea intensă face intrarea unui vin *muscular şi amplu*, care după prizonieratul de 19 luni petrecut în stejar franţuzesc face tot ce-i stă în putere să impresioneze". (VL, PV)

(5) "Mai *bătrân* cu un an, Syrah-ul (99% Syrah, 1% Pinot Noir), aduce, surprinzător, ceea ce îi lipseşte Pinot-ului". (VL)

(6) "Mai *corpolent* decât fratele sau din 2011, cu o structură mai solidă, capabilă să susţină mai bine complexul aromatic, vinul s-a impus la limita in fata altui vin ce urmează să intre în gama Colocviu, Fetească albă". (VL)

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(7) Chateau Talbot (2009): "Extremely *sexy, soft, supple* and *opulent*, with notes of cedar, herbs, incense and black currant fruit, this is a *full-bodied, generously endowed* but silky Bordeaux to drink now and over the next 20+ years. By any standard of measurement, this is irresistible".(HV)

(8) Chateau Smith Haut Lafitte (2007): "Un vin *impecabil structurat*, cu o aciditate vioaie şi taninuri energice si granulate. *Echilibrat, distins, savuros*"(VL)

(9) "Nemea Agiorgitiko 2007, un vin foarte elegant, complex, cu o expresie aromatică bună"; "Noile vinuri Aurelia Vişinescu- *„Sofisticate si elegant de simple*"", "Surpriza Rotenberg de anul acesta este însă vinul Primus 2008, continuatorul lui Merlot Cramele Rotenberg 2006, un vin elegant şi mai aşezat[…]"(VL)

(10) „Primul dintre ele, The Hedonist, a fost un Shiraz clasic, *bogat* în alcool (14,5%), cu intensitate medie a aromelor de fructe de pădure, care atacă papilele gustative destul de liniştit, calm". (VL)

(11) "Dragă Mirela şi dragă Vincent, aţi făcut un vin roşu *competent*" (VL)

The organicist-animist metaphor activates an intricate metaphorical schema which highlights different aspects of wine, such as personal quality: *echilibrat (well balanced), distins (distinguished), competent (competent, qualified)* and physical quality: *robust, muscular, broad, structured, zvelt (lean-limbed), amplu (ample), sexy, full-bodied, generously endowed.*

The organicist anthropomorphic metaphor can be divided into a five-patterned design[3] that emphasizes olfactory, visual, tactile and gustatory facets of wine:

Metaphorical design	Wine element	Linguistic metaphor
Age within human lifecycle	Wine lifecycle	*tânăr(young), bătrân (old), older, maturer, evolved (evoluat), îmbătrânit (old-aged)*
Physical traits/anatomy	Structure	*zvelt (lean-limbed), cărnos (fleshy)*
	Body and balance	*muscular, broad, structured, amplu (ample), full-bodied, robust, sexy, soft, supple, bine lucrat (well worked), lusty*
	Alcohol level	*corpolent (corpulent)*
Personality and temperament features	Balance, alcohol and aroma	*echilibrat (well balanced), distins (distinguished), competent (competent, qualified), prietenos (friendly), brooding*
	Intensity of flavours	*auster (austere), aşezat(settled)*
Economic status	Wine wealth	*bogat (rich)*
General appearance	General appearance	*elegant, classic, sofisticat (sophisticated), elegant de simple (elegant in their simplicity), complex, aşezat(quiet, tranquil), interesant (interesting)*

[3] Also consult Bratož's (2013: 28-30) case study comparing the realization of anthropomorphic metaphor in Slovene and English winespeak and the four-element metaphor schema profiled by Isabel Negro (2012:5-7). Negro emphasizes the importance of the metaphorical schema built around the wine's body.

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If we observe the schemata - physical appearance and personality - temperament, we can assert that at the core of them we discover a large number of metaphors describing wine ingredients bearing upon smell and vision (*aşezat(quiet, tranquil),), auster (austere))*, and intensity of flavours (*auster (austere), aşezat(settled*)), which is defined in correlation with alcohol and tannin level *(corpolent (corpulent*)), balance and general appearance *(echilibrat (well balanced), distins (distinguished), elegant).* Wine balance is metaphorically portrayed by physical strength (*muscular, broad, structured, amplu (ample), full-bodied, robust, lusty*), physical attractiveness (*sexy, soft, supple*), as well as by an inner quality – that is distinction in terms of style and behaviour (*elegant, classic, sofisticat (sophisticated), aşezat (quiet, tranquil).*

The metaphorical expressions built around the wine's body and its balance refer to a human being's physical structure and gender role. Gender metaphors attribute a sexual role to wines as well as male or female properties as in the examples below:

(12) "Cele două vinuri au avut o interpretare diferită a cupajelor Bordeaux: Le Volte a reprezentat stilul clasic, cu un *caracter* mai *auster şi bărbătesc*, in timp ce Septentrion a fost mai catifelat şi cu un fruct mai intens"; "La capătul opus, un vin *masculin* este *puternic*, *corpolent*, taninos, *cărno*s şi mai *structurat*". (VL)

(13) Cuvée Amélie (2012): "Amelie este numele bunicii Cristianei Stoica, şi a fost important pentru noi să dăm o nota de *feminitate* acestui vin". (VL)

Finally, wine lifecycle overlaps human lifecycle. A wine can pass through different human life stages: youth (*tânăr(young))*, maturity (*matur (mature*), *maturer*), old age (*older*). The major stages in a wine's lifecycle are youth, maturity and ageing.

(14) "Un vin roşu *tânăr*, sau chiar un alb *matur* şi puşin baricat poate da o notă de distincţie acestui fel de mâncare destul de primăvăratic". (VL)

(15) "Each year, a quantity of base wine is held back in reserve and small amounts of this *older, maturer*, wine are used to give a softer feel and more complex flavour" […] (IEW, 2011: 116)

(16) "Churchills White Port: " Its naturally rich, golden colour is the result of 10 years *ageing* in wood". (HV)

We can notice that with the organicist anthropomorphic metaphor WINE IS A PERSON, linguistic terms related to wine's anatomy and wine's age are descriptive, whereas terms referring to the domains personality and temperament and general appearance are evaluative and highly subjective.

What is surprising is that amongst these anthropomorphic metaphors we discover strange mappings associating wine with a human *prisoner* escaping from the constraining space of an oak cask (see e.g.4), or associating it with pejoratively connoted terms whose meaning is diverted and paradoxically turned positive:

(17) "Vinified dry, Muscat Ottonel can be bracingly *tart* […](IEW, 2011: 120)

(18) "It's also an opportunity if you have a *slutty*, oak-y California chardonnay that's been languishing in your cellar or cabinet […]? What makes a white wine "slutty"?
LA: Let's talk about the theory of a slut. A slut is inviting, is open, is warm, maybe kind of simple and one-dimensional and seduces you with really obvious charm. A slut does not invite contemplation - it's very inviting and hard to resist. These really *voluptuous*

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California Chardonnays are not my kind of wine, but if I had one in my cellar that someone had given me, that's a good time to drink that wine […] (LAW)

Although terms like "tart[4]" and "slutty", usually convey negative connotations, these are paradoxically used as positive assessment terms in reference to wine sugar content and flavour bringing about its personality traits: with *slutty voluptuous* Californian Chardonnays the taster perceives a non-conspicuous but definite level of sugar, whereas the overall impression does not come from the residual sugar, but from the vanilla flavour on the oak and the alcohol combined in order to render it luscious.

WINES ARE PIECES OF GARMENT

This metaphor category relies upon features of wine conveyed through gustative, tactile, olfactory and visual perception. We propose a re-organization of the three-element metaphorical schema proposed by Negro (2012:6-7) into a five-patterned metaphorical design containing the following sub-divisions:

Metaphorical design	Wine element	Linguistic metaphor
Clothes	Visual traits	*robă (literally translated as robe)*
	Balance	*stofă (cloth)*
Material	Type of material/wine's anatomy	*lace, laced*
	Sugar content	*velvety/catifelat*
	Properties: shading, specularity, reflectivity, color, transparency	*opac (opaque), strawberry pink, pământiu (sallow), cărămiziu (brick-coloured), strălucitor (sparkling, shining), curat (clean), vibrant, dark, sumbru (shadowy), cernelos (inky), viscous, limpede (clear, transparent)*
Texture	Type and structure	*silky, interwoven*
	Physical feel	*smooth, rough, gritty*
Way of dressing	Quality of flavours	*ţinută*
Exterior appearance	Exterior appearance	*elegant, classic, sofisticat (sophisticated), elegant de simple (elegant in their simplicity)*

(19) "Chateau Grand Corbin 1999 se prezintă într-o *robă* cărămizie. Initial nasul e inchis, dar se deschide în note de dulceaţă de cirese, note vegetale (ca de brusture) şi praf de talc". (VL, PV)

(20) "Auzi, dragă, ce *robă* pământie are vinul ăsta". (VL)

[4] "Tart" might also refer to a sharp quality of a young (red) wine, with excessive acidity and tannin.

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(21) Feteasca neagră Reserve (2002): "Un vin *evoluat*, *bine lucrat*, cu o încarcatură, culoare si buchet deosebite. Are *stofă*!" (VL)
(22) Cuvée Jean-Paul Rose (2013): "This vivid pale strawberry pink Rose displays aromas of crushed red berries, *laced* with an exotic twist". (HV)
(23) "Casa de Mouraz Tinto has a *velvety* mouth feel, well balanced fruit and soft tannins". (HV)
(24) "Pinot Noir La Cetate Miracol Crama Oprişor este un vin *tânăr*, remarcat prin tipicitate etalând note intense de vişine, condimente, fiind un vin foarte *prietenos*, datorită acidităţii bine integrate, ce îl face sa para suav, *catifelat*". (LW)
(25) "Culoarea îl apropie de Bordeaux, un roşu *sumbru*, *opac*". (LV)
(26) Sauvignon Recaş: "*Strălucitor*, *curat* si tipic, cu multe note ierboase" (LV)
(27) Rijks Estate Pinotage 2009: "The palate is rich and creamy with *silky*, harmonious tannins".
(28) Cafaro Merlot (2011): "*Velvety smooth* on the palate with good fruit character balanced by the soft, round tannins and lengthy finish";
(29) Ata Rangi Martinborough Pinot Noir (2012): "Taut and restrained when young, this *vibrant* pinot will in time reveal an earthier side, along with *voluptuous* fruit and *silky* tannins (HV)
(30) Macia Batle Reserva Privada 2010: "A *dark*, *brooding* wine with concentrated ripe fruit, toast, smoke and spice notes from the oak". (HV)
(31) "A *smooth* wine of a *silky* texture that leaves no *gritty*, *rough* sensation on the palate". (BW)
(32) "In rândul entuziaştilor vinului, numele Masi reprezinta vinuri Valpolicello de *înaltă ţinută*". (LV); I heart Chardonnay Recaş 2013: "*Limpede*, dar nu îndeajuns de satisfăcător". (WST)

The metaphor WINES ARE PIECES OF GARMENT incorporates five schemata: the clothes schema, the material schema, the texture schema, the way of dressing schema and the exterior appearance schema. At a contrastive approach, we notice that Romanian language and Romance languages are endowed with richer means of expressing visual features and quality of aromas such as: *robă* and *ţinută* (in French: "robe et tenue du vin") which lack from English vocabulary; English reformulates and translates the two terms by "appearance and colour of wine" and "wine behaviour".

The "robe" refers to the visual analysis of wine as cloth, whereas "ţinută" (Fr. tenue) refers to a person's way of dressing, as well as to port and demeanour and it is metaphorically conveyed by wine smell, whereas nouns and adjectives which denote clothes' materials and textures (*lace, laced, silky, smooth, rough, gritty*) construe how we interpret wine mouthfeel. While texture conveys the physical feel of wine on the palate - *smooth, rough, gritty-*, a material refers to basic properties of wine's body such as shading, specularity, reflectivity, color and transparency (*opac (opaque), strawberry pink, pământiu (sallow), cărămiziu (brick-coloured), strălucitor (sparkling, shining), curat (clean), vibrant, dark, sumbru (shadowy), cernelos (inky), limpede (clear, transparent)).*

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WINES ARE OBJECTS/ARTIFACTS

Wines are also seen as shaped objects with a certain volume, length, surface, texture and consistency. Unlike Negro who identifies a four-patterned metaphorical design, we contend that this metaphor may be decomposed in six schemas:

Metaphorical schema	Wine element	Linguistic metaphor
Shape	Body	*plat (flat)*
	Acidity	*knife-edged*
	Balance	*rotund (round)*
Volume	Balance	*opulent (e.g.7), amplu (ample)*
	Colour density	*profound/profund*
Length	Taste length	*scurt (short)* as opposed to *lung (long)*
Surface	Surface identification-type and absorption	*slate, gravel*
Texture	Tannin content	*thick, viscous, dens (dense)*
Consistency	Alcohol level	*moale (soft, flabby), solid*

(33) Negru de Drăgăşani (2006): "[…]*interesant*, mineral si usor ierbos, susţinut de aciditatea ridicată, cu toate că este un pic cam *scurt*" (VL)

(34) Fetească regală Zoreşti: "*plat, scurt*, dar destul de *prietenos*. Finalul arata niste tonuri de vin *îmbătrânit*…"

(35) Durup Eglatière Chablis (2012): "There are buckets of minerality elegantly balanced with the *knife-edged* apple flavoured *acidity*". (HV)

(36) Merlot Prince Mircea (2008): "Nasul etalează un complex *elegant* şi *rotund* de vişine amărui, trufe, condiment şi cutie de lemn, cu nişte subtonuri *cerneloase*". (VL); Allegrini La Poja 2006: "the 2005 La Poja is rich and *full-bodied* on the palate, with *great structure* and *balance*, *rounded*, spicy cherry-blackberry fruit and a long, spicy finish". (HV)

(37) Vina Tobia Tempranillo (2007): "Buchet *sec, structurat, amplu* şi *echilibrat*. Gust *lung* şi persistent, amărui şi foarte elegant".

(38) Churchills Tawny Port: "'Unquestionably the finest Tawny I've tasted in years. What makes it *profound* is its complex fragrance of roasted nuts and sweet fruit. There is *impeccable* definition and *richness*, a *velvety* texture and a long *lusty* finish". (HV); "Un vin *intens, complex si profund*, cu un bun *echilibru* gustativ si o aciditate *revigorantă* şi postgust susţinut". (VL)

(39) "Cros' Lo Sang del Pais is quite supple with juicy raspberry and cherry flavours underpinned by *slate and gravel* notes". (HV)

(40) Chateau de Malle Sauterne (2009): "*Thick* and *viscous*. Goes on and on". (HV)

(41) Iedul cu vin rosu şi ienupăr are evidente senzaţii olfactiv-gustative condimentate, o suculenţă accentuată, grăsime şi tendinţă dulce, […] care cere un vin *dens* si de caracter,

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de exemplu Lagrein dell'Alto Adige, *moale* şi *cald*, cu o reţea densă de taninuri *impletite* foarte fin şi o notă finală condimentată. (VL); "Clos du Val Pinot Noir (2010): "Well integrated fruit and toasted wood, that adds a dollop of cream, combine with a *solid* backbone of acid and tannin to create a balanced and structured wine". (HV)

(42) "[…]vinul Avincis conţine în sine expresia terroir-ului locului, este *construit* ţinând seama de soiurile tradiţionale ale podgoriei de familie". (VL)

The schemata of shape and volume prove to be the richest, since shape is applied to construe wine's body, acidity and balance (*plat/flat, knife-edged, round*), while volume applies to description of balance and colour density (*opulent, amplu/ample, profound*). Wine balance is conveyed by adjectives denoting the shape and volume of an object.

WINES ARE BUILDINGS

Metaphorical expressions refer to wine's body and structure, tannin content and overall quality in terms of properties and actions of building and of architectural traits. The architectural representation of wines is suggested by reference to the action of building a structure (the wine's structure (*construit/built*) or to the type of building (a *blockbuster* building):

(43) "[…]vinul Avincis conţine în sine expresia terroir-ului locului, este *construit* ţinând seama de soiurile tradiţionale ale podgoriei de familie". (VL); Ostertag Riesling Muenchberg Gran Cru 2010: "This *blockbuster* of a wine is *built* for the long term and will reward cellaring". (HV)

as well as by reference to constitutive elements of wine (see Caballero, Suárez-Toste, 2008: 249) such as tannins (*impecabil structurat* (faultlessly structured) e.g. 8) or to the properties of the building (*somptuos(sumptuous)*):

(44) "Château La Croix Cardinal 2006 e un vin *somptuos, elegant*, care necesită cel puţin o oră de aerare". (VP)

WINES ARE SHAPEABLE PIECES OF WOOD OR METAL BUILDING MATERIALS

Since Caballero, Suárez-Toste (2008:241) have already portrayed views of wine as shapeable wood or metal in English language (identifying metaphorical expressions that make use of adjectives such as "molten" or "rough-hewn"), we are interested to see if this metaphor category is to be found in Romanian wine media discourse. The perceptual mode of tasting enriches wine description in Romanian:

(45) Saint Emilion Grand Cru Chateau les Baziliques (2009): "I-am pus alăturea nişte brînzeturi şi sticla parcă *s-a topit*" (VL); "Oferta, dedicată în mod evident zilei de Sf. Valentin, a fost complimentată de o selecţie de ciocolată făcută de Vinul.ro, în care au stralucit (şi s-*au topit* voluptos printre papile) vinul şi câteva produse Zotter". (VL)

We encounter the metaphor of wine as molten metal in Romanian media discourse: wine and recipient melt together with fine cheese assortments in the eater's palate or wine and chocolate melt voluptuously amongst gustative papillae.

Apart from these five categories, we identify in our research corpus other three metaphorical categories which are not classified in Caballero & Suárez-Toste's typology.

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The metaphor WINES ARE FOODS AND SPICES/HERBS outlines wine's structure and body. A wine like Negru de Drăgăşani (2006) can be: "[…] interesant, mineral si usor *ierbos*" (interesting, mineral and slightly *herbal*) whereas Lacrima lui Ovidiu 12 (Ovid's Teardrop 12) is "catifelat, *cremos*, alcoolul fiind foarte bine integrat" (velvety, *creamy*, the alcohol being well integrated). Other wines, Chardonnays especially, are *unctuous and greasy*, but endowed with a robust and round body.

(46) "Despre Chardonnay, toate bune, onctuos si puternic, cu un corp robust, dar rotund". (VL)

(47) Atamisque Malbec (2012): "[…] the palate is powerful but not over-bearing, finishing very long with an *unctuous array* of black fruits and a lick of liquorice". (HV)

The molten metal metaphor is replaced by the molten chocolate metaphor as wine tastes of chocolate molten in olive oil in Romanian winespeak:

(48) "Gustul este puternic, marcat de fructe roşii, mure şi rozmarin sălbatic, iar postgustul lung, lasă o delicoasă impresie de ciocolată cu lapte şi cipsuri de cafea, *topită* în ulei de măsline".(VP)

Negro (2012:8) argues that synaesthetic food and spices metaphors shape the perceptual way of tasting in relation to other modes of perception rendering wine description richer. Synaesthetic metaphors show us that wine tasting relies upon a human experience involving simultaneously two or more senses: taste and hearing. These metaphors imply a "cross-sensory" and multi-sensory mapping where hearing becomes involved in the construction and shaping of taste. That is why wine tasting is metaphorically conveyed as listening to music, and illustrated by metaphorical expressions in both Romanian and English registers: *note/notes, registru/register, harmony/harmonious (armonie, armonios)*:

(49) Chocalan Cabernet Franc Reserva (2012): "Oak-ageing lends more complexity with roasted *notes* of toffee, chocolate and spices. It is full-bodied, velvety, with good weight and a round". (HV); Tohani Princiar Sauvignon Blanc 2010: "E un borş destul de fin, fără *note* drojdioase, o expresie pură a acidului citric" (VL)

(50) Ceptura Rosé (2011): "Gustul mult mai expresiv decat nasul demarează într-o suită de senzaţii dulci-glicerice, de cireşe şi mandarină, *virând* apoi într-un *registru* citric, puternic condimentat şi mineral". (VL)

(51) Blason Cabernet Franc (2012): "*Harmonious* on the palate, moderate tannins work in tandem with the berry fruit flavour to deliver a wine you won't forget in a hurry". (HV)

Wine tasting is not only metaphorically rendered by music composition; its metaphorical design also refers to sections or parts of music composition as we can observe in the example below. A music composition has an opening key, a development and an end (*final*). With well-balanced wines, as with good music composition, the end is "long and consistent" (*final lung* şi *consistent*)

(52) Revelatio Davino (2008): "Energic şi inteligent lucrat, cu o puternică *infuzie aromatică de cremene* care pune în valoare *notele ierboase*, ce evoluează apoi spre citrice şi piersică verde. Un cupaj cu gust intens, *armonios*, susţinut de o aciditate ridicată, ce se desăvârseste într-un *final* lung şi consistent […]". (VL)

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Synaesthetic metaphors make us understand that wine tasting does not solely rely upon a human experience involving simultaneously taste and hearing, but it also confides in smell and hearing. Taste and hearing and smell and hearing are coupled together so that the metaphorical design overlaps between several source domains in order to convey a thorough description of the wine smell, taste, balance, quality and mouthfeel:

(53) Alma de Tobia Alb (2006): "*Miros complex si armonios*. Buchet plăcut, *untos*, trecere lungă, bine echilibrat, structurat. […]*Armonios şi cărnos*". (VL)

Not only do we find that in our research corpus wine tasting is metaphorically rendered as listening to music, but wine itself is metaphorically construed as music composition. WINE IS MUSIC metaphor is illustrated by a conceptualization of wine as extended dramatic composition, as a form of musical and dramatic art, as a drama set to music, made up of vocal pieces with orchestral accompaniment and orchestral overtures and interludes, that is - as genuine opera:

(54) Ornellaia Tenuta dell Ornellaia 2007: "Dense, meaty and serious nose. Toasty and deep. This wine is an *opera - drama and music, opulence and beauty*, highly disciplined and deeply expressive. Liquorice, spicy jewelled fruit. Muscular, polished tannins. Magnificent". (HV)

The metaphoric configuration of wine in Romanian and English online and printed reviews shows it not only as a magnificent opera performance, combining drama and music, interweaving opulence and beauty, but also as a true WORK OF ART and FINANCIAL INVESTMENT.

(55) „Mă număr printre extrem de puţinii şi fericiţii deţinători de Busuioacă de Bohotin veritabilă", spune Burduja, care se grăbeşte să adauge că diferenţa dintre un vin veritabil şi un vin industrial este diferenţa dintre o *operă de artă originală* şi reproduceri". (ZF)

A true wine is a genuine work of art, as opposed to industrial wines which are mere reproductions; a true wine also represents a complex financial investment. We gradually become aware that wine does not function as a central bank or as money printing or as a common investment. Even if it is a financial investment, it is an investment which requires patience, high level of qualification and refinement, according to M. Burduja. Both wine and banking are conceived by him as forms of art, an art which involves know-how as well as sensitivity to beauty and aesthetics.

Conclusion

We conclude that the metaphors illustrated in Romanian and English wine media discourse do not only uncover the way wine specialists (oenologist engineers and professional wine experts/tasters) and non-specialized drinkers and tasters conceptualize wine, but they also function as an effective means for rendering the intricate sensory experience of tasting and drinking wine to others. Our research provides a systematic corpus analysis of the range and occurrences of metaphors associated with wine and wine tasting in Romanian and English media discourse. The analysis reveals the lexical richness in Romanian and English and it also

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makes us become aware that the metaphoric configuration of wines in Romanian and English reviews emphasizes the high frequency and centrality of the organicist anthropomorphic metaphor, without excluding other mental images of wine, peculiar images, such as that of wine as music, as work of art or as financial investment that rather rely upon the conceptualization of wine tasting as a system of complex experiences and sensations, involving the mastership of visual, olfactory, gustative and tactile mental imagery. Wine media discourse constructs and reconstructs emotional and sensory experiences through the richness of the metaphorical thought built around the conceptualization of wine and wine tasting.

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