

INVESTIGATING THE LANGUAGE OF RED WINE TASTING NOTES ACROSS THE US, THE AUSTRALIAN AND THE ITALIAN CULTURES

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Abstract – Wine tasting notes can be considered a multifunctional genre within the discourse of wine writing. They are a key instrument in the process of wine acculturation (López Arroyo, Roberts 2016, p. 371; Caballero 2009, p. 75) and of wine marketing and promotion. Tasting notes are a short text usually organized in three distinct sections containing the three steps of the evaluating procedure, that is to say the assessment of wines' colour, smell (technically referred to as 'nose' in English and 'naso' or 'profumo' in Italian), and taste (defined by the technical term 'palate' and 'palato' or 'gusto' in Italian). Descriptions and labels may be said to be strategically elaborated in order to persuade potential customers to change or strengthen their thinking. Indeed, a number of studies suggest that the information on the label directly influence people's perception of the quality and attributes of wine (Morgan, Tresidder 2016, p. 200), thus confirming the importance of tasting notes. Even though wine labels seem to be organised according to general and universal features, similar concepts related to taste and nose may be differently communicated by different cultures. In order to check this hypothesis, three comparable corpora have been assembled by downloading red wine tasting notes from Australian, US, and Italian winemakers' websites and analysed by means of AntConc software for linguistic investigation. Furthermore, a qualitative analysis will also be carried out, in order to identify metaphors and check similarities and differences of usage in the three cultures. The analyses described in this paper may contribute to provide an overall description of the characteristics of this genre across languages, and to detect culture-influenced communicative differences, with important implications in the process of translation and international marketing strategies.

Keywords: language of wine; corpus linguistics; phraseology; contrasting analysis; metaphors.

1. Introduction

Wine tasting notes can be considered a multifunctional genre within the discourse of wine writing. They are a key instrument in the process of wine acculturation and in the marketing process (Caballero 2009, p. 75; López Arroyo, Roberts 2016, p. 371). Tasting notes are a useful guide for consumers but also a persuasive tool for the promotion of wines in journals, catalogues and websites. They take the form of a short text usually organised in three distinct sections each containing one of the three steps of the evaluating procedure, that is to say the assessment of wines' colour, smell (technically referred to as 'nose' in English and *naso* or *profumo* in Italian), and taste (defined by the technical term 'palate' and *palato* or *gusto* in Italian), which includes texture. Tasting notes may also provide information about the date of vintage and bottling, drinking advice, food pairing, as well as storing recommendations. What is standard in wine tasting notes is the use of a highly figurative language (Caballero, Suarez-Toste 2008), due to the fact that they recontextualize and transform the experience of sensory perceptions into descriptions of knowledge representations through language (Paradis, Eeg-Olofsson 2013).

Many scholars define these texts as descriptive and evaluative (Caballero 2007; Suarez-Toste 2007, p. 55). However, when the description of the taste or nose of wines is elaborated, a major role is played by the vocative function hidden behind an apparently

standard and specialized verbalisation of concepts, which may have a relevant impact on the perception of customers and tasters. Descriptions and labels perform different functions and rhetorical aims (informative, instructive, descriptive, persuasive), but the function we are interested in, in this paper, is the vocative/persuasive function in that one of the main aims of this genre is to persuade potential customers to change or strengthen their thinking about the wine they are drinking or purchasing or that they intend to purchase. Indeed, a number of studies suggest that the information in the tasting note directly influence people's perception of the quality and attributes of wine (Morgan, Tresidder 2016, p. 200), thus confirming the importance of tasting notes. Furthermore, many cross-cultural studies (Cucchi 2012, 2019; Hall 1976, 1984; Katan 2004; Manca 2016a, 2016b, 2018) have suggested that different cultures tend to adopt different verbal and visual strategies in communicative exchanges and, in particular, in the way the process of persuasion starts and unfold. For this reason, we believe that, although wine labels are all organised according to the three moves mentioned above and describe the features of colour, nose and palate, different cultures may adopt different linguistic strategies to describe these three steps.

In order to verify the existence of a hypothesised cultural bias inherent in the choice of words and concepts within the description of wines, three comparable corpora have been assembled by downloading red wine tasting notes from Australian, US, and Italian winemakers' websites and analysed by means of AntConc software for linguistic investigation. The quantitative analysis will be carried out by adopting the methodology of Corpus Linguistics: wordlists and concordances of the three corpora will be analysed and compared in order to identify recurring and systematic features which characterise this particular genre. Lexical, grammatical and semantic attractions allow us to carry out a systematic analysis of what is usual, normal and typical in the usage of the most frequent nouns and adjectives in the three corpora. In other words, results from concordances are fundamental to the identification of the characteristic features of the US, the Italian, and the Australian tasting notes for red wines, and consequently, of their lingua-cultural persuasive strategies. Furthermore, a qualitative analysis will also be carried out, in order to identify figurative language and check similarities and differences of usage in the three cultures.

The analyses described in this paper may contribute to provide an overall description of the characteristics of this genre across the three cultures, and to detect culture-influenced communicative differences with important implications in the process of translation and international marketing strategies.

This paper is organised as follows: in Section 2 a review of the literature on the language of wine tasting notes is provided, with a particular focus on lexis, style and metaphors. Section 3 provides details on the corpora used for analysis and on the methodological approach adopted. Furthermore, a detailed analysis of the most frequent words occurring in the three corpora, including their collocational profiles and the metaphors they are part of, is provided. In the conclusion, the results of the analysis and the implications of this study are discussed.

2. The language of wine: lexis and style

According to López Arroyo and Roberts (2016, p. 372) it is not easy to determine what is typical in tasting notes because of the diversity of writers of wine tasting notes, such as oenologists, critics, amateurs, bloggers, etc., and because of the diversity of the target

audience and of the function of the tasting note (promotion, criticism, etc.). Peynaud (1987, p. 214), for example, suggests that experts tend to use a strict, economical and clear style and terms with an accepted and agreed meaning. In informal and spontaneous situations not addressed here, informed amateurs and occasional tasters adopt a less precise style full of imagery and vague vocabulary.

López Arroyo and Roberts (2014, p. 31) identify five moves (basing on the terminology elaborated by Swales 1990, 2004), each one including different steps, in the rhetorical structure of tasting notes. Not all the moves appear systematically in every tasting note but a proper tasting note should have at least three moves corresponding to the three steps in the evaluation procedure, Colour, Nose, and Taste. In a five-move tasting note, The Introductory Remarks move is followed by a description of the Appearance of wine, constituting the second move, and, in particular, of its colour hue and depth, its clarity, viscosity, and effervescence. The third move refers to the wine's Aroma which includes fragrance, intensity, and development while the fourth is related to Taste, featuring the steps Flavours, Finish, Astringency, Mouthfeel, Body and Balance. The fifth move is constituted by the Concluding Remarks.

An example of a four-move tasting note is reported below. This note includes the following moves: Appearance/Colour, Aroma/Nose, Taste/Palate, Concluding remarks, as indicated in the text itself in square brackets:

[Appearance/Colour] Vibrant red/purple colour. [Aroma/Nose] The nose is distinctly Australian, with some mint, eucalyptus and tarry spiciness, along with sweet red and black fruits. [Taste/Palate] The palate shows lovely freshness, with tight dark fruit and good acidity, along with well integrated oak. A really fresh, juicy style of Shiraz with real precision – I reckon this will age well. [Concluding Remarks] It's a classically Australian style, but with more freshness and focus than most. I reckon this will be peaking in five years but good for 10 more. (Howard Park Leston Shiraz 2005, Margaret River, Australia)¹

2.1. Tasting notes in English

When describing the language of tasting notes, Lehrer (2009, pp. 7-12) talks about dimensions, which are often interrelated. For example, the dimensions of taste are: Acidity, Sweetness, Body, Balance, Feel (Astringency), Age, Nose, Finish, Activity, and Quality. The dimension of Acidity includes descriptors such as *sour, acetic, sharp, hard, biting, tart, crisp, piquant, lively, zesty, tangy, steely, metallic, stoney, flat, bland, flabby*. The dimension of Sweetness is characterised by adjectives such as *syrupy, cloying, sugary, sweet, semisweet, and dry*. Body refers to the viscosity or weight of wine in the mouth and it is the dimension which has more descriptors. They are: *coarse, alcoholic, strong, chewy, heavy, full-bodied, big, fat, thick, solid, sturdy, hearty, meaty, rich, deep, powerful, forceful, robust, round, light, delicate, fragile, watery, thin, weak, meager, small, flabby, little*. Balance refers to a pleasant proportion of sugar, acid and other constituents and includes descriptors such as *unbalanced, unharmonious, acidic, sour, cloying, balanced, harmonious, round, and flat*. The dimension of Astringency refers to a tactile sensation which comes from the tannins in red grape skins or from the oak barrels in which wine is aged. Astringency is described through descriptors such as *hard, harsh, sharp, rough, bitter, firm, soft, smooth, velvety, silky, gentle, tender, mellow*. The dimension of Age is based on taste and feel and, particularly, on those properties such as acidity and astringency. Its descriptors are: *green, unripe, immature, young, fresh, mature, ripe,*

¹ <https://wineanorak.com/taus.htm> (accessed 17 January 2020).

mellow, developed, evolved, aged, old, withered, dead, dying, decrepit, senile. In the Finish dimension, the aftertaste or finish is described as *hollow, lingering, and short.*

Smell (or Nose) has no dimensions but a series of descriptors which are based on adjectives and nouns denoting something with a distinctive smell (Lehrer 2009, p. 13): *fruity, flowery, perfumed, scented, fragrant, grapy, yeasty, burnt rubber, leather,* etc.

Two other important dimensions are Clarity and Appearance. Clarity is described, for example, by *brilliant, star-bright, bright, clear, dull, bitty, hazy, and cloudy* while Appearance refers to colour, hue and saturation.

Lehrer (2009, p. 14) also lists purely evaluative terms that can be classified as high praise, low praise, mildly derogatory, and strongly derogatory. Examples are: *complex, breed, character, distinguished, great, fine, elegant, delicate, subtle, finesse, clean, sound, simple, refreshing, insipid, bland, common, and ordinary.*

In terms of stylistic features, tasting notes are characterized by a tendency towards hyperbole and exaggeration (López Arroyo, Roberts 2014, p. 380) and a frequent use of figurative language as suggested by the presence of superlatives, of words expressing intensity, beauty, praise, incomparability, abundance, weight and power, and by the presence of metaphors and metonymies. As visible in the examples reported below and taken from the two English corpora used for analysis, a highly praising language does not only serve the function of positively describing wines but also of stimulating desire and longing, two important steps in the promotional process:

- *Available primarily at our tasting room, these are our **most exclusive and sought-after** wines*
- *Our 2014 Platinum is our **purest, most intense and most seductively smooth** red wine*
- *The 2016 is an **extraordinarily** dark and elegant wine*
- *Of course, this **beauty** will age gracefully for twenty years if you decide to delay gratification*
- *If you love mountain-grown Pinot made in the **classic style**, this is for you*
- *The style of this wine is **massive***
- *This Merlot is dense and **powerful** but still showing the sexy charm **only Merlot can offer.***

2.2. Tasting notes in Italian

The Italian Association of Sommeliers (AIS 2016, p. 18; see Gilardoni 2007 and Massobrio, Gatti 2006)² has elaborated a table for the description of the characteristics of wines and mainly refers to the three main phases in wine tasting, that is to say Colour, Nose and Palate. These three main phases are followed by the Concluding Remarks phase whose descriptors refer to the age and harmony of a wine and which constitute a general assessment of the value and quality of the product (Gilardoni 2007, p. 26). This table, therefore, contains the Italian vocabulary of the expert wine taster.

Descriptors are grouped into three main groups: *esame visivo* (colour examination), *esame olfattivo* (nose examination), *esame gusto-olfattivo* (palate examination), and two additional groups referring to the age of wine, *stato evolutivo*, and to its harmony,

² The AIS has authored many books on wine tasting which also constitute the reference material to be studied in official sommelier courses and exams. For further details, see <https://www.aisitalia.it/area-formazione.aspx#.X5KXZVgzBIU>. The table discussed in this section has also been adopted as a starting point by Gilardoni (2007) to analyse the Italian lexis used in the description of wines. To my knowledge, there are no scientific studies based on different tables than the one elaborated by the AIS.

armonia.³ In the tasting note, these groups correspond to four of the five moves described by Lopez Arroyo and Roberts (2014, p. 31) and discussed in Section 2.1.

When wine is visually examined, reference is made to its *limpidezza* (clarity), that is to say the absence of haziness due to suspended particles. Descriptors of this colour parameter are *velato* (veiled), *abbastanza limpido* (clear enough), *limpido* (clear), *crystallino* (crystal-clear), *brillante* (shining). The wine's colour (*colore*) is described with terms indicating different hues of *giallo* (yellow), *rosa* (pink) and *rosso* (red), such as *giallo verdolino*, *giallo paglierino*, *giallo dorato*, *giallo ambrato*, *rosa tenue*, *rosa cerasuolo*, *rosa chiaro*, *rosso porpora*, *rosso rubino*, *rosso granato*, *rosso aranciato*. The appearance of a wine is also analysed in terms of *consistenza* (consistency) and is related to the presence of alcohol and glycerin which can be detected by analyzing the droplets on the glass (technically called 'tears' or 'legs'). Descriptors are *fluido* (fluid), *poco consistente* (not very consistent), *abbastanza consistente* (quiet consistent), *consistente* (consistent), *viscoso* (viscous), and in terms of *effervescenza* (effervescence) where the appearance (*grana bollicine*), the number (*numero bollicine*) and the persistency (*persistenza bollicine*) of bubbles is described.⁴

- *Grana bollicine*: *grossolane* (rough), *abbastanza fini* (quite refined), *fini* (refined);
- *Numero bollicine*: *scarse* (scarce), *abbastanza numerose* (quite numerous), *numeroso* (numerous);
- *Persistenza bollicine*: *evanescenti* (evanescent), *abbastanza persistenti* (quite persistent), *persistenti* (persistent).

Nose is described in its *intensità* (intensity) with the descriptors *carente* (lacking), *poco intenso* (not very intense), *abbastanza intenso* (quite intense), *intenso* (intense), *molto intenso* (very intense), in its *complessità* (complexity) through terms such as *carente* (lacking), *poco complesso* (not very complex), *abbastanza complesso* (quite complex), *complesso* (complex), *ampio* (wide), in its *qualità* (quality) with the adjectives *comune* (ordinary), *poco fine* (not very refined), *abbastanza fine* (quite refined), *fine* (refined), *eccellente* (excellent). Furthermore, Nose is also described as *aromatico* (aromatic), *vinoso* (winy), *floreale* (floral), *fruttato* (fruity), *fragrante* (fragrant), *erbaceo* (herbaceous), *minerale* (mineral), *speziato* (spicy), *etereo* (ethereal), *franco* (frank). These adjectives belong to the ten groups of odours commonly identified in wines (Peynaud 1987, p. 49; Gilardoni 2007, p. 29): animal, balsamic, woody, chemical, spicy, ethereal, floral, empyreumatic, fruity, vegetative.

Palate is described in its softness (*morbidezza*) or hardness (*durezza*) due to the presence or absence of elements such as sugars (*zuccheri*), alcohol (*alcoli*), polyhydric alcohols (*polialcoli*), acids (*acidi*), tannins (*tannini*), and mineral salts (*sali minerali*) using the descriptors listed below:

- *Zuccheri*: *secco* (dry), *amabile* (medium dry), *abboccato* (medium sweet), *dolce* (sweet), *stucchevole* (too sweet);
- *Alcoli*: *leggero* (light), *poco caldo* (not very warm), *abbastanza caldo* (quite warm), *caldo* (warm), *alcolico* (alcoholic);

³ The translation provided are, in most cases, literal to allow non-Italian speakers to have a better insight into the features of the Italian language of tasting notes.

⁴ This is a feature of white and sparkling wines and does not apply to the analysis described here which focuses only on red wines.

- *Polialcoli*: *spigoloso* (edgy/angular), *poco morbido* (not very soft), *abbastanza morbido* (quite soft), *morbido* (soft), *pastoso* (mellow/pasty);
- *Acidi*: *piatto* (flat), *poco fresco* (not very fresh), *abbastanza fresco* (quite fresh), *fresco* (fresh), *acidulo* (acidulous);
- *Tannini*: *molle* (not consistent/flabby), *poco tannico* (not very tannic), *abbastanza tannico* (quite tannic), *tannico* (tannic), *astringente* (astringent);
- *Sali minerali*: *scipito* (bland), *poco sapido* (not very sapid), *abbastanza sapido* (quite sapid), *sapido* (sapid), *salato* (salty).

Furthermore, the assessment of taste aims to describe a wine's *equilibrio* (balance), *intensità* (intensity), *persistenza* (persistence), and *qualità* (quality), as well as its structure or body (such as *magro* (thin), *debole* (weak), *di corpo* (bodied), *robusto* (robust), *pesante* (heavy)).

In the Concluding Remarks phase of the description of a wine, which is the fifth move described by Lopez Arroyo and Roberts (2014, p. 31), are information on its evolutionary state and harmony. Descriptors related to the evolutionary state of wine are *immaturo* (immature), *giovane* (young), *pronto* (ready), *mature* (mature), *vecchio* (old) while the harmony of elements in a wine is described through the words *poco armonico* (not very harmonious), *abbastanza armonico* (quite harmonious), *armonico* (harmonious).

2.3. Metaphors in tasting notes

As already mentioned above, one of the features of the language of wine is its highly figurative nature. Metaphors perform a double function in this specific language: they reveal the way wine is conceptualized by wine experts and serve as an indispensable tool for communicating the complex sensory experience of tasting wine, particularly when the wine's tactile impression on our palate has to be described (Caballero, Suarez-Toste 2008, pp. 242, 245). The domains from which metaphors are sourced are several, but the most frequent metaphorical schemata used in wine language are:

1. WINES ARE LIVING ORGANISMS, which includes the schema A WINE IS A PERSON;
2. WINES ARE PIECE OF CLOTH;
3. WINES ARE THREE-DIMENSIONAL ARTIFACTS, including the schema WINES ARE BUILDINGS.

All the above listed metaphors have been identified and analysed in the Spanish, in the English and in the French languages of wine (Caballero, Suárez-Toste 2008, pp. 245-248; Negro 2012; Suárez-Toste 2007), while the anthropomorphic metaphor WINE IS A PERSON has been also identified in the Italian and in the Slovene languages of wine (Bratož 2013; Tenescu 2014). Furthermore, in the Italian language of wine, studies conducted by Gilardoni (2007) have particularly focused on synesthetic metaphors. In the Polish language of wine tasting, the first and the third of the above listed metaphors have been identified by Zawisławska (2015) who labelled these schemata as WINE IS AN ANIMATE BEING and WINE IS A PHYSICAL SOLID OBJECT.

The first of the metaphors listed above, WINES ARE LIVING ORGANISMS, is instantiated by terms focusing on physiological properties, including the different stages in the development of wines and its health (*young*, *well-aged*, *weak*), by terms indicating relationships among wines (*sister*, *clone*, *peer*), by terms focusing on the anatomical and structural properties of wines as well as on appearance and personality traits (*full-bodied*, *handsome*, *sensitive*).

Here is an example of a tasting note including the metaphor WINES ARE LIVING ORGANISMS/WINE IS A PERSON (Caballero, Suárez-Toste 2008, p. 246):

*[T]he 2001 Ermitage Cuvee de l'Oree does not possess the muscle, volume, or weight of the 2000, but it is a beautifully etched, elegant, intensely mineral wine offering hints of white flowers, citrus oils, and earth in its dense, **full-bodied**, chewy **personality**. Like its older sibling, it will be delicious in its **first 3-4 years of life**.*

What is interesting is that while Lakoff and Johnson (1980) considered figurative language as a strategy to describe the abstract in concrete terms, in wine assessment, figurative language is used to describe concrete physical properties which are not measurable, such as acidity (Suárez-Toste 2007, p. 56). A recurring metaphor which is more abstract than the physical properties it describes is personification. Suarez Toste (2007, p. 56) says:

[...] most newcomers experience trouble understanding the meaning of such terms as masculine/feminine, shy, intellectual, diffident, sexy, demure, extroverted, restrained, etc. because they are complex terms when applied to (complex) human beings and therefore what gets mapped and what not is not always clear.

The following is an example of personification from the Australian red Wine Corpus (AWC), one of the three corpora used for the present analysis:

- *The wine is classic Cabernet, demonstrated through its **restrained**, medium-bodied palate of wild cherries, capsicum and fresh herbs*

The metaphor WINES ARE A PIECE OF CLOTH focuses both on the view of wines as a piece of cloth and as garments and it is instantiated by terms such as *fabric, velvety, silky, interwoven, glove, dress up, envelop*, etc., as in the following example (Caballero, Suárez-Toste 2008, p. 247):

- *This Spanish red is **velvety** smooth on the palate, but the lush texture **cloaks** a firm, tannic structure.*

The metaphors WINES ARE THREE-DIMENSIONAL ARTIFACTS can be subdivided into two related schemas, one focusing on the view of wines as three-dimensional artifacts and the other on the view of wines as buildings (*deep, round, angular, assembled, structure, with solid walls*, etc.), as exemplified below (Caballero, Suárez-Toste 2008, p. 248):

- *This is a **round**, generous Shiraz that's packed with **layers** of flavor, offering ripe berry, plum, exotic spices and a touch of mint as the long finish unfurls.*
- *A magnificent **edifice** of a wine, elegant and refined in **structure** but dripping with flavour [...].*

According to Suárez-Toste (2007, p. 54), conceptual metaphors usually refer to the wine itself and are often expanded to cover other more specific aspects such as those related to color, tannins, and so on. On the other hand, synesthetically motivated metaphors, in which imagery derives from different perceptual modes, are used in the descriptions of aspects such as body, alcohol, acidity, etc. Here follow some examples from the US red Wine Corpus (UWC), one of the three corpora used in the analysis described in this paper:

- *A **velvety** texture and **bright** acidity distinguish this naturally-balanced wine*
- *The wine's elegant, voluptuous ripe black fruits and cocoa flavors wrapped in **smooth** tannins are perfect for savory dishes*

As anticipated above, in French wine reviews, Negro (2012, p. 4) identifies the four conceptual metaphors described in the Spanish and English languages of wines (Caballero, Suárez-Toste 2008, pp. 245-248; Suárez-Toste 2007), that she labels as WINES ARE PEOPLE, WINES ARE CLOTHES, WINES ARE BUILDINGS, WINES ARE OBJECTS, and two new metaphors, WINES ARE FOOD and WINE IS A MUSIC COMPOSITION. She also identifies various synesthetic metaphors drawing from the perceptual mode of hearing. The metaphor WINES ARE PEOPLE is the most frequent in the French language of tasting notes, particularly in the description of wine dimensions including body, balance, and age (Negro 2012, p. 10).

In the Italian specialized language of wine, synesthetic and lexicalized metaphors play an important role (Gilardoni 2007, p. 30). Synesthetic associations are visible particularly in the analysis of taste. Adjectives from the sensorial domain of touch are used to describe taste on the basis of metaphorical associations (Gilardoni 2007, p. 30). Examples are *vino secco* and *vino asciutto* (both meaning 'dry wine') where the adjectives *secco* and *asciutto* (dry), normally connected to a tactile perception, are used in the Italian language of wine to refer to a gustatory perception determined by the amount of sugar in wine. This transfer also occurs with adjectives describing consistency, such as *pastoso* and *corposo* (bodied), with adjectives related to a thermal sensation, for example *caldo* (warm) and *freddo* (cold), and with adjectives from the hearing domain, such as *armonico* (harmonious) used to describe a high-quality wine having a perfect balance of all its elements (Gilardoni 2007, p. 31, 2009, p. 8).

According to Paradis (2005, 2008) meanings are not inherent in words as such but evoked by words. In olfactory descriptions, for example, odours are conceptualised not as entities in the world but as effects of entities on human beings. For this reason, odours strongly depend on the wine taster who is experiencing a wine (Paradis, Eeg Olofsson 2013). We may, therefore, hypothesise that different cultures adopt different strategies of description, both in terms of lexis and of figurative language.

In the following sections, a contrastive analysis of US, Australian and Italian tasting notes will be carried out in order to identify similarities and differences of this particular genre across these three cultures.

3. Data and methodology

The three corpora considered for analysis have been assembled in a period going from January 2020 to April 2020. They are composed of tasting notes downloaded from a series of wine producers' websites which describe the Color, Nose and Palate of the wines advertised. Only red wines have been considered while the analysis of white wines is part of another ongoing project which aims to establish if and how the language of wine varies according to the type of wine. The reason for choosing Italian, US and Australian tasting notes depends on the objectives of this analysis which aims to identify similarities and differences in the language of wine across cultures and languages and within the same language as used by two different cultures. Among the English speaking countries in the

world which produce wine, the USA and Australia rank 1st and 2nd (4th and 7th in the list including all the countries in the world which produce wine)⁵ and can, therefore, be considered as two of the biggest and most representative wine producing countries. Italy, France and Spain are the top three producers of wine worldwide but, for this analysis, only Italian wineries' websites have been considered.

The wineries' websites included in the three corpora have been identified by google searching the top wineries of each region or country. Table 1 summarizes the details on the three corpora:

Corpus	Number of tasting notes	Number of wineries	Total number of words in the corpus
US red Wine corpus (UWC)	270	18, mainly based in California	16,823
Australian red Wine corpus (AWC)	290	11, mainly based in the New South Wales	17,284
Italian red Wine corpus (IWC)	250	46 top wineries from each region of Italy	17,775

Table 1
Details on the three corpora.

The analytical approach is mainly quantitative: the wordlists of the three corpora have been generated and nouns and adjectives occurring more than four times have been grouped into three main semantic fields: Colour, Nose, and Palate. Furthermore, in order to better compare items across the three different corpora, the collocational profile of each noun and adjective has been identified and frequencies have been normalised.

The lists of words and their collocates from the three corpora provided in the following sections are undoubtedly long and detailed and this may not be of help for the reader to understand at a first glance the features, the similarities and differences of the three languages of wine. On the other hand, the lists provide a series of data that can be reused and reflected upon by scholars, experts, teachers and students, and for this reason, for each of the three main moves, the most frequent descriptors and their collocates have been listed and commented. The results of each analysis are also summarized at the end of each section and in the conclusions.

Furthermore, for each collocation, the metaphors used in the description of Colour, Nose and Palate have been identified through qualitative analysis and considering as a guiding line the conceptual metaphors identified by previous literature (see Section 2.3). When they fell into one of the categories of conceptual metaphors described in the previous literature, they were classified accordingly. When metaphors in the three corpora did not belong to any of those categories, new categories were added.

3.1. US red Wine Corpus (UWC)

As described above, items occurring more than four times in the frequency list have been grouped according to the three main moves which constitute a tasting note: Colour, Nose, and Palate.

⁵ The world's authority on wine statistics is the OIV (International Organisation of Vine and Wine), who collects information about wine from all over the world. Director General, Pau Roca, has presented the status of wine in 2018 which has provided the reasons for choosing US and Australian wine producers' websites of for this analysis.

The most frequent items in the UWC used to describe the red wine's **Colour** are: 'red', 'deep/medium/pale ruby', 'dark/deep/medium garnet', 'deep/reddish/dark purple', 'purple black', and 'violet'.

A more varied range of items can be found in the description of **Nose**: apart from words referring to aromatic components such as 'violets', 'lavender', 'bergamot', 'cassis', 'blackberry pie' and 'petals' (to list just a few), we find items such as:

- '**aromas**' frequently occurring with the collocates 'appealing', 'bold', 'classic', 'complex', 'concentrated', 'enticing', 'fragrant', 'fruit', 'initial', 'intense', 'inviting', 'pronounced', 'rich', 'vivid'. Some of the collocates of 'aroma', particularly the adjectives 'intense' and 'vivid' metaphorically describe the aromas by means of adjectives from the sensorial domain of sight, thus generating a synesthetic association;
- '**notes**', occurring with 'floral' or in the phrase 'notes of forest floor';
- '**nose**' occurring in the phrase 'on the nose';
- '**aromatics**' collocating with 'fruit' and with other single-entry items which, however, belong to the semantic field of vividness and intensity such as 'brilliant', 'intense', 'powerful', 'vivid'.

In the description of Nose it is interesting to notice the presence of synesthetic associations where items belonging to the sensorial domain of sight are used to describe the aromas of a wine, as in the following examples taken from the UWC:

- [This wine] *is round and robust with **vivid** aromas of black cherry, wild briar patch and plum*
- *Inky garnet in color, **brilliant** aromatics of ripe blue fruits, allspice and white pepper emanate from the glass*"

The description of **Palate** includes the highest variety of items since it refers to different dimensions of taste (see section 2.1). Here follows a list of the most frequent words:

- '**flavors**' frequently occurring in the phrase 'flavors of' followed by the flavor component such as 'flavors of cranberry and blackcurrant' or in a collocation where it is preceded by the flavor component such as in 'cherry flavors'; it also frequently collocates with 'fruit' ('fruit flavors'), 'complex' ('complex flavors'), and 'rich' ('rich flavors');
- '**finish**' collocating with 'lengthy', 'lingering', 'long', 'savory', 'silky', 'smooth', 'sweet'. Its most frequent adjectives are, therefore, used to describe its consistency through synesthetic associations ('silky' and 'smooth'), its taste (sweet or savory), and its persistency (long and lingering). The finish is, therefore, metaphorically described as a piece of cloth and as a three-dimensional artifact;
- '**tannins**' frequently occurring with adjectives which metaphorically describe them as buildings ('firm', 'integrated', 'well-structured'), as three-dimensional artifacts ('round', 'smooth', 'fine-grained', 'supple'), as a piece of cloth ('silky', 'velvety') as a person ('mature', 'powerful'), and as a food ('ripe');
- '**palate**' frequently occurring in the phrase 'on the palate' and with 'mid' in 'mid-palate';
- '**acidity**' collocating with synesthetic associations ('bright', 'crisp', 'fresh', 'refreshing'), with evaluative adjectives ('great'), with the adjective 'balanced' which metaphorically associates acidity to a building, with the adjective 'lively', and with the adjective 'racy', which interestingly associates acidity to sex;

- **'balanced'** referring to the wine or to its acidity ('balanced acidity', 'naturally-balanced wine') and frequently modified by 'well' in 'well-balanced' and by adverbs such as 'beautifully', 'elegantly', 'extraordinarily', 'naturally', 'perfectly', 'superbly', 'ultimately';
- **'texture'** mainly collocating with synesthetic associations ('creamy', 'silky', 'velvety') which also metaphorically describe the texture as a food and as a piece of cloth, with evaluative adjectives ('beautiful', 'great'), and with adjectives which describe the texture as a person ('elegant', 'sensuous');
- **'bodied'** frequently preceded by full ('full-bodied') and less frequently by 'medium' (medium-bodied) and referring to the wine or to its flavors and mouthfeel, and metaphorically associating the wine to a person;
- **'structured'** occurring in phrases such as 'very structured wine', 'well-structured wine', 'well-structured tannins' where the wine is metaphorically described as a building;
- **'silky'**, which, as seen above, occurs with 'texture' but also, and more frequently, with 'tannins', and less frequently with 'mouthfeel'. As already pointed out, 'silky' is an adjective from the sensorial domain of touch which is used to describe the features of tannins and texture, and is also metaphorically used to describe tannins and texture as a piece of cloth;
- **'structure'** collocating with 'great', 'tannic', 'tannin', and 'wine' and contributing to the metaphor of wines as buildings;
- **'layers'** frequently followed by the taste component as in 'layers of caramel' and metaphorically describing the wine as a three-dimensional artifact;
- the adjectives **'smooth'** and **'velvety'**, already identified as synesthetic associations used to describe 'texture', 'tannins', and 'finish';
- **'balance'** frequently occurring with specific adjectives referring to the acidity of a wine ('acid', 'acidic'), and with evaluative adjectives ('perfect', 'superb', 'good');
- **'elegant'** occurring with 'wine', 'structure', 'texture', and 'mouthfeel', which, apart from being used as an evaluative term, is also an example of personification;
- **'great'**, another purely evaluative term which collocates with 'acidity', 'complexity', 'structure', 'texture';
- **'mouthfeel'** frequently collocating with 'elegant' and with the synesthetic associations 'velvety' and 'silky';
- **'subtle'** mainly occurring with 'notes';
- **'luscious'** referring to 'wine' and 'finish';
- **'opulent'** collocating with 'finish', 'palate', and 'wine' and used metaphorically to describe the wine and the palate as a box containing the best and most expensive things;
- **'complexity'** occurring with the evaluative adjective 'great' and with the adjective 'seductive' which compares the wine to a person;
- **'decadent'** collocating with 'wine' and 'layers' and metaphorically comparing wine to immoral pleasure;
- **'power'** used as a descriptor of 'wine' and 'palate';
- **'delicate'**, **'expressive'**, and **'finest'**, all referring to wine with an evaluative function and to wine as a person;

- *'mature'* mainly referring to 'tannins' and metaphorically describing the wine as a person;
- *'seductive'* occurring with 'personality', 'complexity', and 'wine' and metaphorically describing the wine as a person;
- *'polished'* collocating with 'tannins' and 'palate' and metaphorically describing the wine and its components as a three-dimensional artifact;
- *'seamless'* collocating with 'acidity', 'freshness', and 'palate' and metaphorically describing the wine's components as a piece of cloth;
- *'potential'* frequently occurring in the phrases 'aging potential' and 'potential to age';
- *'approachable'* always referring to 'wine' and belonging to the metaphor of wines as a person.

The results of this analysis are interesting for many reasons. First, they show that the analysis of Palate represents the most important part of the tasting note of US red wines. When describing taste, emphasis is particularly laid on flavors, finish, tannins, acidity and texture. If we consider Leher's dimensions for taste (see section 2.1), summing up all the entries of the descriptors indicated for each dimension, the dimensions which are more emphasized are Body, Astringency, and Balance, followed by the less frequent Age, Finish, Acidity and Sweetness.

Another interesting insight refers to the metaphors which are particularly used in the description of Palate: the most frequent metaphors are synesthetic associations, which use items from the sensorial domain to describe the taste. Examples are:

- *Lush strawberry and generous cherry flavors lead into **silky** and **smooth** tannins*

Other frequent metaphors are WINES ARE PEOPLE/LIVING ORGANISMS, WINES ARE A PIECE OF CLOTH, WINES ARE BUILDINGS, WINES ARE THREE-DIMENSIONAL ARTIFACTS and WINES ARE FOOD. Here follow some examples from the UWC:

- *Round, voluminous texture and **mature** tannins define this wine (PERSON)*
- *Round **velvety** tannins **enrobe** a **silky** texture with a touch of minerality (CLOTH)*
- *Tannins are well developed, framing a wine with great **structure** and **balance** (BUILDINGS)*
- *The palate is **big, round** and **polished** (THREE-DIMENSIONAL ARTIFACT)*
- *The viscous mouthfeel of the wine is plush and the **ripe** tannins are refined and polished (FOOD)*

Within the metaphor WINES ARE PEOPLE, it is interesting to notice that US wines are also attributed a seductive power as the adjectives 'racy', 'luscious', 'seductive', and 'decadent' may suggest. For this reason, we may add to the list of metaphors, a new one, that is to say WINE IS A SEDUCER. Examples of this metaphor from the UWC are reported below:

- *On the palate, our 2017 rendition repeats the classic **racy** acidity that has come to characterize this phenomenal vineyard*
- *The **silky** texture and **luscious** body create a long finish and potential to age at least a decade*
- *Enjoy now for its truly **seductive** personality or age for another 3 to 5 years to bring out the more savory notes that characterize Bentrack Vineyard*
- *Plush and **decadent**, this Petite Sirah is a worthwhile winter companion*

3.2. Australia Wine corpus (AWC)

The analysis of tasting notes continues with the frequency list of the Australian Wine Corpus (AWC). Also in this case, items occurring more than four times in the frequency list have been grouped according to the three main moves which constitute a tasting note, Colour, Nose, and Palate, and analysed in their collocational profiles.

The **Colour** move of the tasting notes considered for analysis includes descriptors such as: '(dark/brick/cherry/crimson/deep/garnet/ruby/vibrant) red', '(deep/vibrant) purple hues/color'.

In the description of **Nose**, the most frequent items are:

- '*aromas*' usually preceded by the odour component (as in 'ripe strawberry aromas') or in the phrase '(with) aromas of' (as in 'fragrant lifted aromas of blackcurrant' or 'with aromas of raisins');
- '*nose*' mainly occurring in the phrase 'on the nose' or with the pattern 'the nose is/shows';
- '*lifted*' referring to a pronounced aroma and occurring with 'aroma/s' or with items referring to fruit and flowers, as in 'lifted aromas of fresh cherry' and in 'with lifted cassis and blackberry notes';
- '*bouquet*' frequently used instead of 'nose' at the beginning of the nose description, as in 'Bouquet: Lifted fruits of raspberry, plum, mulberry and blackberry';
- '*fragrant*' occurring with 'nose', 'aromas' and 'bouquet';
- '*enticing*' mainly collocating with 'nose' and less frequently with 'aromas', 'bouquet' and 'perfume';
- '*scents*' always occurring in the phrase 'scents of + odour component', as in 'scents of undergrowth and spicy pine';
- '*aromatics*' preceded by one-entry items but all referring to intensity, such as 'intense', 'lifted', 'perfumed', 'exuberant';
- '*perfumed*' mainly occurring with 'aromas' and 'nose'.

The description of **Palate** includes a more varied range of items:

- '*palate*' frequently occurring with 'mid' in 'mid-palate', with the evaluative adjective 'rich', and with several adjectives that metaphorically describe it as a building ('balanced', 'structured', 'complex'), as a piece of cloth ('silky', 'textured'), as a person ('generous', 'medium bodied'), as a three-dimensional artifact ('long', 'full'), as a food ('juicy'), or in the phrases 'on/across the palate', 'a + adj. + palate of/with', and with the verbs 'have', 'show' and 'deliver';
- '*tannins*' collocating with the verbs 'be' and 'provide', with the adjectives 'mouth-coating' and 'lingering', and metaphorically described as a three-dimensional artifact by the adjectives 'chalky', 'fine', 'fine-grained', 'grainy', 'grippy', 'round', 'sandy', 'soft', and 'supple', as a food by 'savoury' and 'fruit', as a piece of cloth by 'silky' and 'velvet/velvety';
- '*flavours*' mainly occurring with 'fruit' and with 'spicy', and frequently preceded by the flavour component as in 'red berry flavours' or 'cherry flavours';
- '*finish*' occurring very frequently with 'lingering' and 'tannin', in the phrase 'on the finish', and metaphorically described as a three-dimensional artifact by 'long', as a food by 'savoury', and as a piece of cloth by 'silky';

- the adjective '*fine*' almost always occurring with 'tannins' and in the collocation 'fine-grained tannins';
- '*long*' collocating with 'finish', 'palate' and 'spine';
- '*rich*' mainly referring to 'wine', to 'fruit flavours' and to 'palate';
- '*bodied*' mainly used in the group 'medium-bodied' and less frequently 'full-bodied' to refer to 'palate' and 'wine' and comparing the wine to a person;
- '*soft*' a synesthetic association mainly occurring with 'tannins';
- '*savoury*' collocating with 'tannins', 'spice/s', 'characters', and 'finish';
- '*tannin*' frequently found in association with 'finish' and 'structure';
- '*great*', an evaluative descriptor, which frequently modifies 'intensity', 'length', 'texture', and 'structure';
- '*structure*' frequently occurring with 'tannin' and less frequently with 'great', and 'firm', thus metaphorically describing a wine as a building;
- '*length*' collocating with 'good', 'great', 'palate', and less frequently with 'finish' and metaphorically recalling the metaphor of wine as a three-dimensional artifact;
- '*silky*', an adjective from the sensorial domain of touch, used to qualify 'tannin/s', 'finish' and 'texture';
- '*sweet*' mainly referring to fruit and spice;
- '*juicy*' collocating with 'acidity', 'palate', and more frequently with fruit and spice;
- '*acidity*' occurring with 'balanced', 'juicy' and 'fresh' which describe acidity through the metaphors which describe the wine as a building, as a food, and with a synesthetic association from the domain of touch;
- '*texture*' occurring with the evaluative adjective 'great' and with the sensorial adjective 'velvety';
- '*acid*' collocating with 'line';
- '*generous*' mainly referring to 'palate' and 'wine' and metaphorically describing the wine as a person;
- '*balance*' which does not have frequent collocates but it is often qualified by evaluative adjectives such as 'wonderful', 'perfect', 'great', 'excellent', 'beautiful';
- '*lingering*' occurring with 'finish' and 'tannins';
- '*supple*' and '*layered*' both occurring with 'tannins' and metaphorically describing them as a three-dimensional artifact;
- '*mouth*' frequently occurring in adjectival function as in 'mouth-coating tannins', 'mouth-filling flavours/fruit', 'mouth-watering acidity/finish';
- '*smooth*' occurring with 'finish' and 'tannins' and describing the wine as a three-dimensional artifact;
- '*firm*' collocating with 'tannin/s' and 'structure' and instantiating the metaphor which describes the wine as a building;
- '*grained*' always occurring with 'fine' in 'fine-grained' and collocating very frequently with 'tannins', metaphorically describing them as a three-dimensional artifact;
- '*acid*' mainly collocating with 'line';
- '*excellent*' a purely evaluative adjective already found in association with 'balance', 'length' and 'structure';

- '*intensity*' always referring to the wine;
- '*velvety*' already identified as a synesthetic association used to describe 'texture' and 'tannins';
- '*round*' collocating with 'tannins' and describing them as a three-dimensional artifact;
- '*fleshy*', an adjective from the sensorial domain of touch, collocating with 'palate';
- '*powdery*' and '*chalky*' occurring with 'tannins' and metaphorically describing them as three-dimensional artifacts.

As already noticed in the analysis of US wines, the description of Palate is longer and more lexically varied with respect to the other two moves, Colour and Nose. The focus of Palate description is mainly on tannins, flavours and finish and less frequently on acidity and texture. If we compare the five most frequent items referring to the taste examination in the UWC corpus with the percentages of the same items in the AWC corpus, we notice a different degree of focus on those dimensions which constitute the Palate move (see Table 2). The difference may be due to the different qualities and characteristics of US and Australian wines or to differences in the way Palate is described in the two countries.

Items	UWC	AWC
flavours/flavors	0.88 %	0.59%
finish	0.85%	0.55%
tannins	0.83%	0.86%
acidity	0.43%	0.17%
texture	0.26%	0.16%

Table 2
Percentages of the most frequent items referring to taste examination in the UWC and of the same items in the AWC.

If we consider Leher's dimensions for taste (see Section 2.1), summing up all the entries of the descriptors indicated for each dimension, the dimensions which are mainly described are Body, Astringency, Balance, Age, Sweetness and less frequently Acidity and Finish.

The most frequent metaphor is WINE IS A THREE-DIMENSIONAL ARTIFACT frequently including adjectives from the sensorial domain of touch to describe a gustatory aspect with a tactile perception. The other metaphors identified in the analysis of Palate in UWC are also present but are less frequent. Here follow some examples from the UWC:

- *The palate has great **length** and acidity with firm, grippy tannins and ample fruit weight bringing it all together* (THREE-DIMENSIONAL ARTIFACT)
- *Fine ripe tannins provide great **structure** and depth to the long and generous palate* (BUILDING)
- *On the palate the layers of dark fruits are beautifully **entwined** with soft, **velvet** tannins and a **seamless** texture* (PIECE OF CLOTH)
- *A soft, **elegant** and **approachable medium-bodied** wine with complete, rounded **characters*** (PERSON)
- *The wine finishes with **crisp** citrus acid and alcohol warmth* (FOOD)

The other metaphors described in the literature and identified in the UWC are also present although with a lower frequency. As for the metaphor WINE IS A SEDUCER, the items 'seductive', 'luscious', 'racy', and 'decadent' are less frequent or absent in the AWC, as shown in Table 3:

Items	UWC	AWC
seductive	0.05 %	0.02 %
luscious	0.08 %	0.03 %
racy	0.02 %	0 %
decadent	0.07 %	0 %

Table 3

Percentages of items in the semantic field of sex and morality in the UWC and in the AWC.

In the following section, the analysis will proceed with the Italian corpus (IWC). The most frequent words and their collocational profiles for each move will be identified and described as well as the most used metaphors and synesthetic associations.

3.3. Italian red Wine Corpus (IWC)

The **Colour** move of Italian tasting notes is characterized by a series of nouns and adjectives which are used in the visual examination. Here follow the most frequent words with their patterns and collocates (literal translation is provided next to the Italian word):

- **rosso** (red) occurring with *granato* (garnet), *intenso* (intense), *rubino* (ruby) very often in the phrases *rosso rubino brillante* (shiny ruby red) and *rosso rubino carico* (loaded/rich ruby red), *rosso rubino con riflessi granati/violacei* (ruby red with garnet/violet highlights), *rosso rubino intenso* (intense ruby red), *rosso rubino vivo/vivace* (vivid ruby red), *porpora* (purple red);
- **riflessi** (highlights) occurring in the phrases *con riflessi granati* (with garnet highlights), *con riflessi aranciati/arancioni* (with orange highlights), *con riflessi violacei* (with violet highlights), *con riflessi porpora/purpurei* (with purple highlights);
- **vista** (sight) always occurring in the phrase *alla vista* (at the sight/to the eye);
- **sfumature** (hues) occurring in the phrase *con sfumature granate/granata* (with garnet hues).

The description of **Nose** (which is defined *naso*, *olfatto*, *profumo* or *bouquet* in Italian) is frequently characterized by the following items:

- **profumo** (perfume – masc. sing.) almost always occurring with *intenso* (intense), and with other adjectives such as *ampio* (wide), *fresco* (fresh), *elegante* (elegant), *fine* (refined). The description of perfume involves a synesthetic association (*fresco*) and two other metaphors which compares the wine to a building and to a person;
- **naso** (nose) always occurring in the phrase *al naso* (on the nose);
- **bouquet** mainly collocating with the evaluative adjectives *complesso* (complex), *intenso* (intense), *pronunciato* (pronounced), and with more specific adjectives such as *floreale* (floral), *fruttato/di frutta* (fruity);
- **profumi** (perfumes – masc. plur) frequently occurring in the phrase *profumi di* (perfumes of) as in *profumi di fiori secchi* (perfumes of dried flowers), with *tipici* (typical) as in *profumi tipici di ciliegia* (typical perfumes of cherry), with *intensi* (intense);
- **aromi** (aromas) mainly collocating with *pronunciati* (pronounced);
- **complessità** (complexity) mainly collocating with the evaluative adjective *grande/grandissima* (big/very big);

- **olfatto** (nose) always occurring in the phrase *all'olfatto* (to the nose);
- **sentore** (scent/fragrance) frequently occurring in the phrase 'con (*netto*) *sentore di* + odour component' (with clear scent of).

The description of Nose does not make use of a highly figurative language but it results to be frequently characterised by evaluative adjectives and by adjectives which are specific to the Nose description.

The description of **Palate** has a wider range of items with respect to Colour and Nose. Here follows a list of the most frequent words referring to the taste and structure of the wine and their collocational profiles:

- **palato** (palate) mainly occurring in the phrase *al palato* (on the palate);
- **finale** (finish) collocating very frequently with *lungo* (long) and *persistente* (persistent) and less frequently with *sapido* (sapid), *speziato* (spicy), *armonico* (harmonious). The finish is, thus, metaphorically described as a three-dimensional artifact and as a food;
- **tannini** (tannins) collocating with *morbidi* (soft), *setosi* (silky), *vellutati* (velvety), *dolci* (sweet), *fini* (refined), *decisi* (determined), *armonici/armoniosi* (harmonious), *avvolgenti* (enveloping), (*ben*) *integrati* (well integrated). The main metaphor used in the description of tannins is WINES ARE A PIECE OF CLOTH due to the presence of several synesthetic associations belonging to the sensorial domain of touch. Other metaphors compare the tannins to a person or to a three-dimensional artifact;
- **gusto** (taste) frequently occurring with *pieno* (full/rich), *elegante* (elegant), *avvolgente* (enveloping), *caldo* (warm), *equilibrato* (balanced), *rotondo* (round) and in the phrase *al gusto* (on the taste/palate). The main metaphor is WINES ARE A THREE-DIMENSIONAL ARTIFACT but synesthetic associations from the sensorial domain of touch are also present;
- **bocca** (mouth) almost always occurring in the phrase *in bocca* (in the mouth);
- **persistente** (persistent/lingering) mainly collocating with *finale* (finish). Either when it refers to the finish or in general to the wine, it occurs in association with other adjectives, such as *lungo e persistente* (long and lingering) and *vellutato e persistente* (velvety and lingering);
- **elegante** (elegant) mainly collocating with *gusto* (taste/palate) and *finale* (finish);
- **grande** (great) frequently occurring with *struttura* (structure) and *persistenza* (persistency);
- **morbido** having a varied collocational profile and mainly referring to wine and associating with *gusto/palato* (taste/palate) and *tannino* (tannin). This adjective is a synesthetic association from the sensorial domain of touch and contributes to the metaphoric description of taste, palate and tannins as a piece of cloth;
- **sapore** (flavor/taste) occurring with *secco* (dry), *asciutto* (dry), *morbido* (soft), *caldo* (warm), *corposo* (bodied), *elegante* (elegant). As already seen above, descriptors are mainly synesthetic associations and the metaphors which are instantiated are WINES ARE PEOPLE and WINES ARE A PIECE OF CLOTH;
- **struttura** (structure) collocating with *grande* (great), *buona* (good), *ottima* (excellent), *tannica* (tannic). The item *struttura* itself is metaphorical in that it considers a wine as a building;
- **pieno** (full/rich) mainly occurring with *gusto* and *sapore* (taste/palate) and instantiating the metaphor WINES ARE A THREE-DIMENSIONAL ARTIFACT;

- **lungo** (long) frequently collocating with *finale* (finish). Also in this case, the metaphor is WINE/FINISH ARE A THREE-DIMENSIONAL ARTIFACT;
- **avvolgente** occurring with *gusto* (taste), *palato* (palate) and *vino* (wine). This adjective metaphorically describe taste as a piece of cloth;
- **equilibrato** (balanced) almost always referring to wine and occurring in sentences such as the following: *In bocca è equilibrato, caldo e morbido* (In the mouth it is balanced, warm and soft), *Al palato è estremamente equilibrato, setoso e tannico* (On the palate it is extremely balanced, silky and tannic), *Al gusto è pieno ed equilibrato* (Upon tasting it is full and balanced). Wine is, therefore, compared to a building and to a piece of cloth;
- **freschezza** (freshness) occurring with *piacevole* (enjoyable), *bella* (nice), *buona* (good). The item *freschezza* is a synesthetic association from the sensorial domain of touch and is used here to define a perception linked to taste;
- **persistenza** (persistency) collocating with *aromatica* (aromatic), *lunga/lunghissima* (long/very long), *grande* (great), *buona* (good);
- **buona** mainly collocating with *struttura* (structure) and *persistenza* (persistence);
- **sensazioni** (perceptions/impressions) occurring with *floreali* (floral), *fruttate* (fruity), *speziate* (spicy), *balsamiche* (balsamic) or in the phrase *sensazioni di* (impressions of) followed by the odour component, as in *sensazioni di polvere di cacao e spezie esotiche* (impressions of cocoa dust and exotic spices);
- **ampio** collocating with *gusto* (taste) and metaphorically describing it as a building;
- **armonico** mainly occurring with *gusto* (taste), *sapore* (taste/flavour), and *palato* (palate) which are metaphorically described as a three-dimensional artifact;
- **tannino** (tannin) occurring with *morbido* (soft), *deciso* (determined), *elegante/di (grande) eleganza* (elegant/of great elegance). These adjectives metaphorically describe the tannin as a person and as a piece of cloth;
- **corpo** (body) very frequently occurring in the phrases *di buon corpo* (of good body) and *di corpo* (bodied) and less frequently with the adjectives *ricco* (rich), *tannico* (tannic), and *pieno* (full);
- **vellutato** (velvety – masc. sing.) frequently describing the wine's taste as in the examples *In bocca è pieno e vellutato, ricco di eleganti tannini* (In the mouth it is full and velvety, rich of elegant tannins) and *Pieno, vellutato e persistente al palato* (Full, velvety and lingering on the palate). This adjective compares wine to a velvet and is a synesthetic association from the sensorial domain of touch;
- **piacevole** (enjoyable) mainly occurring with *freschezza* (freshness) and *finale* (finish);
- **acidità** frequently occurring with *buona* (good) and *giusta/adequata* (right/adequate) and less frequently with *elegante/raffinata* (elegant/refined). Acidity is described by evaluative adjectives and is metaphorically described as a person;
- **caldo** (warm) mainly occurring with *sapore* and *gusto* (taste). It is a synesthetic association from the sensorial domain of touch;
- **equilibrio** (balance) occurring with the adjectives *grande* (great), *buono/ottimo* (good/excellent) and with the noun *piacevolezza* (enjoyability) as in *con il giusto equilibrio di piacevolezza ed eleganza* (with the right balance of enjoyability and elegance);
- **morbidi** (soft – masc. plur.) almost always occurring with *tannini* (tannins);
- **ottima** (very good/excellent), an evaluative adjective, collocating with *struttura*

(structure) and *persistenza* (persistence) and occurring in the phrase *ottima attitudine all'invecchiamento* (very good aptitude for aging);

- *setosi* (silky) almost always occurring with *tannini* (tannins), which are, therefore, metaphorically described as a piece of cloth;
- *sapido* (sapid) occurring with *finale* (finish), *gusto* (taste) and *sapore* (taste/flavour);
- *rotondo* (round), used to describe the wine's taste as in the following examples: *caldo, morbido e rotondo al palato* (warm, soft and round on the palate) and *In bocca appare gradevole, rotondo, col giusto equilibrio di piacevolezza e di eleganza* (In the mouth it appears pleasant, round, with the right balance of pleasantness and elegance). Wine is metaphorically described as a three-dimensional artifact;
- *tannica* (tannic – fem. sing.) occurring with *trama* (texture) and *struttura* (structure). Two metaphors are instantiated by the two collocations of *tannica*: WINES ARE A PIECE OF CLOTH and WINES ARE A BUILDING;
- *tannico* (tannic – masc. sing.) always referring to the wine but, interestingly, frequently occurring with adverbs, such as *gradevolmente* (pleasantly), *giustamente* (rightly), *piacevolmente* (pleasantly);
- *aromatica* (aromatic) mainly collocating with *persistenza* (persistence);
- *eleganti* (elegant – masc. plur) collocating with *tannini* (tannins);
- *trama* (texture) frequently collocating with *tannica/di tannini* (tannic/of tannins) and *fitta* (thick);
- *asciutto* (dry) occurring with *sapore* (taste/flavour);
- *lunga* (long – fem. sing.) occurring with *persistenza* (persistence);
- *strutturato* (structured) mainly referring to the wine or to its *gusto* (taste) and *corpo* (body) and generating the metaphor 'wine is a building';
- *vellutati* (velvety – masc. plur.) always occurring with *tannini* (tannins) which are compared to a piece of cloth;
- *avvolgenti* (enveloping – masc. plur.) almost always occurring with *tannini* (tannins) which, also in this collocation, are compared to a piece of cloth;

This analysis is interesting because it reveals some syntactic differences between the Italian tasting note and the Australian and US ones. As noticed above, the items *gusto* (taste), *sapore* (taste/flavor), *bocca* (mouth), *palato* (palate) and *vino* (wine) (the latter not always explicitly mentioned) can be found in almost all the collocational profiles of the most frequent words in the Italian wordlist. The typical structure of the Italian tasting note usually involves the presence of the phrases *al palato* (on the palate), *al gusto* (on the taste/upon tasting), and *in bocca* (in the mouth) followed by the verb *è* (is) or by a sentence without the verb, as exemplified below:

- *Al gusto è possente e particolarmente morbido e avvolgente*
(To the taste/Upon tasting [it] is powerful and particularly soft and enveloping)
- *In bocca è secco, pieno, elegante, rotondo*
(In the mouth [it] is dry, full, elegant, round)
- *Al palato è ricco, vivace ed equilibrato, con tannini morbidi e vellutati*
(On the palate [it] is rich, lively and balanced with soft and velvety tannins)

The item *vino* (wine) is often implied and not explicitly expressed.

In other cases, *palato* (palate), *gusto* (taste), *bocca* (mouth) and *sapore* are placed at the beginning of the move and are followed by a column, as visible in the example below:

- *Sapore: secco, rotondo, cremoso, elegante, equilibrato, dal piacevole finale persistente con note di caffè e mirtillo*
(Taste/Flavour: dry, round, creamy, elegant, balanced, with and enjoyable persistent finish with notes of coffee and blueberry)

In order to have a closer look at the syntactic differences described above, it may be useful to make a comparison, in terms of percentages, of the five most frequent words for the Palate move in each corpus. The comparison is carried out only for this move because it is the longest of the three and it is, for this reason, more likely to provide interesting insights (see Table 4).

Corpora	Items	UWC	AWC	IWC
US Wine Corpus (UWC)	flavors	0.88%	0.59%	0.04%
	finish	0.85%	0.55%	0.67%
	tannins	0.83%	0.86%	0.66%
	palate	0.80%	1.44%	0.69%
	acidity	0.43%	0.17%	0.19%
Australian Wine Corpus (AWC)	palate	0.80%	1.44%	0.69%
	tannins	0.83%	0.86%	0.66%
	flavours	0.88%	0.59%	0.04%
	finish	0.85%	0.55%	0.67%
	fine (tannin/s)	0.11%	0.43%	0.13%
Italian Wine Corpus (IWC)	<i>palato</i> (palate)	0.80%	1.44%	0.69%
	<i>finale</i> (finish)	0.85%	0.55%	0.67%
	<i>tannini</i> (tannins)	0.83%	0.86%	0.66%
	<i>gusto</i> (taste/flavour)	(0.15/0.04%)	(0.01/0.09%)	0.50%
	<i>bocca</i> (mouth)	0.19%	0.10%	0.47%
	<i>bocca</i> (mouth)	0.10%	0.09%	0.47%

Table 4

The five most frequent words used for the description of the Palate move in UWC, AWC and IWC and their counterparts in the three corpora.

The table reveals some similarities and differences: the three countries' tasting notes more or less focus on the same elements constituting the taste examination even though with different percentages. However, what is interesting is the marked difference in some percentages: from a contrastive perspective, the analysis seems to suggest that US wine authors place more emphasis on acidity, Australian wine authors focus more on the description of tannins (particularly if we consider that the adjective 'fine' always refers to tannins in the AWC), and Italian authors seem to opt for a more vague description which focuses in general on taste and flavours. While the first two cases (acidity and tannins) may be related to differences in the chemical features of US and Australian wines, the emphasis on *gusto* and *bocca* in the IWC may be due to lexical and syntactic features of the Italian language of tasting notes. What is also interesting in the IWC is the high percentage of nouns which are not present or have a low percentage of occurrence in the other two corpora (see Table 5):

Item	IWC	UWC	AWC
<i>freschezza</i> (freshness)	0.26%	0.04%	0.02%
<i>eleganza</i> (elegance)	0.25%	0.06%	0.06%
<i>persistenza</i> (persistence)	0.25%	0.005%	0.004%
<i>sensazioni</i> (sensations)	0.24%	0%	0%
<i>morbidezza</i> (softness)	0.10%	0%	0.005%
<i>piacevolezza</i> (enjoyability/pleasantness)	0.07%	0%	0%
<i>sensazione</i> (sensation)	0.06%	0%	0%
<i>sorso</i> (sip)	0.06%	0.02%	0.01%
<i>terra</i> (soil)	0.06%	0.04%	0.005%
<i>caratteristiche</i> (characteristics/features)	0.05%	0.03/0.005%	0.02/0%
<i>evidenza</i> (evidence)	0.05%	0%	0.02%
<i>impatto</i> (impact)	0.05%	0%	0%
<i>personalità</i> (personality)	0.05%	0.01%	0.01%
<i>espressione</i> (expression)	0.05%	0.04%	0.02%
<i>finezza</i> (refinement)	0.04%	0%	0%
<i>spirito</i> (spirit)	0.04%	0.005%	0.005%
<i>dolcezza</i> (sweetness)	0.03%	0.02%	0.02%

Table 5
Nouns occurring in the IWC and their translation equivalents in the UWC and AWC.

A reason for this difference in the percentage of occurrence of the above listed nouns in the three corpora may be identified in the tendency towards nominalisation which is typical of the Italian language, particularly if compared to the English language. It can, therefore, be assumed that a more frequent use of nouns is also a feature of the Italian language of tasting notes.

As for metaphors, synesthetic associations from the sensorial domain of touch are the most frequent together with the metaphor WINE IS A PIECE OF CLOTH. Also very frequent are the metaphors which compare the wine and its main components to a three-dimensional artifact, to a building and to a person. The metaphor WINE IS A SEDUCER, which was present in the UWC but very infrequently used in the AWC, is not frequent in the IWC too, where only two items from the semantic field of seduction are present, that is to say *seducente* (seductive) and *sensuale* (sensual/sexy) with a percentage of 0.05%.

4. Conclusion

The analysis conducted on the three corpora has revealed some similarities and differences. In terms of structure, all the tasting notes in the three corpora are similarly organised in three sections and the description of Palate is longer and more varied than the other two sections, Colour and Nose.

The Colour description in the three corpora is mainly characterised by words which refer to the different hues of red such as ‘garnet/ruby red’ or *rosso granato/rubino*. However, in the AWC, ‘red’ is also qualified by words such as ‘cherry’ and ‘brick’ which, although being types of hues, are not present in the other two corpora. In the IWC the words *riflessi* (reflections/highlights) and *sfumature* (hues) are more frequent than their literal equivalents in the two English corpora.

The Nose description is similarly characterised by the words ‘aromas’, *aroma/i*, but in the AWC and in the IWC the words ‘perfumes’, *profumi*, ‘scents’, *sentori*, ‘bouquet’,

bouquet can also be frequently found. The adjective 'lifted' is very frequent in the AWC but occurs only a couple of times in the UWC. As for metaphors, in the UWC some synesthetic associations from the sensorial domain of sight can be observed while in the other two corpora the use of metaphors in the description of Nose is very limited.

As said above, the Palate section is the longest and the most varied of the three in terms of descriptors. Finish, tannins, flavors, palate and acidity are described with similar synesthetic associations, which mainly draw from the sensorial domain of touch. It is interesting to notice that both in the UWC and in the IWC, 'palate' is more frequently used in the phrase 'on the palate', while in the AWC it has a varied collocational profile and it is very frequently metaphorically described. The finish is metaphorically described as a piece of cloth or an object in the UWC, as an object, a food or a piece of cloth in the AWC, and as an object or a food in the IWC. Tannins are described as buildings, as an object, as a piece of cloth and as food in the UWC, as an object, a food or a cloth in the AWC, and as a cloth, as a person or as an object in the IWC. Considering all the metaphors identified in the description of the components of the three countries' red wines, it is very interesting to notice that in the UWC, a red wine is mainly a person (and sometimes a seducer), in the AWC it is very frequently an object, while in the IWC it is mainly a piece of cloth.

Needless to say, larger corpora and further investigation would be needed to identify and clearly define all these differences and similarities. However, they could be considered as a starting point for future research in the field. What is clear from the results obtained in the analysis is that between the two English corpora and the Italian one, many lexical and syntactic differences exist, and, consequently, different ways of promoting red wines. As noticed above, the number of nouns is much higher in the Italian tasting notes and the wine is very frequently the subject of the description. This leads to interesting implications both in marketing strategies and in translation: in order to organise a tasting note as to be appealing to a US or an Australian audience, the tendency towards nominalisation should be reduced and each wine's component or characteristic should be described individually. Furthermore, lexical choice, co-selections and collocations should be carefully considered in order to avoid misuses and, consequently, to fail in the proper promotion of a product across cultures.

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