Advertising Language: a Cognitive-Semantic Approach to Wine Television Advertisements in Romania

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Abstract

This paper aims to analyze the main aspects of the figurative language used by wine specialists in television advertising discourse. Starting from an approach whose overall view is oriented 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 television advertising discourse. Some of these excerpts are taken over and developed on online promotional sites and also help us understand how wines are described metaphorically.

Dealing with the issue of perception and description of wine in Romanian television advertising 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 TV winespeak; an analysis of the main categories of conceptual metaphors associated with wine and wine tasting notes.

Our main aim 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 (*Metaphors we live by*, 1980).

Keywords: advertising language, conceptual metaphors, cognitive-semantic approach, television discourse, perception, senses, wine television advertisements.

1. Introduction

The main trend of current semantic research is represented by the focus on cognitive semantics, following the model inspired by the conceptual metaphor theory, as it was conceived by Lakoff and Johnson in their book *Metaphors We Live By* (1980).

From understanding and locating metaphor within the poetic or the figurative domain, modern theories move to and open to an approach of the metaphor as pervasive element in our everyday life, as issue/ a locus of thought that can be tackled and analyzed cognitively, since metaphor is "is a major and indispensable part of our ordinary, conventional way of conceptualizing the world" (Lakoff, 1992: 203-204).

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The cognitive conceptualization of metaphor suggested by Lakoff and Johnson is based on the premise that metaphors are not mere linguistic expressions or mere "devices of the poetic imagination and the rhetorical flourish" (Lakoff, Johnson, 1980: 2-3) whose aim is to illustrate vivid poetic images, but conceptual structures or metaphorical concepts that can be identified and pinpointed at a level "prior to their manifestation in language" (Faur, 2004: 340).

Lakoff and Johnson's theory provides an extension of the use of the concept of metaphor outside the literary and rhetorical domain since for them metaphor is conceived as a cognitive category of thought by which new cognitive contents within the framework of mental spaces are created and these conceptual domains of thought are "independent to language functioning" (*ibidem*: 341).

On the ground of exemplifications with current expressions, certainly metaphorical, but which, by continuous use have become common place and have been deprived of the novelty that characterizes metaphors in literary context, Lakoff and Johnson contend that it is possible to reconstruct a "pattern" of thinking, situated at the origin of these expressions, everything being integrated into a coherent and systematic structure. Hence, the everyday 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, through direct experience. The new dimension of the metaphor uncovers the coherent and systematic way in which our knowledge is organized according to a *pattern* known a priori and expressed metaphorically.

Conceptual metaphors render possible the structuring and restructuring of our common conceptual system and their study making use of current cognitive-semantic theories allows the orientation of research based on the approach of the metaphor as locus of thought, while the main framework of analysis remains cognitive, since metaphor is not only an essential way of conceptualizing the world and things around us, but all the more so as "our everyday behavior reflects our metaphorical understanding of experience" (Lakoff: 1993: 203-204 following Reddy, 1979: 286-287). The comprehension of everyday language as locus of manifestation of the metaphor began at the end of the 20th century and the study of the metaphor focused, starting from this new perspective, on specialty languages: juridical language, winespeak, language of fragrance and so on.

The corpus chosen for the study of figurative language used in wine television advertisements in Romania is analyzed starting from the approach whose perspective is directed by conceptual metaphor theory. The aim is to classify and analyze categories of conceptual metaphors related to wine and wine tasting. We will understand how wines are described metaphorically and

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we will illustrate the identified categories by examples taken from a corpus of excerpts of Romanian wine television advertising discourse, from some-well known TV campaigns for Murfatlar - Rai de Murfatlar, Lacrima lui Ovidiu (Ovid's Teardrop), Zaraza, Vincon - Beciul Domnesc (Royal Cellar) and Şapte Păcate (Seven Sins), Jidvei, Ceptura (Rotenberg wine cellars), Cotnari and Purcari Wines.

Managing the issue of perception and description of wine in Romanian television advertising discourse allows us an orientation of the research by several approaches of the semantics of winespeak: the identification of essential aspects of the wine imagery 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.

The overall purpose of our paper is to distinguish characteristics of metaphors in the language of wine tasting and establish the main characteristics of these metaphors in Romanian television advertising discourse.

Authors and researchers such as Caballero, Diaz-Vera (2013), Suárez-Toste (2007), Lehrer (2009), Paradis, Eeg-Olofsson (2013) have emphasized that conceptual metaphors are pervasive in wine advertising discourse. Several metaphorical extensions are employed in order to convey the wide array of sensations and perceptions in the wine tasting and these are based different source domains such as human beings or organisms, foods or spice, pieces of garment and so on. Since it has been argued that the organicist-animist metaphor is the most recurrent, our corpus-based research will check whether or not the conceptual frame WINE IS A HUMAN BEING is a recurrent schema in Romanian television advertising discourse and it will also verify whether or not evidence is given of five main categories of conceptual metaphors (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 - These categories were first identified by Caballero and Suárez-Toste (2008) in the language of wine reviewing and wine tasting in Romance and Germanic languages.) in Romanian television discourse and whether or not other categories of metaphor can be identified as exclusive characterizations of wine in Romanian television advertising discourse.

2. Wine metaphors in Romanian television advertising discourse

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, but also in TV wine advertising discourses whose target-public is represented by wine professionals, as well as non-specialized wine drinkers. Our data sources are represented by wine TV advertising discourses/campaigns conceived during the period 2008-2015 by

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several community marketing agencies such as Heist Industries or by advertising agencies such as D'Arcy Romania. 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) Murfatlar- Zaraza 2009: "Nimic esenţial nu s-a schimbat. Doar numele. *Renumitul* vinars de Murfatlar se numeşte acum Zaraza. […] Murfatlar a creat un vinars *apreciat* dintotdeauna de cunoscători. Esenţa vinurilor alese este prinsă în distilat fără a irosi savoarea strugurilor. *Învechirea* naturală în butoaie mici de stejar dă distilatului culoarea chihlimbarului, *catifelându-l* totodată. Renumitul Vinars de Murfatlar se numeşte acum Zaraza. Un nume nou, acelaşi *spirit autentic*".

(2) Sec de Murfatlar 2008-2009: "Sec de Murfatlar. Pentru cei care gustă unul sec. […] Vin sec, *tânăr*, obţinut din vârfuri de recoltă şi medaliat la Concursul Internaţional de la Bucureşti (2008) şi Vino Ljubljana (2008)".

(3) Murfatlar Vinul 2011: TV spot 1 Murfatlar shareholder: "Cumpărând orice sticlă de Murfatlar, poţi deveni acţionar la Murfatlar şi câştigi 1000 USD lunar pe viaţă. Fotoliul acesta gol te aşteaptă".

(4) Murfatlar Vinul 2011: TV spot 3 Murfatlar- Full of money: "Promoţia cu Murfatlar –Eşti plin de bani pe viaţă – s-a încheiat. O mulţime de câştigători au ras mii de sticle şi sute de baxuri de Murfatlar, iar câţiva mai norocoşi şi-au tras chiar vin de Murfatlar pe viaţă. În final, şi-a făcut apariţia Anca Mihaela Zeicu din Braşov care a înhăţat mult râvnitul salariu pe viaţă: «Am cumpărat, am răzuit, am câştigat»".

(5) Murfatlar Vinul 2011: TV spot 4: Murfatlar the Place: "Trec zilnic printre rândurile astea, dar chiar nu-mi amintesc când a plouat ultima oară. De când lumea, la noi via stă cu faţa la soare mai mult ca nicăieri, iar lutul acesta nisipos ţine relele departe de vie…. Se spune că Murfatlar este *tărâmul* unde trecutul se întâlneşte cu prezentul. Eu spun doar că e un loc binecuvântat. Iar cel mai *apreciat* vin din România îi poartă numele".

(6) Murfatlar Ovid's Teardrop 2011: "Primul şi unicul vin licoros românesc. Lacrima lui Ovidiu…Lacrima lui Ovidiu – o gamă de vinuri *speciale, licoroase*, produse după o reţetă tradiţională inspirată din tehnologia celebrelor vinuri de Porto, Malaga, Madeira sau Xeres. Aceste vinuri *unice* pe piaţa românească au câştigat de-a lungul timpului numeroase concursuri naţionale şi internaţionale".

(7) Zestrea Murfatlar 2011: "Vara asta a fost pe placul viei. *Primul* vin după arşiţa din 2007. // Muscat Ottonel Zestrea Murfatlar. Cel mai *medaliat* Muscat românesc. Peste 37 de medalii, ultima la Bruxelles în 2008".

(8) Vincon - Beciul Domnesc (Royal Cellar) print and TV spot: "Beciul Domnesc – un *caracter aparte* … şi nimic altceva [...] Beciul Domnesc este o selecţie de vinuri premium, realizate în cele mai performante condiţii

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tehnologice, vinificate şi urmărite pe tot parcursul evoluţiei lor cu mare atenţie de către oenologii Vincon Vrancea”.



Source: vinul.ro

(9) Beciul Domnesc – sommelier review 2014: “Beciul Domnesc Grand Reserve 2010 Vincon s-a prezentat la testul de ieri astfel: sticla serioasă, dopul mai puţin, culoare roşie-rubinie frumoasă, *nas de tutun fin*, popcorn rece, ciocolată cu cremă de iaurt şi căpşuni […], compot de prune, cuişoare. Gustul aduce mai pregnant a fructe de padure, cafea, ciocolata aceea cu cremă de iaurt şi căpşuni face un comeback pe final, care nefiind epocal ca remanentă, aduce totuşi in plus ceva *vegetal*, ca *de ardei gras, proaspăt şi răcoritor*. Pe ansamblu lasă impresia de vin *polisat, blând* cu papilele si prin urmare destul *de fin*. Nivelul de alcool (13%) e *bine integrat*”.

(10) Vincon Vrancea –Şapte Păcate (Seven Sins): TV spot - Eden: “Şapte păcate- Totul începe de la un vin *bun*”.

(11) Jidvei TV spot Spotlight Advertising and print: “Uite, vezi, acesta e cusurul tău: prea te crezi”.

(12) Jidvei Muscat TV spot Spotlight Advertising and print: “Uite, vezi, acesta e cusurul tău: exagerezi. Respectă-ţi plăcerile […] Este un vin sec foarte *îndrăgit* de consumatori, care, pentru *eleganţa sa sobră*, *caracterul* său *direct*, şi *calitatea* sa *indiscutabilă*, l-au poreclit Jidvei Eticheta Neagră”.

(13) Cotnari TV spot 2008:

- „Mărită Doamnă, am învins.
- Şi Ştefan?

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- E bine.
- Atunci să sărbătorim întoarcerea vitejilor. Scoateţi din ultima hrubă vinul *cel ales*.
- Acest vin *nobil* ne va *aduce aminte* de această victorie, iar hrisovul nostru le va aminti de noi urmaşilor noştri.

  […] Participă la promoţia Cotnari şi câştigă unul dintre cele 500 butoaie cu vin […] Cotnari, *nobleţea* vinului!"

(14) Purcari Wines –TV and online spot, 3rd of December 2014 - Heist Industries:

"Vreme trece, vreme vine, / Toate-s vechi şi noua toate; / Ce e rău şi ce e bine / Tu te-ntreabă şi socoate; // Multe trec pe dinainte, / In auz ne sună multe, / Cine ţine toate minte / Şi ar sta să le asculte?... / Tu aşează-te deoparte, / Regăsindu-te pe tine, / Când cu zgomote deşarte / *Vreme trece, vreme vine.*

[…] *Adevăratele valori* nu se schimbă după vremuri. Purcari rămâne Purcari. Din 1827". [...]

Trăim pe prea-repede-nainte. Ne pierdem zi de zi în tehnologie şi în viteză. Încercăm să câştigăm apreciere virtuală, dar pierdem în acelaşi timp valori, prietenii, familie, sentimente, standarde. E timpul să ne reamintim de *adevăratele valori*" (Our translation of the original text in Romanian: "Time goes by, time comes along, / All is old and all is new; / What is right and what is wrong, / You must think and ask of you; // To our sight a lot will glisten, / Many sounds will reach our ear; / Who could take the time to listen / And remember all we hear? / Keep aside from all that patter, / Refind yourself, far from the throng / When with loud and idle clatter / Time goes by, time comes along. […] True values never change along time. Purcari remains Purcari. Since 1827 […] We live on fast-forward mode. We lose day after day in technology and speed. We struggle to win virtual appreciation, but we lose at the same time values, friends, family, feelings and standards. It is high time we remembered the *true values*".).

(15) Sommelier Review Merlot Rapsod Rottemberg 2008: "Un vin *deştept.* Vinul in sine este asemănător conceptului etichetei. Arome bine definite, puternice si pline de rotunjimi. E un vin *direct, nu simplu dar onest*. Am descoperit că nota de degustare a lui Vali arată pe deplin calităţile vinului, aşa că vă citez din ea: «arome intense de fructe negre de pădure, nuanţate de tonuri de cacao, mirodenii uscate şi trufe. Senzatiile dulci care apar în prima parte a atacului îi conferă *volum*, iar *textura catifelată* il face uşor de băut. Postgustul lung aduce note de cireşe dulci, vanilie şi lemn, orchestrate de un condiment *sumbru*». Ce aş mai putea adauga este că vinul e *nefiltrat* şi are o textură ceva mai densă decât v-aţi astepta, initial aproape ca o Ale (berea englezească). Apoi că senzaţiile dulci îl fac uşor *obositor* de unul singur, poate alături de ceva branzeturi s-ar echilibra mai bine".

The organicist-animist metaphor activates an intricate metaphorical schema which highlights different aspects of wine, such as personal quality:

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bun (good, kind), spirit autentic (authentic spirit), apreciat (appreciated), renumit (renowned, famous), fin (fine), polisat (polished), îndrăgit (beloved), direct (direct open-minded character), de calitate indiscutabilă (of undeniable quality), deştept (smart), nu simplu (not simple), onest (honest), obositor (tiresome) and physical quality: *licoros (liquorish, fortified)*, *bine integrat (well-integrated).*

The organicist anthropomorphic metaphor can be divided into a five-patterned design (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 established by Isabel Negro (2012:5-7). Negro underlines the importance of the metaphorical schema built around the wine's body) which emphasizes olfactory, visual, tactile and gustatory facets of wine:

Metaphorical design	Wine element	Linguistic metaphor
Age within human lifecycle	Wine lifecycle	*tânăr(young), îmbătrânit (old-aged)*
Physical traits/anatomy	Structure	*nas de tutun fin (nose of fine tobacco)*
	Body, balance and alcohol level	*licoros (liquorish, fortified), bine integrat (well-integrated), nefiltrat (unfiltered)*
Personality and temperament features	Balance, alcohol and aroma	*bun (good, kind), spirit autentic (authentic spirit), apreciat (appreciated), renumit (renowned, famous), fin (fine), polisat (polished), îndrăgit (beloved), direct (direct open-minded character), de calitate indiscutabilă (of undeniable quality), deştept (smart), nu simplu (not simple), onest (honest), obositor (tiresome)*
	Intensity of flavours	*blând (mild, kind, gentle), ales (dainty)*
Status (economic or other)	Wine wealth	*adevărată valoare - wine as rich intrinsic traditional human value (see example 14)*
General appearance	General appearance	*unic (unique), special (special), medaliat (medaled), fin (refined, sophisticated), bun (genuine), ales (remarkable, distinguished), eleganţă sobră (sober elegance), nobil (noble)*

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If we observe the schemata - physical appearance and personality - temperament, we discover a large number of metaphors describing wine ingredients bearing upon upon two or three senses at the same time – smell and vision (*licoros (liquorish, fortified*)), or bearing upon the combination of three or more elements in the metaphorical schema – for example, intensity of flavours (*bine integrat* (*well-integrated*)), which is defined in correlation with alcohol and tannin level, balance and general appearance (*ales* (*remarkable, distinguished, dainty*), *elegant* (*elegant*)). Wine balance is metaphorically portrayed by physical strength (*fortified*), as well as by an inner quality – that is distinction in terms of style and behaviour (*fin* (*refined, sophisticated*), *eleganţă sobră* (*sober elegance*), *nobil* (*noble*) *elegant* (*elegant), deştept* (*smart*), *onest* (*honest*)). Some of these metaphors are also to be encountered on a corpus of online Romanian wine reviews, while others are specific to wine TV advertising discourse.

Finally, wine lifecycle overlaps human lifecycle. A wine can pass through different human life stages: youth (*tânăr (young)*), maturity, old age (*învechire* (*wine ageing*)). The major stages in a wine's lifecycle are youth, maturity and ageing (see e.g. 1 and 2 - Murfatlar- Zaraza 2009: "[…]. *Învechirea* naturală în butoaie mici de stejar dă distilatului culoarea chihlimbarului, *catifelându-l* totodată. Renumitul Vinars de Murfatlar se numeşte acum Zaraza. Un nume nou, acelaşi *spirit autentic*"; Sec de Murfatlar 2008-2009: "Sec de Murfatlar. Pentru cei care gustă unul sec. […] Vin sec, *tânăr*, obţinut din vârfuri de recoltă şi medaliat la Concursul Internaţional de la Bucureşti (2008) şi Vino Ljubljana (2008).

It is obvious that the organicist anthropomorphic metaphor WINE IS A PERSON, linguistic terms related to wine's anatomy and wine's age remain depictive, explanatory, while terms referring to the domains personality and temperament and general appearance are linked to subjective evaluation. We can easily notice the inclusion of one linguistic metaphor not only one, but within 2 subdivisions of the metaphorical schema: within personality and temperament features – balance, alcohol and aroma, fin (with the meaning *fine)* and within general appearance: *fin (refined, sophisticated).* The some is true for wine linguistic metaphors comprising the adjective *ales* that can be integrated within the metaphorical subdivision – personality and temperament features – intensity of flavours with the meaning *dainty*, as well as within general appearance – with the meaning *remarkable, distinguished.*

The body schema brings about basic metonymical terms such as „nose". The nose („nasul") conveys the wine mouthfeel, as well as the smell, and can be construed by a wide array of adjectives or syntagms (noun plus adjective): *nas de tutun fin* (*nose of fine tobacco*).

Within the metaphorical category WINE IS A HUMAN BEING, we encounter the peculiar image of wine as medal winner, as a sportsman who enjoys sport and competition, but who abides by sportsmanship, that is all the

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rules of the established game and acting in a fair manner towards the opponent/the competitor (on the market).

WINES ARE PIECES OF GARMENT

This metaphorical 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	-
	Balance	-
Material	Type of material/wine's anatomy	-
	Sugar content	*catifelat (silky, velvety)*
	Properties: shading, specularity, reflectivity, color, transparency	*sumbru (shadowy)*
Texture	Type and structure	*catifelat (silky)*
	Physical feel	
Way of dressing	Quality of flavours	*rotunjimi (round flavours), gloomily flavoured (sumbru condimentat)*
Exterior appearance	Exterior appearance	*elegant (elegant), eleganţă sobră (sober elegance), nobil (noble)*

We notice that by comparison with online media corpus, characterized by a richer imagery, in the current corpus of study, we do not find examples covering all the subdivisions of the metaphorical design.

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.

The wine's 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 (*silky*)

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construe how we interpret wine mouthfeel. While texture conveys the physical feel of wine on the palate – *silky, velevety-*, a material refers to basic properties of wine's body such as shading, specularity, reflectivity, color and transparency (*sumbru* (*shadowy*)).

We can conclude that from the above mentioned categories ((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)) identified by Caballero & Suárez-Toste, we meet in our corpus of study only the first two. We also have to mention that apart from previously mentioned metaphorical designs, we identify in our research corpus five other metaphorical categories which are not classified in Caballero & Suárez-Toste's typology.

The metaphor WINES ARE FOODS AND SPICES/HERBS outlines wine's structure and body. A wine like Rai de Murfatlar is sweet and maintains its savory freshness of ripe grape, whereas a wine like Beciul Domnesc Grand Reserve 2010 tastes of berries, coffee, chocolate with yoghurt and strawberry, but at the same time of herbs or of something vegetal, like refreshing green pepper – that is why the wine drinker falls is under the impression that this does not only resemble a fine dish, but that it also gently pampers the gustatory papillae.

Within this metaphorical design, we find the distinct conceptualization of wine and wine tasting experience as *life sweetener*, as a sugar substitute or food additive which provides a sweet taste to life like that of sugar, while comprising less food energy. It's a natural sugar substitute also known as high-intensity sweetener, enhancing life experiences. It is conceived as a compound with many times the sweetness of sucrose, and as a result, much less sweetener is required and energy contribution to life is obvious. The sensation of sweetness caused by the compound is sometimes notably different from common sugar, so it is often used in a complex mixture that achieves and brings the sweetest sensation to life:

(16) Rai de Murfatlar 21st of September 2011 TV spot – The Angel: "Viaţa e grea. *Îndulceşte-ţi* viaţa […] Rai de Murfatlar cuprinde o serie de trei vinuri *tinere*, anume unul alb, unul roşu şi unul roze, *dulci*, care păstrează *prospeţimea savuroasă* a strugurelui bien copt".

Wine can also be construed as *element of cult and of culture*, as *sign of cultural refinement*, as well as modern leisure, and sign of conviviality:

(17) Michael Rotenberg – after a glass of Menestrel – TV and online youtube spot: "Fermentaţia alcoolică ca şi focul a fost una dintre cele mai mari descoperiri ale omului primitiv. Vinul, alături de foc, a fost un *element de cult* important, care a trecut prin veacuri, şi astăzi el este folosit atât în religia mozaică, cât şi în creştinism. Trecând de la cult la cultură, vinul a fost reflectat în legendele grecilor antici, apoi de către Rabelais, Rimbaud, Baudelaire,

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Verlaine, iar mai nou în cinematografia modernă. De curând, în ultimii 10-20 ani, vinul a intrat şi în cultura timpului liber a Occidentului. Când se întâlnesc sâmbătă seara, oamenii din ce în ce mai mult se întâlnesc în jurul unui pahar de vin, dar nu ca să se grizeze, nu datorită efectului euforizant şi anxiolitic al vinului, ci mai mult ca să-i discute valenţele gustative, cât şi ce este în spatele lui: dacă au vizitat crama, dacă au cunoscut pe producător, să-l compare cu vinuri din alte zone. Deci, s-a creat o nouă cultură a vinului: oamenii vin să viziteze crame, se duc la degustări, etc. Ca urmare, vă invităm cu mult drag să ne vizitaţi la noi la cramă, nu e departe. E doar la 90 km de Bucureşti, între Ploieşti şi Buzău. Pe curând!"

A peculiar, yet funny metaphoric structuring is that of wine as *vaccine*; in this case, vaccination with wine becomes an effective method of preventing infectious or life-threatening diseases. Extensive immunity due to vaccination with Cotnari (The Gold Wine) is largely responsible for the eradication and restriction of widespread diseases. The *liquorous vaccine* is represented by a biological preparation which supplies active acquired immunity to peculiar human diseases. The alcoholic vaccine thus contains an agent that is similar to a disease-causing microorganism and is often made from killed or weakened forms of the microbe, its toxins or some of its surface proteins. The agent then stimulates the drinker's body's immune system to identify the agent as a threat, to destroy it, and keep a record or a trace of it, so that the drinker's immune system can more easily identify and destroy an these microorganisms that it will later come across:

(17) Cotnari – Vinul de Aur- TV spot- the Doctor:
"- Dezbrăcaţi-vă până la jumătate. … *Vaccinaţi-vă lunar cu două sticle de Cotnari*. […] Trimite lunar două capişoane cu vinul de aur şi poţi câştiga una din cele 110 medalii sau marele premiu. Regulamentul pe vinuldeaur.ro".

The metaphoric configuration of wine in Romanian TV advertising discourse shows it not only as a *unique art* or *skill*, combining tradition and history, interweaving memory and sacrifice, but also as a *true trade*.

(18) Murfatlar Vinul 2011: TV spot 2 Murfatlar the Wine: "Noi muncim la via asta de aproape 2000 ani. Bunicul meu, Dumnezeu să-l odihnească, avea o vorbă de i-o spunea tatei mereu: «Vinul *bun* începe din vie». Asta l-a făcut să pună întotdeauna via mai presus de orice. Tata l-a ascultat şi mi-a dat scris *meşteşugul* vinului chiar cu preţul vieţii. Azi eu nu fac decât să duc mai departe învăţăturile lor".

It also becomes equivalent to the *place* where the past interweaves with the present or it superposes on a place where the past meets the present: it finally identifies with the *blessed place* where the wines grow:

(19) Murfatlar Vinul 2011: TV spot 4: Murfatlar the Place: "Trec zilnic printre rândurile astea, dar chiar nu-mi amintesc când a plouat ultima oară. De când lumea, la noi via stă cu faţa la soare mai mult ca nicăieri, iar lutul acesta nisipos ţine relele departe de vie…. Se spune că Murfatlar este *tărâmul* unde

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trecutul se întâlneşte cu prezentul. Eu spun doar că e un loc binecuvântat. Iar cel mai *apreciat* vin din România îi poartă numele".

A true wine is a genuine *work of a skilled craftsman*, as opposed to industrial wines which are mere reproductions; a true wine also represents a complex trade. Both wine and winemaking are conceived as forms of art, of a particular skill that is passed from generation to generation by genuine craftsmen, an art which involves know-how as well as sensitivity to beauty and aesthetics.

3. Conclusion

In conclusion, the metaphors illustrated in Romanian wine television advertising discourse do not only unveil the way wine specialists and non-specialized drinkers and tasters conceptualize wine, but they also function as an effective means for rendering the complex sensory experience of tasting and drinking wine to others. The research provides a systematic corpus analysis of the range and occurrences of metaphors associated with wine advertising and wine tasting in Romanian television discourse. The analysis emphasizes the lexical richness in Romanian and raises the awareness as to the metaphoric configuration of wines in Romanian TV advertising which highlights the high frequency and centrality of the organicist metaphor, without excluding other mental images of wine, peculiar images, such as that of wine as art or skill, as rich intrinsic traditional human value, as vaccine that rather depend 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 television advertising discourse provides a large corpus and a wide array of examples reflecting the richness of the metaphorical thought built around the conceptualization of wine and wine tasting.

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