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English and Spanish Metaphors in Wine Tasting Notes

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ABSTRACT

Wine tourism is considered an increasingly popular activity practiced in rural areas, restaurants, hotels or resorts that offer a treatment of wine and they include a tasting of their wines and a walk through the vineyards. Over the years, wine tasting notes have turned into a specific genre due to its literariness and its abundance of metaphors. Metaphors in wine tasting notes are common words from our daily language which acquire different nuances within the Oenology field. My research deals with the different metaphors existing in wine speak. After providing a theoretical framework, I set up an English-Spanish wine tasting notes comparable corpus in order to study the interlinguistic relationships between them from a comparable perspective and finally provide a classification according to specific parameters.

Key words: metaphor, descriptor, wine speak, collocability, dimensions, degree of generality.

El turismo del vino es una actividad cada vez más practicada en zonas rurales y en hoteles o complejos turísticos que tratan con el mundo del vino e incluyen catas de vinos o paseos a través de las viñas. Las fichas de cata, con el paso de los años, se ha convertido en un género específico por su carácter literario y su abundancia en metáforas. Las metáforas en las fichas de cata son palabras comunes provenientes de nuestra lengua del día a día y que adquieren un matiz distinto dentro del mundo del vino. Mi trabajo tratará sobre las distintas metáforas existentes en el mundo del vino. Después de proporcionar cierta teoría sobre las metáforas, hemos compilado un corpus comparable sobre fichas de cata en inglés y español para estudiar las relaciones interlinguísticas entre ellas desde una perspectiva comparable para posteriormente clasificarlas de acuerdo a unos parámetros específicos.

Palabras clave: metáfora, descriptor, lenguaje del vino, colocabilidad, dimensiones, grado de generalidad.

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1. INTRODUCTION

The world of wine, particularly wine tourism, is a booming activity increasingly practiced in the world of entertainment. This activity is not only characteristic of rural areas but it is also practiced in restaurants, hotels or resorts that offer a treatment of wine and they include a tasting of their wines and a walk through the vineyards.

Wine tasting notes are considered as a specific genre for its literary and sophisticated character and furthermore for its plenty of metaphors. Thereby, terms such as "soft" (suave) or "attractive" (atractivo), could be strange or odd if we do not know the exact meaning of the term in question.

Therefore, given its specific character and the use of technicalities, this language could be incomprehensible if a person is not familiar with the terms of wine tasting notes or he has not been initiated in this field.

Considering the theory exposed by Lehrer in her book "Wine and Conversation", (1983), the purpose of my research is to explain how metaphors had been included in wine speak and also show the different dimensions we meet in wine speak. I will extract my own metaphors from a corpus using the collocability process and analyzing them from a contrastive perspective (English-Spanish).

Besides, I will analyze the different interlinguistic relationships of a metaphor and I will study if a metaphor can be included in one or more different dimensions of wine. Then, I will classify them according to the degree of generality or specifity. Furthermore, I will do a list with English metaphors and their equivalent in Spanish and finally I will classify the metaphors according to a specific parameters: "Wines are Living Organisms, Wines are Pieces of Cloth and Wines are Three Dimensional Artifacts" (Caballero and Suárez-Toste 2008: 383-385) in order to provide the final conclusions.

2. METAPHORS IN WINE SPEAK

2.1 DESCRIPTORS OF WINE AND THE INTRALINGUISTIC RELATIONS BETWEEN THEM.

Since 1970, the world of wine relied on a wide literature with regular newspapers, magazine columns, wine advertisements, and labels and of course books which contained glossaries in order to teach the audience about the use and the meaning of the oenologist terms.

Before 1980, there was a long list with the commonest technical words in wine speak to classify and evaluate wines.

An aspect to take into account in wine discourse, is the intralinguistic relations between words, that is, the meaning aspects of the vocabulary of wine regarding two parts: first, the relationship between synonymy and antonymy and second, the semantic relationship among words.

When we are referring to the taste in wine, there are basically, four tastes: s*weet, sour, bitter and salty* (Lehrer 1983: 7). But when we relish a wine we do not only perceive the taste itself but other aspects related to it such as: *smell and the texture*; these two elements are fused with the taste and this is called *mouthfeel* (Lehrer 1983: 6).

Regarding the aspect of smell, there are innumerable types of them and it is considered as the previous step before taking a food or drink because the aspect of the taste is based on the smell. The aspects of texture or the sensations perceived in the mouth include several aspects such as: *viscosity, warmth, astringency, acidity and others (*Lehrer 1983: 7).

According to Lehrer, the technical terms in wine speak can be studied taking into account the following dimensions: *acidity, sweetness, body, balance, feel, age, nose, finish, activity, and quality* (Lehrer 1983: 7).

For instance, *"intense"* could refer to color "*intense color*" or aromas "*intense fragrance*", these two different meanings indicate that both descriptive and evaluative terms can appear in only one or more than one dimension .The term "*intense* " is one example among many others to show that the dimensions of wine can be interrelated.

Taking as a reference Lehrer´s classification of the dimensions, we will examine the basic semantic configuration and the different dimensions in wine speak.

She classifies wine descriptors into three categories: *"too much"* (negative), *"right amount of"* (positive) and *"too little"* (negative). The words, which appear below the column "too much", and those which are listed below the column "too little" are antonyms mainly in wine speak but not necessarily in other contexts. Table 1 presents the basic semantic configuration and some of her examples.

Too much negative	Positive	Too little negative
Acetic Sour Pricked Sour Acidic Sharp	Tart Bland Flabby Crisp Piquant Lively Zestful Tangy	Hard Biting

Table 1. Basic Semantic Configuration (Lehrer 1983: 8).

To understand better this classification, we assume that a wine is good as a product when it has a correct proportion of the ingredients that comprises it but if there is an excess amount of the ingredients or there is a defect in the amount of those ingredients, the wine would become unpleasant or undesirable. That is why the terms compiled below, under *"too much"* and *"too little"* columns are considered negative terms. Let´s start with *"too much"* negative terms.

Acetic or *acid* is one of the components of wine that turns the alcohol into vinegar. *"Too much acidity"* means that a wine becomes tart. *Acetic* is used also to describe wines which have *sour* and *sharp* flavors. However, a wine that is not "*enough hard"* means that a wine does not have "*enough acidity"* or "*bitterness"* due to the wine made from unripe grapes leads to the fact that a wine does not have enough acidity to balance with other *components*. "*Too little hard wine can be turned into a flabby one"*. However, the terms *crispy* and lively are used to describe fresh and young wines. They are compiled under the positive column with others: *crisp, piquant, zestful, tangy* (Lehrer 1983: 8), terms used for describing a good acidity in wines.

Acidity

This dimension is related with other aspects such as: *taste, smell* and *feeling* in the mouth. Table 1, for example, shows the word "*sour*" in Spanish means "*agrio*" which can have two connotations in wine speak: *(1) the taste itself* and *(2) acetous*, when the wine becomes acid or it tastes like vinegar.

Another terms such as "*piquant*", "*crisp*" and *"sharp"* could refer to taste and texture for qualifying the acidity in wines.

Sweetness

Sweetness is another important dimension in wine speak. We see that the descriptor "*dry*" is considered by the wine writers as a positive term because there are wines that can be both *sweet* and *dry* and this is the reason why the term "*dry*" appears under the positive column. However, wines can be *"too dry"*, that means that they have not sweetness at all and wine writers use the expression *"bone dry"* to describe this type of wines. *"Syrupy"* and *"cloying"* are terms to express the excess of sweetness that are not balanced with acidity.

Too much negative	Positive	Too little negative
Syrupy Cloying Sugar	Dry Semisweet Sweet	

Table 2. Sweetness (Lehrer 1983: 8).

Balance

Two aspects are related to the dimension of balance*: sugar* and *acid*. It is said that a wine is balanced when it has a correct proportion of sugar, acid and other elements. However, wines can be *unbalanced* as well, that means that the wine has an "*excess amount of sugar*" or it contains *"too acid"* but in most cases, wine writes use the term "*unbalanced*" to describe "*too acidic wines*".

Too much (acid or sugar) Negative	Positive	Too little (acid) Negative
Unbalanced Unharmonious Acidic Sour Cloying Etc...	Balanced Harmonious Round	Unbalanced Unharmonious Flat Etc..

Table 3. Balance (Lehrer 1983: 9).

		Too much Negative	Positive	Too little negative
	Sweetness	Cloying	Sweet Dry	
	Acidity	Sour	Tart	Flat
		Unbalanced	Balanced	Unbalanced

Table 4. Interaction of Balance, Acidity, and Sweetness (Lehrer 1983: 9).

As table 4 shows, the terms *cloying* and *sour* are extreme descriptors to qualify the excess of the amount of sugar in a wine in the first case, and acidity in the second case which leads into an unbalanced wine. The same occurs with the term *flat* indicated to describe wines that *"have lost its effervescence"* or to express *"lack of acidity"*. In this case *flat* can be synonym of *flabby*.

Astrigency

The aspect of astringency is related to the *texture* presented in the mouth when we are tasting a wine. When we are referring to the dimension of astringency, we are talking about the tannins presented in the wine, basically red wines and can also be applied to those wines aged in oak barrels. Slinkard, a wine expert, provides a complete definition of tannins: *"A wine's pucker power, generally more dominate in younger red wines that haven had the time to soften up with age. Tannins are derived from the skins, stems and seeds of the grapes used to produce the wine. Technically, they are plant-derived polyphenols. Tannins are often described as the textural component that "dries the mouth" out in red wines.. Tannins are largely responsible for giving red wines a defined structure - somewhat like a skeleton provides support for the body and allows movement"*(Stacy, 2015).

Too much Negative		Positive
Hard		Firm Soft
Harsh	Puckery	Smooth
Sharp		Velvety
Rough		Silky
Bitter		Gentle
		Tender
		Mellow

Table 5. Feel (Astringency) (Lehrer 1983: 10).

Astrigency is a mouth experience that produces sensations such as *dryness, roughness* and sometimes *puckerness* often in red wines. The table includes terms related to the *roughness* in the mouth situated under the positive column. The terms compiled under too much column are indicated to describe very astringent wines that produce *coarseness* and *hardness s*ensations. *Puckery* wines often cause your mouth to move.

Wine writers often use terms such as *"harshness"* (dureza) or *"sharpness"* (nitidez) to describe wines which are *"too astringent"* in contrast with the property of *sweetness* that a wine could have. Table 5 indicates the descriptors in the *"too much"* column to express acidity and the tannins presented in the wine. In the case of *bitter*, originally it was not a term referring to the mouthfeel of the wine, it describes a taste sensation but the term *bitterness* overtime has been related to the aspect of astringency that is why this term appears in the table.

There are another descriptors of wine related to the aspect of feel that are negative by themselves such as *"flabby"* or *"hard"* in contrast with other terms like *"firm"* and *"soft"* which are positive entirely.

Age

The dimension of age is related with the aspects of *taste* and *feel* in the elements of *acidity* and *astringency*. When we are referring to the age of the wine, wine writers use descriptors such as *young* and *old*. Old wines are mainly clarets and ports whereas *"Old Moselle"* and *"Old Beauyolais"* are important marks of young wines (Lehrer 1983: 9). The term *"green"* is used to describe young wines but actually this term is designated to those "*wines made from inmature grapes"*.

Too young Negative		Positive		Too old negative
Green	Young	Mature	Old	Whithered dead
Unripe		Fresh ripe		Dying
Inmature		Mellow		Decrepit
		Developed		Senile
		Evolved		
		Aged		

Table 6. Age (Lehrer 1983: 10).

Age, acidity and astringency are often interrelated in wine speak. As the table 7 pictures, the term *"flat"* could refer both to those wines that have been aged too much time in barrels and they are wines ideally for drinking when they are young or to those wines labelled as a sparkling wines that they have lost the effervescence.

Astringent wines could be both "*too young wines*" or "*too old wines*". "*Too young wines*" made from underripen grapes are often *sharp* or *bitter* producing *roughness* and *harshness* sensations in the mouth. "*Withered wines*" are those made from "*shriveled grapes*" that has lost its acidity. "*Mature wines*" are those with a correct process of maceration and they have a correct proportion of acidity "crispy" producing *soft* and *smooth* sensations in the mouth.

	Too young Negative	Positive	Too old Negative
Age			
	Unripe	Mature	Withered
Acidity			
	Sharp	Crisp	Flat Acetic
Astrigency			
	Rough	Soft	
	Harsh	Smooth	

Table 7. Correlation of Age, Acidity, and Astringecy (Lehrer 1983: 11).

Body

The dimension of body is considered the most complex for two reasons: (1) it provides a lot of vocabulary and (2) it is a perfect example to study the intralinguistic relations between the dimensions. Body can be referred to both to the aspects of *viscosity* and *weight* that a wine could have in the palate. In table 8 below, the different terms related to body are divided depending on the degree of desirability. As we can

see, the descriptors *heavy* and *light* are opposed in wine speak. Usually, the term *heavy* in our daily language is used for describing things that are *big* or thing that *"weight too much"*.In this case, *heavy* and *big* are considered synonyms in the world of wine. The other words that appear under the positive column are often related to the terms *heavy* and *light.*

Too much Negative		Positive	Too little Negative
Coarse		Heavy Light	Watery
	Strong	Big Rich Delicate	Thin
	Chewy	Fat Deep Fragile	Weak
Alcoholic		Thick Powerful	Meager
		Solid Forceful	Small
		Sturdy Robust	Flabby
		Hearty Round	Little
		Meaty	

Table 8. Body (Lehrer 1983: 12).

Nose

The terms often used to describe the aspect of smell in wine speak, sometimes acquired evaluative character in other dimensions. Some experts distinguish in the aspect of smell, terms such as *aroma* and *bouquet* referring to the aroma of the grape and bouquet to the different aromas perceived in the wine whatsoever. As table 9 presents, many of the descriptors referring to the smell are names of fruits and they have suffered the process of suffixation by adding –y at the end of the adjective to refer to different aromas. Like other dimensions, these terms can be positive, negative or neuter and many of the terms that qualify the aromas are categorized rather than scaled.

 The term *fruity* - is a general term that can be related to all types of aromas such as *apples, cherries, raspberries,* this descriptor is perfect to describe the *"bouquet of aromas."*

However, *fruity* is opposed to *grapy*, expression that deals with to the grape by itself. There are another terms such as *smoky* and *woody* ideally for describing specific odors.

Positive		Negative
Fruity Flowery	Grapy	Specific Undesirable smells (Musty, Yeasty), or

Perfumed scented Fragrant		Comparisons, like Burnt Rubber, Leather, etc.

Table 9. Nose (Lehrer 1983: 12).

Finish

This dimension is important to describe the aftertaste of the wine. According to a wine glossary from a web page, the term aftertaste is defined as: *"The taste or flavors that linger in the mouth after the wine is tasted, spit or swallowed. May be "harsh," "hot," "soft," "lingering," "short," "smooth," or nonexistent"* (Winehaven, 2015).

The descriptor mostly used in this dimension is *lingering* (a wine which endures much time in the mouth) and it is a positive term in contrast with *short* and *hollow* (a wine lacking the sense of fruit) which are negative.

If a wine does not have a "*good finish"* producing a *firm* and *fresh* sensations in your mouth, it is not considered a good well-balanced wine. On the contrary, wines that have "*short finish"* lead into a *watery* sensation. The key factor falls into the correct degree of acidity.

To understand better the dimension of finish, Broadbent provides the following explanation:

"A wine cannot be considered well-balanced without a good finish by which is understood a firm, crisp and distinctive end. The opposite, a short or poor finish, will be watery, the flavor not sustained and tailing off inclusively. The correct degree of the right sort of acidity is a decisive factor." A hollow wine has a foretaste and some aftertaste *"but without a sustaining middle flavor"* (Broadbent 1977: 96).

An important point to be considered regarding the finish dimension is the spacial and temporal information, that is, when we deal with the different parts of the tongue (frontal, middle, back or sides) that are in contact with the wine. For example, a wine can be qualify as a "*smooth middle wine"* which means that in the middle part of the tongue, the property of *smoothness* is highlighted.

Beginning of taste sensations Foretaste middle flavors	End of taste Sensation Aftertaste (finish)
Hollow	Lingering Short

Table 10. Finish (Lehrer 1983: 13).

Effervescence

The terms which represent the acid scale such as *lively* and *zestful* are indicated to express the amount of carbon dioxide presented in a wine. The term *gassy* presented in the table in most of the cases is used as a negative term.

Still	Gassy	Sparkling Bubbling

Table 11. Effervescence. The activity dimension (Lehrer 1983: 14).

Evaluation

The last table reflects the descriptors of wine which have evaluative character. The basic common terms to evaluate the wine are: *good, bad, excellent, awful, terrible*, but there are many others that can be classified into four categories as it is shown in table 12: *high praise, low praise, mildly derogative and strongly derogative*. For instance, the term *subtle* is used for referring to a "*light wine*" rather than a "*heavy one*".

High praise	Low Praise	Mildly Derogatory	Strongly Derogatory
Complex	Clean	Insipid	Off
Breed	Sound	Bland	(General Terms of
Character	Simple	Common	Disapproval: Awful,
Distinguished	Refreshing	Ordinary	Ghastly, etc.)
Great			
Fine			

Elegant Delicate Subtle Finesse			

Table 12. Evaluation (Lehrer 1983: 14).

Broadbent provides a technical definition for the term "complex": "*many-faceted smell and taste, the hallmark of a developing fine wine*" (Broadbent 1977:95).

Another writer, Machamer (1977), considers the term *complexity* useful for referring to all the wine properties that explode in all its dimensions:

"*Complexity . . . is an evaluative parameter. Its contrast term is simple. Complexity is the measure for the degree of intensity with which all the factors in the wine assault your senses in harmonious fashion.*

Complex wines . . . burst forth in the mouth in manifold dimensions providing the wine with an unmistakable depth and intra-connection of components. . . . Simple wines are just that—one taste and flavor of the wine dominates and not much else happens; there are no overtones played upon its basic note". (Machamer 1977: 6)

Last but not least, it should be noted two important dimensions in wine speak*: clarity* and *appearance*. Broadbent (1977: 24), provides three types of classification referred to the degrees of *clarity*: firstly, the positive terms such as *brilliant*, *star-bright*, *bright*, *clear* are ordered depending on the degree of desirability. Secondly, the following terms such as *bitty* and *dull* are used to describe wine that are tedious or boring and thirdly, in the last classification ordered from bad to worse we have terms such as *hazy* and *cloudy*.

Regarding the appearance dimension, we meet *color, hue and depth* (the latter is used to describe the degree of saturation in a wine). Wines are classified into three types: *red*, *rosé* and *whites*. Broadly speaking, red wines presents "*dark color*" or "*reddish brown*" combined with orange and pink tones. Sometimes, depending on the classification of the wine maker, we meet these colors in *rosé* wines.

In relation with the semantic dimension, the terms *white* and *red* are referred to the color of the wine by itself. However, another term *black* is used in other languages as a substitute to describe red wines.

There are plenty of terms that have not been represented before because they do not belong to a clear classification; Lehrer enumerates these descriptors used to describe specific flavors: "*oaky* and *woody*; *chalky* and *earthy*; *metallic*, *mineral*, and *steely*; *smoky*, *nutty*, *spicy*, *herby*, *herbaceous*, *stony* and *pebbly*"(Lehrer 1983: 16).

Ensrud also contributes to provide a list of specific terms related to the taste dimension; some of these terms are taken out from his glossary: "*brix, flinty, grip, intricate, petillant, spritzy, tired, tough, weedy.*" (A Wine Taster´s Glossary, 2015).

Finally, it should be noted that in wine speak exists a range of descriptors which belong to the fields of *personality* and *character*. Furthermore, in the world of wine we meet with unusual descriptors and even subjective in describing a wine. Some of them are: *confident, loud, relaxed, shy, intelligent, hedonistic*, etc…

We can state that most of the descriptors in describing a wine are interrelated in one or more dimensions which may in turn be evaluative or descriptive regarding their semantic field.

2.2. AMPLIFIED VOCABULARY: HOW METAPHORS ARE BROUGHT INTO WINE SPEAK?

2.2.1 MORPHOLOGICAL PROCESSES

In this section, I will deal with the different linguistic processes used in wine speak in order to expand the vocabulary in this field by adding new words or providing new meanings to existing words. Every language have several resources which help to amplify the vocabulary. In this case, the method most used is the morphological process called *suffixation* which consists in adding the particle *"-y"* to concrete nouns providing new adjectives.

Besides, the new descriptors which have suffered this morphological process could lead into two different meanings: (1) *having* or (2) *resembling* but in several cases the same descriptor may have both meanings (Lehrer 1983: 20).

The meaning of *resembling* is the most common one although wine writers often use the verb "*have+ noun*" for instance "*the wine has a generous bouquet of lifted cherries*."

However, there are other descriptors ending with the particle *"-y"* which do not carry the meanings mentioned before. This is the case of *foxy*, this term is designated to described "*sweet wines*" made from "*Vitis LAmbrusca*" grapes, in Spanish is well-known as "*uva de zorro*".

From the point of view of pragmatic semantics, the process of suffixation which leads to new words is not restricted to only one meaning in wine speak.

Lehrer provides several terms showing the suffixation process and as a result, these terms are considered descriptors of wine: *muddy, sandy, coppery, barky, apply, pickly, chicken, leafy, walnut, olivy*. (Lehrer 1983:20).

However, there are terms formed by a *"noun+y"* but they are not used very often as wine descriptors. For instance, the terms *brawny*, *gavey* and *pruney*. These terms are highlighted by its meanings: "*a big masculine and muscular style wine*", "*wines with aromas of earth baryards and meat*", "*a big masculine and muscular style wine*" and they do not pose problems of interpretation.

Another morphological process frequently used in wine speak is by adding *(-like suffix)* to the term and this particle provides a straightforward and clear meaning. Examples would be "*cherry-like*", "*lemmon-like*" and "*carrot-like*". The suffix *(-like)* would be added to other items as for instance "*butter-like*", "*rocks-like*" or "*oak-like*". These terms mentioned before are unlikely used in wine speak because there are well-established adjectives for those descriptors: *buttery, rocky* and *oaky*.

The following table provides some wine vocabulary extracted from my corpus that have suffered the process of suffixation:

WINE VOCABULARY WITH –Y SUFFIX	
Meaty	Lemony
Spicy	Juicy
Savoury	Peppery
Lovely	Toasty
Earthy	Grippy

Herby	Cheesy
Smoky	Inky
Silky	Plummy
Fruity	Graisy
Jammy	Fleshy

Table13. Descriptors of wine with "-*y*" suffix.

Continuing with the suffixation process, there are other existent suffixes in wine speak although they are less common and less productive; this is the case of "–*ish*",(*borrowish*, *stylish*, *cherryish*), "–*ic*" (*majestic, hedonistic*) which could have two meanings : *having* or *resembling*. The following suffixes added to nouns, presents one intended meaning: *having*: "*-ful*" (*powerful, flavourful, youthful, harmful)l*, "-*ous*" (*harmonious*, *pretentious*, *sensuous*, *vigorous*) (Ljung 1970).

We can include also past participles like *concentrated, filled, polished, croushed* and present participles such as *offering, starting, appealing, striking* formed through verb stems.

2.2.2. SEMANTIC PROCESSES

Up to now, we have mentioned several descriptors which have entered in wine vocabulary through the morphological processes described before. However, many of the words are included in this field through the semantic extension specially by using metaphors, as we have seen before, their intralinguistic relationships could be included into one or more dimensions.

A starting point to deal with the intralinguistic relations between terms in wine talking is the semantic field.

Lehrer claims that a semantic field is a good aspect to study the lexical structures: "*A semantic field is roughly a subject matter or conceptual sphere, such as kinship, motion, personality traits, or furniture. A lexical set is a group of lexemes (words) that bear certain specifiable relationships to one another*" (Lehrer 1983: 21).

Many languages, show words which may have more than one sense, in order words, they could refer to different semantic fields. In the case of *foot* can be referred to *anatomy*, *measure*, *base* and *bottom* semantic fields whereas *cat* contains senses that belong to the same field "*feline: domestic*" or "*feline: wild*".

However, we can construct other semantic fields with appropriate lexical items that could be included in that semantic field. For instance, we can form the semantic field for *love* by adding terms such as *heart, flower, love*, *music* and *passion*.

In wine speak, the semantic relations are based on synonymy-,antonymy and hyponymy. In this aspect, it is interesting how words within the same semantic field can be included in other conceptual domains.

"*If there is a set of words that have semantic relationships in a semantic field, and if one or more items pattern in another semantic field, then the other items in the first field are available for extension to the second field. The semantic relationships will remain the same: synonyms will remain synonyms, antonyms will remain antonyms, etc. Perceived similarity is not a necessary condition for semantic extension*". *(*Lehrer 1978a:96)

To display in more detail how the vocabulary of wine has been amplified, I will start dealing with the different semantic fields existent in the world of wine.

The first one is composed by terms referring to *flavor* and the meaning of those descriptors are straightforwardly in wine speak. Lehrer enumerates some of them: *sweet*, *sour*, *bitter*, *tart*, *salty*, and *dry* (Lehrer 1983: 22)

There are two groups of words regarding the dimension of *touch* and *feel* involving these two dimensions. The first group refers to flavor and feel aspects and they are very often used to describe *acidity* since this can be producing a "*sour flavor*" or "*felt*" generating a *bitter* or "*mordant feeling*". This group of words is formed through antonymy by the terms *sharp* (*tart, sour, bitter*) and *flat* (*tasteless, bland, insipid*).

To emphasize the descriptors regarding acidity, some of them imply a straightforward meaning and most of them are used in a conventional way, for instance, the term *sharp* historically was employed to describe meals and beverages which according to Lehrer produce *"intense sensation"*(Lehrer 1983: 23).

Descriptor *sharp* could be related with other terms considered synonyms such as *peppery, spicy, biting* and *prickly* and they are used in a straightforward way. (Lehrer 1983: 23).

However, descriptors such as *crisp*, *zestful* and *lively* require some explanations.

The terms *crisp* and *lively* are not direct synonyms of *sharp* because *sharp* implies *"strong flavor"* and *"biting feel"* whereas *crisp* and *lively* are used to describe *"fresh, delicate and pleasant acidity in wines"*.

These descriptors are included in the *"animation aspect"* under the semantic field of *sharp* meaning *animated* or *"full of life"* and can be extended to the *"animation aspect"* of flavor.

The term *zestfu*l under the dimension of flavor is used to describe both *flavor* and *animation*, so the most common meanings of *zestful* are *animated* and *"full of life"*. For these reasons *zestful* functions as a link between *crisp* and *lively* and they are used to describe wine tastes.

The second group of words under *touch* and *feel* dimensions are related with the tannins of the wine, *(see definition of tannins above)*. Broadly speaking, this group is based on the antonymy and is subdivided into two sets:

SOFT-SMOOTH	HARD-ROUGH
Smooth	Rough
Soft	Hard
Flabby	Firm
Flat	Sharp

Table 14. (Lehrer 1983: 25).

Table 14 represents the dimension of *touch* related to *texture*. The semantic fields are subdivided at the same time into different subfields:

The first one,*"pleasantness and regularity of the surface-"*; Under this dimension, several terms denoting this aspect: *"smooth, soft, gentle and flat"* and *"sharp rugged"*.

The other subfield is related to the *"resistance to pressure"* and under this dimension the following terms are related to soft: *soft, flabby, hard* and *firm*. However, *soft* in several cases overlaps with *smooth*. It is not uncommon to say expressions like *"soft skin"* or *"he has a baby soft skin over his firm muscles"*(Lehrer 1983: 25). We can claim that most descriptors under the same lexical field can be transferred into a new

domain because in one descriptor could be involved several meanings. This is the case of the words: *firm, flabby, velvety, silky* and *gentle*. (Lehrer 1983: 25).

The semantic dimension of body is divided into different lexical fields (size, weight and strength) to describe the "*spatial dimension*". The following descriptors *big, little, small, flat, thin, thick* are included under the size and descriptors such as *deep, high*, *sallow and low* are included in the dimensions.

However, the term *plump,* is not considered straightforwardly because it would mean *"a little flat"* or *"moderately big"*.

The terms *huge* and *massive* are considered according to Asher (1974: 34-35: 12-14, 52) for describing wines that are *"vey big"*.

Regarding the *"size dimension"*, there are words like *meaty* and *fleshy* which denote *matter* with respect to the body of wine in a metaphorical meaning. The descriptors under *size* are connected with the dimension of *weight* with terms like *heavy* and *light* (the latter could be included in various semantic domains) are related to the wine itself, and could be linked to those wines whose concentration of the ingredients could be dissolved or not and also for referring to the intensity of flavor. In this case *heavy* and *light* are related to the *strength* words.

However, both domains of *size* and *strength* are closely related, because those descriptors included in the size domain can be utilized for strength domain as well. For instance, *thin* means *"slim in size"* or regarding the strength domain could mean *"having little concentration"*. The term *thick* is an antonym for both domains.

The descriptors *strong* and *weak* could be applied in weight regarding the concentration of the ingredients in liquids and they could also refer to *strength* in the sense of *resist* applying to those wines that last too much on the mouth (a long or a lingering finish). On the contrary, *weak* meaning *"fragile and delicate"* are considered antonyms regarding the strength side of the domain but *fragile* and *delicate* are positive terms.

Lehrer writes that the words submused under *strong* are considered more or less positive: *rich, powerful, vigorous, forceful, robust, solid* and *sturdy*. (Lehrer 1983: 27).

To sum up, the meaning of the descriptors *strong* and *weak* are used in a straightforward way to indicate the concentration of the wine. However, there are other terms in other domains that semantically are related to those descriptors and for this reason they are accessible for expanding the wine domain.

Balance can be defined as the correct proportion of *sweetness* and *acidity*. Related to this domain, we have other descriptors like: *unbalanced, unharmonious* and *graceful* to describe aesthetic properties of the wine.

There are several descriptors related to the *shape* domain that is important to mention. VanDycke writes, (1975: 44):

"*Flat* and its opposite *sharp* have already been mentioned for referring to wines that are not properly balanced. Other shape words that might be extended to wine could be *angular*, *pointed*, or *curved*. A *curved* wine might be "balanced," while a *pointed* or *angular* wine would be *sharp*. (VanDycke 1975: 44)

The semantic field of *age* is important in wine speak because wines are often described as *young* or *old* as if the wine goes through different stages of life like the human beings. In this field, there has been an important semantic extension in wine speak for words referring to *young* and *old*.

Besides, *Complexity* is an important domain in the world of wine. Under this semantic field, the more general descriptors are *complex* or *simple*. However, we can encounter terms such as *complicated* or *naïve* (which comes from personality domain) function as partial synonyms for *complex* and *simple*.

Regarding the personality, behavior and character domains, the vocabulary of wine has been extended in a high degree leading to a lexical innovation. These domains can permeate with others domains such as *strength* and *balance* because the descriptors under the later domains are well connected with descriptors related to personality. Lehrer establishes the following examples: *strong, willed, weak person, unbalanced mind, rounded personality* (Lehrer 1983: 31).

First of all, it is worthy to mention those specific descriptors used to describe famous wines of high quality with terms as *noble* or *breed*. "*A wine can be made from noble grapes or have breed*"(Lehrer 1983: 31). Continuing with the term "breed" in its

scale we meet terms such as *ordinary* or *common* being vulgar terms to qualify mediocre wines. Under the scale of quality *respectable* would be in the middle.

Another terms such as *character* is applied by itself and also could be enforced to complexity and quality domains.

According to Lehrer, there is no obvious relation between the descriptors and physical characteristics of wine. For this reason, it is important to explain some of them. In the case of *pretentious* it is applied to a person who aspires to achieve qualities that does not have. The same could be applied into the wine domain. When a writer says that a wine is *pretentious* is describing an ordinary wine that aspires to aim the quality of an "*Old Chateau Lafite*", for instance. For this reason *pretentious* has a negative connotation because is used to qualify ordinary wines that actually are not good wines.

If we link *pretentious* with *heavy* and *rich*, "*a pretentious wine could be heavier and richer*"(Lehrer 1983: 31).

Another descriptor to consider is *honest* meaning *"very ancient"* and it was used to describe things that could be respectable, worthy or commendable. Applying this term to wine speak it is used for describe wines without defaults as for example those wines that they have not added sugar in them to cover its extreme acidity. In this context, we can say that *honest* contrasts with *pretentious.* Although *honest* is a term positioned under the column *low praise,* it is a good descriptor to qualify a wine with an appropriate quality. However, *honest* is closely related to the term straightforward related to notions of truthfulness.

Continuing with the characteristics of *personality* in wine speak, we consider a set of terms applying to seriousness like: *serious, disciplined, austere, severe, nonserious, frolicsome, gay* and *silly* (Lehrer 1983: 32).

Under personality descriptors are included terms like: *naïve*, *roguish*, *wild*, *racy*, *poised*, *suave* and *redolent* (Lehrer 1983: 32). It is considered that *heavy* and *light* can be also included in the domain of seriousness. Comparing for example a *"heavy film"* with a *"light concert"*, we perceive that the former means *serious* whereas the later denotes *nonseriousness*.

Austere and *severe* are terms applying to describe wines that are *"too acidic"*. Although there are terms that the semantic relation is not clear, their association between them is weak. This is the case of *feminine* and *masculine*. Descriptors related to *feminine* are the folowings: *soft, smooth, light, round, perfumed* and *sweet* (Lehrer 1983: 32).

On the contrary, terms such as *high* and *vigorous* are used to described masculine wines.

With the domains of *personality* and *character* it has been amplified the lexical vocabulary via semantics into this field. Lehrer enumerates terms such as: *sincere, furtive, frank, well-intentioned* and *villainous* (Lehrer 1983: 32). Their interpretation will depend on the meaning we want to include and the semantic property of the term in the world of wine.

3. METHODOLOGY

3.1 CORPUS

The main purpose of my undergraduate research is to study the interlinguistic relationships of metaphors. To that end, I have compiled a comparable corpus including wine tasting notes of both languages (English and Spanish) and furthermore, I consider the pragmatic text selection criteria for the compilation of the corpus: these kind of texts meet the criteria of specialized language that belong to members of a discourse community, in this case wine writers. The purpose is to construct a corpus representative enough for this type of discourse.

The corpus contains 285 wine tasting notes in English and 216 wine tasting notes in Spanish, with a total of 51,776 and 55,187 words appropriately.

Besides, it is a labelled corpus. Swales (1990) stated that in certain specialized genres follow a rhetorical structure. It is a very frequent rhetoric and semantic structure that the discourse community uses and accepts. The rhetorical structure is divided into: moves (semantic units according to the writer purpose) and steps (the sub-semantic units).

I will extract the different metaphors, first in English, then in Spanish, to study the interlinguistic relationships in them. I will organize the extracted metaphors into

three lists in accordance with their degree of generality and specifity. Besides, I will group the same metaphors in both languages in order to analyze whether a metaphor appears in the same dimensions in English and Spanish. Finally, I will classify them according to specific parameters in wine tasting notes.

For my research, I will take the rhetorical structure of wine tasting notes from López-Arroyo and Roberts (2014: 25-49). This structure is divided into 5 moves and several steps but my research will focus in three moves: Appearance, Aroma and Taste. The following table shows the typical structure for wine tasting notes:

Appearance (AP)
Color hue and depth
clarity
Viscosity
effervescence
Aroma (AR)
Fragrance
Intensity
Development
Taste (TA)
Flavors
Finish
Astringency
Mouthfeel
Body
Balance

Table 15. Moves and steps in wine tasting notes. López-Arroyo and Roda Roberts (2014: 31-32).

This rhetorical figure is very useful to detect the key nouns in each move and step.

3.2 KEY NOUNS AND METAPHORS IN 3 MOVES.

The analysis of metaphors is focused into three moves: Appearance (AP), Aroma (AR) and Taste (TA) López-Arroyo and Roda Roberts (2014: 35-37).

In order to extract the metaphors, we first detected the key nouns which appear in each step of the three moves mentioned above: *color hue* and *depth*, *clarity*, *viscosity* and *effervescence* for Appearance; *fragrance, intensity* and *development* for Aroma and finally *flavors, finish, astringency*, *mouthfeel* and *acidity* regarding Taste. They key nouns coincide with the name of the step in most cases but we were able to identify another synonyms for each step: *tone* (a synonym of color), *transparency* (a synonym of clarity), *bubbles,* (a synonym for effervescence). Regarding fragrance step, we have included *aroma* and *perfume*; *profundity* for intensity, and finally for taste move we have considered *notes* (a synonym of flavor), *tannins* for Astringency; *palate mid-palate, aftertaste, attack* and *entry* are synonyms of mouthfeel; and *structure* for body (López-Arroyo and Roda Roberts 2014:35-37).

The figures showed below contain the key nouns found in each step in English and Spanish languages:

Moves and steps	Key nouns in English
APPEARANCE (AP)	
Color hue and depth	Color, Tone
Clarity	Clarity, Transparent
Viscosity	Viscosity
Effervescence	Effervescence, Bubbles
AROMA (AR)	
Fragrance	Aroma, Fragrance, Perfume
Intensity	Intensity, Profundity
Development	Development
TASTE (TA)	
Flavors	Flavors, Notes
Finish	Finish
Astringency	Tannins, Astringency
Mouthfeel	Palate, Mid-palate, Entry
body	Body, Structure

Table 16. English key nouns appearing in each step. López-Arroyo and P.Roberts (2014: 33).

Moves and steps	Key nouns in Spanish
APPEARANCE (AP)	

Color hue and depth	Color, Tonalidad
Clarity	Claridad, Transparencia
Viscosity	Viscosidad
Effervescence	Efervescencia, Burbujas
AROMA (AR)	
Fragrance	Aroma, Fragancia, Perfume
Intensity	Intensidad, Profundidad
Development	Desarrollo
TASTE (TA)	
Flavors	Notas, Sabor, Gusto
Finish	Final
Astringency	Taninos, Astringencia
Mouthfeel	Retrogusto, Posgusto, Entrada, Ataque, Boca
body	Cuerpo, Estructura

Table 17. Spanish key nouns appearing in each step. López-Arroyo and P.Roberts (2014: 33).

Taking the key nouns presented in each step, we were able to identify the different metaphors appearing in both languages in terms of collocability.

The figures presented below contain different metaphors extracted in English and Spanish identifying the move and the step and also the number of occurrences in which appear the metaphor in each step:

Metaphor	Moves and Steps	Occurrences
Spicy	**Appearance (AP)**	
	Color hue	5
	Aroma (AR)	
	Fragrance	104
	Taste (TA)	
	Flavors	97
	Finish	29
	Astringency	45
	Mouthfeel	34
	Body	42
Ripe	**Aroma (AR)**	
	Fragrance	62
	Taste (TA)	
	Flavors	83
	Finish	22
	Astringency	42
	Mouthfeel	49
Fresh	**Aroma (AR)**	
	Fragrance	74

	Taste (TA)	
	Flavors	80
	Finish	36
	Astringency	10
	Mouthfeel	190
	Body	7
Sweet	**Taste (TA)**	
	Flavors	95
	Finish	48
	Astringency	132
	Mouthfeel	32
Rich	**Taste (TA)**	
	Flavors	123
	Finish	20
	Astringency	30
	Mouthfeel	140
	Body	36
Lovely	**Aroma (AR)**	
	Fragrance	50
	Taste (TA)	
	Flavors	60
	Acidity	15
	Mouthfeel	47
Soft	**Taste (TA)**	
	Flavors	24
	Finish	30
	Astringency	38
	Mouthfeel	122
Deep	**Appearance (AP)**	
	Color hue and depth	115
	Aroma (AR)	
	Fragrance	52
	Taste (TA)	
	Flavors	74
	Finish	8
	Body	40
Complex	**Aroma (AR)**	
	Fragrance	85
	Taste (TA)	
	Flavors	20
	Finish	10
	Acidity	20
	Mouthfeel	30
	Body	27
	Balance	4
Intense	**Aroma (AR)**	
	Fragrance	94

	Taste (TA)	
	Flavors	30
	Finish	13
	Mouthfeel	27
	Balance	10
Long	**Taste (TA)**	
	Finish	82
	Astringency	7
	Mouthfeel	35
	Balance	4
Pure	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Flavors	4
	Finish	13
	Acidity	3
	Mouthfeel	134
Meaty	**Appearance (AP)**	
	Viscosity	20
	Aroma (AR)	
	Fragrance	30
	Taste (TA)	
	Flavors	60
	Mouthfeel	25
Nice	**Appearance (AP)**	
	Viscosity	20
	Aroma (AR)	
	Fragrance	20
	Taste (TA)	
	Flavors	10
	Acidity	4
	Mouthfeel	90
	Balance	3
Perfumed	**Aroma (AR)**	
	Fragrance	41
Elegant	**Aroma (AR)**	
	Fragrance	72
	Taste (TA)	
	Astringency	20
	Mouthfeel	30
	Body	6
Round	**Taste (TA)**	
	Finish	8
	Astringency	10
	Mouthfeel	30
	Body	80

Floral	**Aroma (AR)**	
	Fragrance	65
	Taste (TA)	
	Flavors	63
Great	**Appearance (AP)**	
	Color hue	2
	Aroma (AR)	
	Fragrance	1
	Taste (TA	
	Flavors	47
	Body	30
	Balance	45
Young	**Aroma (AR)**	
	Development	85
	Taste (TA)	
	Flavors	25
	Astringency	2
Silky	**Taste (TA)**	
	Astringency	69
	Mouthfeel	43
Dry	**Aroma (AR)**	
	Fragrance	25
	Taste (TA)	
	Flavors	56
	Finish	34
	Astringency	58
	Mouthfeel	24
	Body	23
Open	**Aroma (AR)**	
	Fragrance	17
	Taste (TA)	
	Flavors	72
	Acidity	15
	Body	5
Little	**Aroma (AR)**	
	Fragrance	13
	Development	23
	Taste (TA)	
	Flavors	12
	Finish	34
	Astringency	45
	Body	34
High	**Taste (TA)**	
	Flavors	9
	Astringency	93
Opulent	**Taste (TA)**	
	Flavors	40

	Finish	2
	Acidity	4
	Mouthfeel	7
	Body	52
Dense	**Apperance (AP)**	
	Color hue	39
	Taste (TA)	
	Flavors	26
	Acidity	10
	Body	20
Firm	**Taste (TA)**	
	Flavors	31
	Astringency	53
	Body	10
Unusual	**Aroma (AR)**	
	Fragrance	1
	Taste (TA)	
	Flavors	4
	Body	4
Amazing	**Appearance**	
	Viscosity	2
	Aroma (AR)	
	Development	1
	Taste (TA)	
	Flavors	2
	Finish	3
Beautifully	**Aroma (AR)**	
	Fragrance	7
	Intensity	3
	Taste (TA)	
	Flavors	3
	Mouthfeel	2
	Balance	6
Dusty	**Aroma (AR)**	
	Fragance	6
	Taste (TA)	
	Astringency	11
	Mouthfeel	3
	Body	2
Fleshy	**Taste (TA)**	
	Finish	4
	Mouthfeel	7
	Body	6
Huge	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Astringency	3
	Mouthfeel	3

	Body	10
Strong	**Taste (TA)**	
	Flavors	5
	Astringency	1
	Body	3
Leafy	**Aroma (AR)**	
	Fragrance	12
	Taste (TA)	
	Flavors	3
	Acidity	1
	Body	4
Fantastic	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Flavors	3
	Body	2
Hedonistic	**Taste (TA)**	
	Flavors	4
	Finish	1
	Mouthfeel	2
	Body	4
Light	**Appearance (AP)**	
	Color hue	22
	Aroma(AR)	
	Fragrance	9
	Taste (TA)	
	Flavors	9
	Finish	2
	Acidity	1
	Mouthfeel	7
	Body	4
Warm	**Aroma (AR)**	
	Fragrance	5
	Taste (TA)	
	Mouthfeel	9
	Body	1
Intense	**Appearance (AP)**	
	Color hue	1
	Aroma (AR)	
	Fragance	22
	Taste (TA)	
	Flavors	39
	Finish	6
	Mouthfeel	21
	Body	52
Delicate	**Aroma (AR)**	
	Fragrance	3
	Taste (TA)	

	Astringency	1
	Body	3
Hot	**Taste (TA)**	
	Finish	3
Large	**Aroma (AR)**	
	Development	2
	Taste (TA)	
	Mouthfeel	2
	Body	1
Subtle	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Flavors	24
	Astringency	1
	Mouthfeel	2
	Body	1
	Balance	1
Refined	**Taste (TA)**	
	Flavors	1
	Finish	3
	Acidity	1
	Mouthfeel	27
	Body	10
	Balance	2
Distinctive	**Aroma (AR)**	
	Fragance	13
	Taste (TA)	
	Flavors	15
	Body	9
Big	**Aroma (AR)**	
	Fragance	4
	development	6
	Taste (TA)	
	Flavors	1
	Acidity	5
	Mouthfeel	8
	Body	5
Exotic	**Aroma (AR)**	
	Fragrance	14
	Taste (TA)	
	Flavors	6
	Mouthfeel	18
Toasty	**Aroma (AR)**	
	Fragrance	17
	development	5
	Taste (TA)	
	flavors	6

	body	4
	Balance	2
Hard	**Taste (TA)**	
	Finish	1
	Astringency	2
Ample	**Aroma (AR)**	
	Development	2
	Taste (TA)	
	Flavors	5
	Finish	4
	Acidity	4
	Mouthfeel	1
	Body	7
Youthful	**Appearance (AP)**	
	Color hue	6
	Aroma (AR)	
	Fragrance	3
	Development	1
	Taste (TA)	
	Flavors	5
	Mouthfeel	2
	Body	14
Low	**Taste (TA)**	
	Acidity	75
Tight	**Aroma (AR)**	
	Fragrance	11
	Taste (TA)	
	Flavors	2
	Acidity	11
	Body	12
Velvet	**Taste (TA)**	
	Finish	3
	Astringency	2
	Mouthfeel	27
Expressive	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Flavors	2
	Mouthfeel	14
Pretty	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	3
	Acidity	7
	Mouthfeel	15
Sensuous	**Taste (TA)**	
	Mouthfeel	13
	Body	14

Broad	**Aroma (AR)**	
	Fragrance	7
	Taste (TA)	
	Flavors	3
	Finish	2
	Body	19
Perfect	**Taste (TA)**	
	Balance	33
Wonderful	**Appearance (AP)**	
	Clarity	11
	Aroma (AR)	
	Fragrance	12
	Taste (TA)	
	body	1
Decadent	**Taste (TA)**	
	Flavors	7
	Finish	2
	Mouthfeel	11
	Body	7
Inky	**Aperance (AP)**	
	Color Hue	48
Plummy	**Aroma (AR)**	
	Fragrance	1
	Taste (TA)	
	Flavors	7
	Finish	8
	Acidity	1
	Mouthfeel	4
	Body	3
Thick	**Apperance (AP)**	
	Color hue	2
	Taste (TA)	
	Mouthfeel	8
	Body	25
Austere	**Taste (TA)**	
	Astringency	2
	Mouthfeel	10
Impressive	**Appearance (AP)**	
	Color Hue	1
Silk	**Taste (TA)**	
	Mouthfeel	18
Polished	**Taste (TA)**	
	Finish	10
	Astringency	21
	Mouthfeel	30
	Body	12

	Balance	2
Structured	**Taste (TA)**	
	Flavors	2
	Finish	1
	Astringency	1
	Body	23
Old	**Aroma (AR)**	
	Fragrance	1
	Development	6
	Taste (TA)	
	Flavors	3
Balanced	**Taste (TA)**	
	Finish	4
	Acidity	6
	Body	24
Mature	**Aroma (AR)**	
	Development	62
	Taste (TA)	
	Flavors	1
	Astringency	1
	Mouthfeel	3
	Body	2
Lush	**Aroma (AR)**	
	Fragrance	7
	Taste (TA)	
	Astringency	2
	Mouthfeel	68
Smooth	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Finish	1
	Acidity	8
	Mouthfeel	64
Attractive	**Appearance (AP)**	
	Color hue	17
	Aroma (AR)	
	Fragrance	20
	Acidity	2
	Mouthfeel	30
	Body	1
Serious	**Aroma (AR)**	
	Development	5
	Taste (TA)	
	Mouthfeel	45
Light	**Appearance (AP)**	
	Color hue	19
	Aroma (AR)	
	Fragrance	11

	Taste (TA)	
	Flavor	3
	Finish	2
	Acidity	3
	Mouthfeel	20
	Body	2
Sexy	**Taste (TA)**	
	Finish	3
	Mouthfeel	52
Powerful	**Aroma (AR)**	
	Fragrance	13
	Taste (TA)	
	Mouthfeel	37
Supple	**Taste (TA)**	
	Finish	2
	Acidity	2
	Mouthfeel	65
Fat	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	1
	Mouthfeel	44
Modern	**Aroma (AR)**	
	Fragrance	3
	Taste (TA)	
	Mouthfeel	12
Pure	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	2
	Finish	2
	Mouthfeel	122
Clean	**Aroma (AR)**	
	Fragrance	1
	Taste (TA)	
	Flavors	1
	Finish	8
	Mouthfeel	27
Easy	**Aroma (AR)**	
	Fragrance	1

Table 18**.** English metaphors in wine tasting notes.

Metaphor	Step	Ocurrences
Limpio	**Appearance (AP)**	
	Clarity	218
	Aroma (AR)	
	Fragrance	48

Intenso	**Appearance**	
	Color hue	20
	Aroma (AR)	
	Fragrance	11
	Taste (TA)	
	Mouthfeel	1
Brillante	**Appearance (AP)**	
	Clarity	185
Agradable	**Aroma (AR)**	
	Fragrance	29
	Taste (TA)	
	Flavors	13
	Astringency	4
	Mouthfeel	92
	Body	5
	Balance	3
Persistente	**Taste (TA)**	
	Body	34
Equilibrado	**Aroma (AR)**	
	Fragrance	3
	Taste (TA)	
	Acidity	21
	Mouthfeel	7
	Body	107
	Balance	3
Madura	**Aroma (AR)**	
	Fragrance	14
	Taste (TA)	
	Flavors	71
	Mouthfeel	8
Ligero	**Appearance (AP)**	
	Color hue	1
	Taste (TA)	
	Flavors	3
	Mouthfeel	68
	Body	20
Fresco	**Aroma (AR)**	
	Fragrance	20
	Taste (TA)	
	Mouthfeel	47
	body	3
Fina	**Appearance (AP)**	
	Color Hue	77
	Effervescence	1
Suave	**Appearance (AP)**	
	Fragrance	2
	Taste (TA)	
	Flavors	1

	Astringency	10
	Mouthfeel	39
	Body	3
Pulido	**Taste (TA)**	
	Astringency	45
	Balance	14
Redondo	**Taste (TA)**	
	Astringency	9
	Body/Balance	52
Envejecido	**Aroma (AR)**	
	Development	54
Juventud	**Appearance (AP)**	
	Color Hue	14
	Development	19
	Taste (TA)	
	Effervescence	2
	Mouthfeel	1
Elegante	**Appearance (AP)**	
	Color hue	2
	Aroma (AR)	
	Fragrance	23
	Taste (TA)	
	Astringency	3
	Mouthfeel	2
	Body	1
Goloso	**Aroma (AR)**	
	Fragrance	24
	Taste (TA)	
	Flavors	10
Complejo	**Aroma (AR)**	
	Fragrance	16
	Taste (TA)	
	Mouthfeel	3
	Balance/Body	8
Franco	**Aroma (AR)**	
	Fragrance	19
	Intensity	10
Intenso	**Appearance (AP)**	
	Color Hue	18
	Aroma (AR)	
	Fragance	8
Persistente	**Taste (TA)**	
	Flavors	1
	Body	34
Pálido	**Appearance (AP)**	
	Color Hue	1
Potente	**Aroma (AR)**	
	Fragrance	6

	Taste (TA)	
	Flavors	1
	Body	40
Carnoso	**Taste (TA)**	
	Body	35
Sedoso	**taste (TA)**	
	Astringency	21
	Mouthfeel	11
Secante	**Taste (TA)**	
	Astringency	29
Atractivo	**Apperance (AP)**	
	Color Hue	6
	Aroma (AR)	
	Fragance	7
Largo	**Taste (TA)**	
	Finish	8
	Mouthfeel	34
	Body	38
Untuoso	**Taste (TA)**	
	Mouthfeel	21
	Body	19
Amable	**Taste (TA)**	
	Astringency	3
	Mouthfeel	17
	Body	1
Perfecto	**Taste (TA)**	
	Balance	7
Maduro	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	4
Expresivo	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Mouthfeel	1
	Body	5
Sutil	**Aroma (AR)**	
	Fragrance	13
	Taste (TA)	
	Flavors	1
	Mouthfeel	1
Vivo	**Appearance (AP)**	
	Color Hue	51
	Taste (TA)	
	Mouthfeel	19
Agresivo	**Taste (TA)**	
	Acidity	8

	Mouthfeel	5
Interesante	**Aroma (AR)**	
	Fragrance	43
	Body	2
Complejo	**Aroma (AR)**	
	Fragrance	14
	Taste (TA)	
	Finish	2
	Body	3

Table 19. Spanish metaphors in wine tasting notes.

We found in total, 103 metaphors in English and only 41 metaphors in Spanish. Although the metaphors extracted varied in number, there is a proportion of the total of metaphors that appear in more than one move, 71 in English and 21 in Spanish. The tables presented below, include metaphors grouped according to the degree of generality or specificity.

Metaphors that appear in three moves in English and Spanish:

Metaphor	Moves and steps	occurrences
Spicy	**Appearance (AP)**	
	Color Hue	5
	Aroma (AR)	
	Fragrance	104
	Taste (TA)	
	Flavors	97
	Finish	29
	Astringency	45
	Mouthfeel	34
	body	42
Deep	**Appearance (AP)**	
	Color hue and depth	115
	Aroma (AR)	
	Fragrance	52
	Taste (TA)	
	Flavors	74
	Finish	8
	Body	40
Meaty	**Appearance (AP)**	
	Viscosity	20
	Aroma (AR)	
	Fragrance	30
	Taste (TA)	
	Flavors	60
	Mouthfeel	25
Nice	**Appearance (AP)**	

	Viscosity	20
	Aroma (AR)	
	Fragrance	20
	Taste (TA)	
	Flavors	10
	Acidity	4
	Mouthfeel	90
	Balance	3
Great	**Appearance (AP)**	
	Color hue	2
	Aroma (AR)	
	Fragrance	1
	Taste (TA	
	Flavors	47
	Body	30
	Balance	45
Amazing	**Appearance**	
	Viscosity	2
	Aroma (AR)	
	Development	1
	Taste (TA)	
	Flavors	2
	Finish	3
Light	**Appearance (AP)**	
	Color hue	22
	Aroma(AR)	
	Fragrance	9
	Taste (TA)	
	Flavors	9
	Finish	2
	Acidity	1
	Mouthfeel	7
	body	4
Intense	**Appearance (AP)**	
	Color hue	1
	Aroma (AR)	
	Fragance	22
	Taste (TA)	
	Flavors	39
	Finish	6
	Mouthfeel	21
	Body	52
Youthful	**Appearance (AP)**	
	Color hue	6
	Aroma (AR)	
	Fragrance	3
	Development	1
	Taste (TA)	

	Flavors	5
	Mouthfeel	2
	Body	14
Wonderful	**Appearance (AP)**	
	Clarity	11
	Aroma (AR)	
	Fragrance	12
	Taste (TA)	
	body	1
Light	**Appearance (AP)**	
	Color hue	19
	Aroma (AR)	
	Fragrance	11
	Taste (TA)	
	Flavor	3
	Finish	2
	Acidity	3
	Mouthfeel	20
	Body	2

Table 20. English metaphors in three moves.

Metaphor	Moves and Steps	Occurrences
Intenso	**Appearance**	
	Color hue	20
	Aroma (AR)	
	Fragrance	11
	Taste (TA)	
	Mouthfeel	1
Elegante	**Appearance (AP)**	
	Color hue	2
	Aroma (AR)	
	Fragrance	23
	Taste (TA)	
	Astringency	3
	Mouthfeel	2
	Body	1

Table 21. Spanish metaphors in three moves.

Mepahors that appear in two moves, first in English, then in Spanish:

Metaphor	Moves and Steps	Occurrences
Ripe	**Aroma (AR)**	
	Fragrance	62
	Taste (TA)	
	Flavors	83
	Finish	22
	Astringency	42

	Mouthfeel	49
Fresh	**Aroma (AR)**	
	Fragrance	74
	Taste (TA)	
	Flavors	80
	Finish	36
	Astringency	10
	Mouthfeel	190
	Body	7
Lovely	**Aroma (AR)**	
	Fragrance	50
	Taste (TA)	
	Flavors	60
	Acidity	15
	Mouthfeel	47
Complex	**Aroma (AR)**	
	Fragrance	85
	Taste (TA)	
	Flavors	20
	Finish	10
	Acidity	20
	Mouthfeel	30
	Body	27
	Balance	4
Intense	**Aroma (AR)**	
	Fragrance	94
	Taste (TA)	
	Flavors	30
	Finish	13
	Mouthfeel	27
	Balance	10
Pure	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Flavors	4
	Finish	13
	Acidity	3
	Mouthfeel	134
Elegant	**Aroma (AR)**	
	Fragrance	72
	Taste (TA)	
	Astringency	20
	Mouthfeel	30
	Body	6
Floral	**Aroma (AR)**	

	Fragrance	65
	Taste (TA)	
	Flavors	63
Young	**Aroma (AR)**	
	Development	85
	Taste (TA)	
	Flavors	25
	astringency	2
Dry	**Aroma (AR)**	
	Fragrance	25
	Taste (TA)	
	Flavors	56
	Finish	34
	Astringency	58
	Mouthfeel	24
	Body	23
Open	**Aroma (AR)**	
	Fragrance	17
	Taste (TA)	
	Flavors	72
	Acidity	15
	Body	5
Little	**Aroma (AR)**	
	Fragrance	13
	Development	23
	Taste (TA)	
	Flavors	12
	Finish	34
	Astringency	45
	Body	34
Dense	**Apperance (AP)**	
	Color hue	39
	Taste (TA)	
	Flavors	26
	Acidity	10
	Body	20
Unusual	**Aroma (AR)**	
	Fragrance	1
	Taste (TA)	
	Flavors	4
	Body	4
Beautifully	**Aroma (AR)**	
	Fragrance	7
	Intensity	3
	Taste (TA)	
	Flavors	3
	Mouthfeel	2

	Balance	6
Dusty	**Aroma (AR)**	
	Fragance	6
	Taste (TA)	
	Astringency	11
	Mouthfeel	3
	Body	2
Huge	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Astringency	3
	Mouthfeel	3
	Body	10
Leafy	**Aroma (AR)**	
	Fragrance	12
	Taste (TA)	
	Flavors	3
	Acidity	1
	Body	4
Fantastic	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Flavors	3
	Body	2
Warm	**Aroma (AR)**	
	Fragrance	5
	Taste (TA)	
	Mouthfeel	9
	Body	1
Delicate	**Aroma (AR)**	
	Fragrance	3
	Taste (TA)	
	Astringency	1
	Body	3
Large	**Aroma (AR)**	
	Development	2
	Taste (TA)	
	Mouthfeel	2
	Body	1
Subtle	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Flavors	24
	Astringency	1
	Mouthfeel	2
	Body	1
	Balance	1
Distinctive	**Aroma (AR)**	

	Fragance	13
	Taste (TA)	
	Flavors	15
	Body	9
Big	**Aroma (AR)**	
	Fragance	4
	development	6
	Taste (TA)	
	Flavors	1
	Acidity	5
	Mouthfeel	8
	Body	5
Exotic	**Aroma (AR)**	
	Fragrance	14
	Taste (TA)	
	Flavors	6
	Bouthfeel	18
Toasty	**Aroma (AR)**	
	Fragrance	17
	Development	5
	Taste (TA)	
	Flavors	6
	Body	4
	Balance	2
Ample	**Aroma (AR)**	
	Development	2
	Taste (TA)	
	Flavors	5
	Finish	4
	Acidity	4
	Mouthfeel	1
	Body	7
Tight	**Aroma (AR)**	
	Fragrance	11
	Taste (TA)	
	Flavors	2
	Acidity	11
	Body	12
Expressive	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Flavors	2
	Mouthfeel	14
Pretty	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	3

	Acidity	7
	Mouthfeel	15
Broad	**Aroma (AR)**	
	Fragrance	7
	Taste (TA)	
	Flavors	3
	Finish	2
	Body	19
Plummy	**Aroma (AR)**	
	Fragrance	1
	Taste (TA)	
	Flavors	7
	Finish	8
	Acidity	1
	Mouthfeel	4
	Body	3
Thick	**Apperance (AP)**	
	Color hue	2
	Taste (TA)	
	Mouthfeel	8
	Body	25
Old	**Aroma (AR)**	
	Fragrance	1
	Development	6
	Taste (TA)	
	Flavors	3
Mature	**Aroma (AR)**	
	Development	62
	Taste (TA)	
	Flavors	1
	Astringency	1
	Mouthfeel	3
	Body	2
Lush	**Aroma (AR)**	
	Fragrance	7
	Taste (TA)	
	Astringency	2
	Mouthfeel	68
Smooth	**Aroma (AR)**	
	Fragrance	4
	Taste (TA)	
	Finish	1
	Acidity	8
	Mouthfeel	64
Attractive	**Appearance (AP)**	
	Color hue	17
	Aroma (AR)	
	Fragrance	20

	Acidity	2
	Mouthfeel	30
	Body	1
Serious	**Aroma (AR)**	
	Development	5
	Taste (TA)	
	Mouthfeel	45
Powerful	**Aroma (AR)**	
	Fragrance	13
	Taste (TA)	
	Mouthfeel	37
Fat	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	1
	Mouthfeel	44
Modern	**Aroma (AR)**	
	Fragrance	3
	Taste (TA)	
	Mouthfeel	12
Pure	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	2
	Finish	2
	Mouthfeel	122
clean	**Aroma (AR)**	
	Fragrance	1
	Taste (TA)	
	Flavors	1
	Finish	8
	Mouthfeel	27

Table 22. English metaphors in two moves.

Metaphor	Moves and Steps	Occurrences
Limpio	**Appearance (AP)**	
	Clarity	218
	Aroma (AR)	
	Fragrance	48
Agradable	**Aroma (AR)**	
	Fragrance	29
	Taste (TA)	
	Flavors	13
	Astringency	4
	Mouthfeel	92
	Body	5
	Balance	3

Equilibrado	**Aroma (AR)**	
	Fragrance	3
	Taste (TA)	
	Acidity	21
	Mouthfeel	7
	Body	107
	Balance	3
Maduro	**Aroma (AR)**	
	Fragrance	14
	Taste (TA)	
	Flavors	71
	Mouthfeel	8
Ligero	**Appearance (AP)**	
	Color hue	1
	Taste (TA)	
	Flavors	3
	Mouthfeel	68
	Body	20
Fresco	**Aroma (AR)**	
	Fragrance	20
	Taste (TA)	
	Mouthfeel	47
	Body	3
Suave	**Appearance (AP)**	
	Fragrance	2
	Taste (TA)	
	Flavors	1
	Astringency	10
	Mouthfeel	39
	Body	3
Juventud	**Appearance (AP)**	
	Color hue	14
	Development	19
	Taste (TA)	
	Effervescence	2
	Mouthfeel	1
Goloso	**Aroma (AR)**	
	Fragrance	24
	Taste (TA)	
	Flavors	10
Complejo	**Aroma (AR)**	
	Fragrance	16
	Taste (TA)	
	Mouthfeel	3
	Balance/Body	8
Intenso	**Appearance (AP)**	
	Color hue	18
	Aroma (AR)	

	Fragrance	8
Potente	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Flavors	1
	Body	40
Maduro	**Aroma (AR)**	
	Fragrance	2
	Taste (TA)	
	Flavors	4
Expresivo	**Aroma (AR)**	
	Fragrance	6
	Taste (TA)	
	Mouthfeel	1
	Body	5
Sutil	**Aroma (AR)**	
	Fragrance	13
	Taste (TA)	
	Flavors	1
	Mouthfeel	1
Vivo	**Appearance (AP)**	
	Color hue	51
	Taste (TA)	
	Mouthfeel	19
Atractivo	**Apperance (AP)**	
	Color Hue	6
	Aroma (AR)	
	Fragrance	7

Table 23. Spanish metaphors in two moves.

Metaphors that appear in one move, first in English, then in Spanish:

Metaphor	Moves and Steps	Occurrences
Sweet	**Taste (TA)**	
	Flavors	95
	Finish	48
	Astringency	132
	Mouthfeel	32
Rich	**Taste (TA)**	
	Flavors	123
	Finish	20
	Astringency	30
	Mouthfeel	140
	Body	36
Soft	**Taste (TA)**	
	Flavors	24

	Finish	30
	Astringency	38
	Mouthfeel	122
Long	**Taste (TA)**	
	Finish	82
	Astringency	7
	Mouthfeel	35
	Balance	4
Perfumed	**Aroma (AR)**	
	Fragrance	41
Round	**Taste (TA)**	
	Finish	8
	Astringency	10
	Mouthfeel	30
	Body	80
Silky	**Taste (TA)**	
	Astringency	69
	Mouthfeel	43
High	**Taste (TA)**	
	Flavors	9
	Astringency	93
Opulent	**Taste (TA)**	
	Flavors	40
	Finish	2
	Acidity	4
	Mouthfeel	7
	Body	52
Firm	**Taste (TA)**	
	Flavors	31
	Astringency	53
	Body	10
Fleshy	**Taste (TA)**	
	Finish	4
	Mouthfeel	7
	Body	6
Strong	**Taste (TA)**	
	Flavors	5
	Astringency	1
	Body	3
Hedonistic	**Taste (TA)**	
	Flavors	4
	Finish	1
	Mouthfeel	2
	Body	4
Hot	**Taste (TA)**	
	Finish	3
Refined	**Taste (TA)**	
	Flavors	1

	Finish	3
	Acidity	1
	Mouthfeel	27
	Body	10
	Balance	2
Hard	**Taste (TA)**	
	Finish	1
	Astringency	2
Low	**Taste (TA)**	
	Acidity	75
Velvet	**Taste (TA)**	
	Finish	3
	Astringency	2
	Mouthfeel	27
Sensuous	**Taste (TA)**	
	Mouthfeel	13
	Body	14
Perfect	**Taste (TA)**	
	Balance	33
Decadent	**Taste (TA)**	
	Flavors	7
	Finish	2
	Mouthfeel	11
	Body	7
Inky	**Aperance (AP)**	
	Color hue	48
Austere	**Taste (TA)**	2
	Astringency	10
	Mouthfeel	
Impressive	**Appearance (AP)**	
	Color Hue	1
Silk	**Taste (TA)**	
	Mouthfeel	18
polished	**Taste (TA)**	
	Finish	10
	Astringency	21
	Mouthfeel	30
	Body	12
	Balance	2
Structured	**Taste (TA)**	
	Flavors	2
	Finish	1
	Astringency	1
	Body	23
Balanced	**Taste (TA)**	
	Finish	4

	Acidity	6
	Body	24
Sexy	**Taste (TA)**	
	Finish	3
	Mouthfeel	52
Supple	**Taste (TA)**	
	Finish	2
	Acidity	2
	Mouthfeel	65
Easy	**Aroma (AR)**	
	Fragrance	1

Table 24. English metaphors in one move.

Metaphor	Moves and Steps	Occurrences
Brillante	**Appearance (AP)**	
	Clarity	185
Agradable	**Aroma (AR)**	
	Fragrance	29
	Taste (TA)	
	Flavors	13
	Astringency	4
	Mouthfeel	92
	Body	5
	Balance	3
Persistente	**Taste (TA)**	
	Body	34
Fina	**Appearance (AP)**	
	Color Hue	77
	Effervescence	1
Pulido	**Taste (TA)**	
	Astringency	45
	Balance	14
Redondo	**Taste (TA)**	
	Astringency	9
	Body/Balance	52
Envejecido	**Aroma (AR)**	
	Development	54
Franco	**Aroma (AR)**	
	Fragrance	19
	Intensity	10
Persistente	**Taste (TA)**	
	Flavors	1
	Body	34
Pálido	**Appearance (AP)**	
	Color hue	1
Carnoso	**Taste (TA)**	
	Body	35

Sedoso	**taste (TA)**	
	Astringency	21
	Mouthfeel	11
Secante	**Taste (TA)**	
	Astringency	29
Largo	**Taste (TA)**	
	Finish	8
	Mouthfeel	34
	Body	38
Untuoso	**Taste (TA)**	
	Mouthfeel	21
	Body	19
Amable	**Taste (TA)**	
	Astringency	3
	Mouthfeel	17
	Body	1
Perfecto	**Taste (TA)**	
	Balance	7
Agresivo	**Taste (TA)**	
	Acidity	8
	Mouthfeel	5
interesante	**Aroma (AR)**	
	Fragrance	43
	Body	2

Table 25. Spanish metaphors in one move.

In the first table (metaphors that appear in three moves), we identified 13 metaphors in English and 3 metaphors in Spanish. In the second table (metaphors that appear in two moves) 58 occurred in English and 18 in Spanish and, finally, the last table, we identified 32 metaphors in English and 20 in Spanish. This indicates that the metaphors that occur in three moves are less general than those appearing in two or one move. The metaphors which appear in one move coincide more or less in number but those found in two moves varies greatly in English and Spanish. We see that the English metaphors containing two moves are the most general in English, whereas the most general for Spanish language are those found in one move.

3.3 CO-OCURRENCES OF METAPHORS IN BOTH LANGUAGES.

We were able to identify wine descriptors that coincide in both languages. We found in total 31 metaphors both English and Spanish languages:

Meta-phor	Steps	Ocurrences	Metaphor	Steps	Ocurrences
Ripe	**Aroma (AR)**		Madura	**Aroma (AR)**	
	Fragrance	62		Fragrance	14
	Taste (TA)			**Taste (TA)**	
	Flavors	83		Flavors	71
	Finish	22		Mouthfeel	8
	Astringency	42			
	Mouthfeel	49			
Fresh	**Aroma (AR)**		Fresco	**Aroma (AR)**	
	Fragrance	74		Fragrance	20
	Taste (TA)			**Taste (TA)**	
	Flavors	80		Mouthfeel	47
	Finish	36		Body	3
	Astringency	10			
	Mouthfeel	190			
	Body	7			
Sweet	**Taste (TA)**		Goloso	**Aroma (AR)**	
	Flavors	95		Fragrance	24
	Finish	48		**Taste (TA)**	
	Acidity	132		Flavors	10
	Mouthfeel	32			
Soft	**Taste (TA)**		Suave	**Aroma (AR)**	
	Flavors	24		Fragrance	2
	Finish	30		**Taste (TA)**	
	Astringency	38		Flavors	1
	Mouthfeel	122		Astringency	10
				Mouthfeel	39
				Body	3
Deep	**Appearance (AP)**		Intenso	**Appear-ance (AP)**	
	Color hue	115		Color Hue	18
	Aroma (AR)			**Aroma (AR)**	
	Fragrance	52		Fragrance	8
	Taste (TA)				
	Flavors	74			
	Finish	8			
	body	40			
Com-plex	**Aroma (AR)**		Complejo	**Aroma (AR)**	
	Fragrance	85		Fragrance	16
	Taste (TA)			**Taste (TA)**	
	Flavors	20		Mouthfeel	3
	Finish	10		Balance/Bo-	8

	Acidity	20			dy	
	Mouthfeel	30				
	Body	27				
	Balance	4				
Intense	**Aroma (AR)**		Intenso	**Appearance (AP)**		
	Fragrance	94		Color Hue	18	
	Taste (TA)			**Aroma (AR)**		
	Flavors	30		Fragrance	8	
	Finish	13				
	Mouthfeel	27				
	Balance	10				
Long	**Taste (TA)**		Largo	**Taste (TA)**		
	Finish	82		Finish	8	
	Taste (TA)			**Taste (TA)**		
	Astringency	7		Mouthfeel	34	
	Mouthfeel	35		Body	38	
	Balance	4				
Meaty	**Aroma (AR)**		Carnoso	**Taste (TA)**		
	Fragrance	30		Body	35	
	Viscosity	20				
	Taste (TA)					
	Flavors	60				
	Mouthfeel	25				
Nice	**Aroma (AR)**		Amable	**Taste (TA)**		
	Fragrance	20		Astringency	3	
	Viscosity	20		Mouthfeel	17	
	Taste (TA)			Body	1	
	Flavors	10				
	Acidity	4				
	Mouthfeel	90				
	Balance	3				
Perfu-med	**Aroma (AR)**		Perfumado	**Aroma (AR)**		
	fragrance	41		fragrance	48	
Elegant	**Aroma (AR)**		Elegante	**Appearance (AP)**		
	Fragrance	72		Color hue	2	
	Taste (TA)			**Aroma (AR)**		
	Astringency	20		Fragrance	23	
	Mouthfeel	30		**Taste (TA)**		
	Body	6		Astringency	3	
				Mouthfeel	2	
				Body	1	

Round	**taste (TA)** Finish Astringency Mouthfeel Body	8 10 30 80	Redondo	**Taste (TA)** Astringency Body/Balan -ce	9 52
Dry	**Aroma (AR)** Fragrance **Taste (TA)** Flavors Finish Astringency Mouthfeel Body	25 56 34 58 24 23	Secante	**Taste (TA)** Acidity	29
Silky	**Taste (TA)** Astringency Mouthfeel	69 43	Suave	**Aroma (AR)** Fragrance **Taste (TA)** Flavors Astringency Mouthfeel Body	2 1 10 39 3
Polished	**Taste (TA)** Finish Astringency Mouthfeel Body Balance	10 21 30 12 2	Pulido	**Taste (TA)** Astringency Balance	45 14
Structu- red	**Taste (TA)** Flavors Finish Astringency Body	1 1 23 45	Estructu- rado	**Taste (TA)** Flavors Finish Body	2 2 23
Old	**Aroma (AR)** Fragrance Develop. **Taste (TA)** Flavors	1 6 3	Envejecido	**Aroma (AR)** Develop.	54
Balan- ced	**Taste (TA)** Finish Astringency Body	4 6 24	Equilibrado	**Aroma (AR)** Fragrance **Taste (TA)** Astringency Mouthfeel Body	3 21 7 107

				balance	3
Mature	**Aroma (AR)** Development	62	Maduro	**Aroma (AR)** Fragrance	2
	Taste (TA) Flavors	1		**Taste (TA)** Flavors	4
	Astringency	1			
	Mouthfeel	3			
	Body	2			
Attractive	**Appearance (AP)** Color Hue	17	Atractivo	**Appearance (AP)** Color Hue	6
	Aroma (AR) Fragrance	20		**Aroma (AR)** Fragrance	7
	Taste (TA) Astringency	2			
	Mouthfeel	30			
	Body	1			
Light	**Appearance (AP)** Color Hue	19	Ligero	**Appearance (AP)** Color Hue	1
	Aroma (AR) Fragrance	11		**Taste (TA)** Flavors	3
	Taste (TA) Flavor	3		Mouthfeel	68
	Finish	2		Body	20
	Acidity	3			
	Mouthfeel	20			
	body	2			
Clean	**Aroma (AR)** Fragrance	1	Limpio	**Appearance (AP)** Clarity	218
	Taste (TA) Flavors	1		**Aroma (AR)** Fragrance	48
	Finish	8			
	Mouthfeel	27			
Subtle	**Aroma (AR)** Fragrance	4	Sutil	**Aroma (AR)** Fragrance	13
	Taste (TA) Flavors	24		**Taste (TA)** Flavors	1
	Astringency	1		Mouthfeel	1
	Mouthfeel	2			
	Body	1			
	Balance	1			

Refined	Taste (TA)		fina	Appear-ance (AP)	
	Flavors	1		Color Hue	77
	Finish	3		Efferves-cence	1
	Astringency	1			
	Mouthfeel	27			
	Body	10			
	Balance	2			
Youth-ful	Appearance (AP)		Juventud	Appear-ance (AP)	
	Color Hue	6		Color Hue	14
	Aroma (AR)			Develop-ment	19
	Fragrance	3		Effervescence	2
	Develop-ment	1		Taste (TA)	
	Taste (TA)			Mouthfeel	1
	Flavors	5			
	Mouthfeel	2			
	Body	14			
Expre-ssive	Aroma (AR)		Expresivo	Aroma (AR)	
	Fragrance	6		Fragrance	6
	Taste (TA)			Taste (TA)	
	Flavors	2		Mouthfeel	1
	Mouthfeel	14		Body	5
Perfect	Taste (TA)		Perfecto	Taste (TA)	
	Balance	33		Balance	7
Silk	Taste (TA)		Sedoso	Taste (TA)	
	Mouthfeel	18		Astringency	21
				Mouthfeel	11
Fleshy	Taste (TA)		Carnoso	Taste (TA)	
	Finish	4		Body	35
	Mouthfeel	7			
	Body	6			
Strong	Taste (TA)		Potente	Aroma (AR)	
	Flavors	5		Fragrance	6
	Astringency	1		Taste (TA)	
	Body	3		Flavors	1
				Body	40

Table 26. English metaphors and their equivalent in Spanish.

The table reveals that English metaphors appear in a high number regarding the steps of the different moves. Besides, the number of occurrences that a metaphor appear in each step varies greatly in both languages. We can observe that the Spanish

metaphors are reduced in the number of occurrences than the English ones. Both languages have something in common: most of the metaphors appear in more than one dimension, evidence that supports the theory written above.

Nevertheless, the same metaphors in both languages do not coincide exactly with the same dimensions because one descriptor in one language contains more dimensions than the equivalent of the other language or the dimensions found for the same metaphors are different in both languages. In the case of English language, the descriptors overlap in more dimensions than the Spanish ones. Although they do not coincide the same dimensions, all the descriptors coincide at least in one move.

3.4 CLASSIFICATION OF METAPHORS ACCORDING TO A SPECIFIC PARAMETERS

Many writers agree that a wine is a living thing. When they try to describe it or deepen its essence, they cover all its facets relating it with its natural origins, the anatomical or structural properties, their appearance or physiological and personal traits, their texture alluding to the pieces of cloth or considering them as a dimensional artifacts.

This product of nature, sublime while tasty, has fascinated the history of humanity by its plenty of colors, flavors and its ability to evolve over time. Therefore, wine writers try to describe the different nuances, flavors and fragrances using metaphors and relating them according to a different parameters (Quero 2008: 207-208).

Considering the last list of English metaphors and its equivalent in Spanish, I will I will classify the last metaphors according to a specific parameters: "Wines are Living Organisms, Wines are Pieces of Cloth and Wines are Three Dimensional Artifacts" (Caballero and Suárez-Toste 2008: 383-385):

WINES ARE LIVING ORGANISMS	
ANATOMICAL STRUCTURAL PROPERTIES	
Structured	Estructurado
Strong	Fuerte
Fleshy	Carnoso
Meaty	Carnoso
PEOPLE WITH APPEARANCE CHARACTERISTICS	
Ripe	Maduro
Sweet	Dulce

Complex	Complejo
Nice	Bueno
Elegant	Elegante
Perfumed	Perfumado
Dry	Seco
Old	Viejo
Mature	Maduro
Expressive	Expresivo
Attractive	Atractivo
Youthful	Juventud
Clean	Limpio
Subtle	Sutil
Perfect	Perfecto
PHYSIOLOGICAL	
Meaty	Carnoso
ITS STATE OF HEALTH	
Balance	Equilibrado
WINES ARE PIECES OF CLOTH	
Soft	Suave
Silky	Sedoso
WINES ARE THREE DIMENSIONAL ARTIFACTS	
THREE DIMENSIONAL ARTIFACTS	
Long	Largo
Deep	Profundo
Intense	Intense
Round	Redondo
Polished	Pulido
Light	Ligero
Refined	Refinado

Table 27. Wines are Living Organisms, Wines are Pieces of Cloth and Wines are Three Dimensional Artifacts.

DESCRIPTIVELY ORIENTED METAPHORS	
Structured	Estructurado
Strong	Fuerte
Fleshy	Carnoso
Meaty	Carnoso
Balance	Equilibrado
Elegant	Elegante
Old	Viejo
Clean	Limpio
Youthful	Joven

Table 28. Descriptiively oriented metaphors.

EVALUATIVE ORIENTED METAPHORS	
Soft	Suave
Silky	Sedoso
Long	Largo
Deep	Profundo
Intense	Intense
Round	Redondo
Polished	Pulido
Light	Ligero
Refined	Refinado
Ripe	Maduro
Sweet	Dulce
Complex	Complejo
Nice	Bueno
Old	Viejo
Mature	Maduro
Expressive	Expresivo
Attractive	Atractivo
Subtle	Sutil
Perfect	Perfecto
Perfumed	Perfumado
Dry	Seco

Table 29. Evaluative Oriented metaphors.

CONCLUSIONS

After analyzing the corpus, the conclusions are the following:

● Metaphors in wine speak are common words of our language which have acquire a specialized nuance within this domain. All examined metaphors previously have suffered a metaphoric extension from the general language to a language with specific nuances through the process of terminologization.

● The intralinguistic relationships of a metaphor show that the existing metaphors in wine speak could be interrelated in more than one dimension and these metaphors can be "evaluative" or "oriented" depending on the semantic field.

● The different metaphors in the wine world had been included through two linguistic processes expanding the wine vocabulary: "suffixation" adding the particle "-y" to concrete nouns providing new adjectives or "the semantic extension" providing new meanings to the existent words.

● Through the collocability process considering the key nouns in every step, we have extracted the different metaphors of our corpus. The metaphors which appear in three steps are the most general within the wine domain. However, English metaphors containing two moves are the most general in English language whereas the most general for Spanish language are those found in one move.

● The classification of metaphors through the process of collocability indicating the degree of generality could be very useful nowadays but it is probably that this will change over the years.

● The equivalence of metaphors in English and Spanish languages indicate that English metaphors appear in more movements and present a great degree of occurrences than the Spanish metaphors. Besides, there is no exactly equivalence between the steps of the English metaphors and the Spanish ones although they have one thing in common: they coincide at least in one movement.

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