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**The Language of winespeak:  
A Contrastive Corpus-based study**

**(Diplomová práce)**

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**Analýza jazyka o víně: kontrastivní korpusová studie.  
(Diplomová práce).**

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V Olomouci dne .....

Podpis.....

## **Abstract**

Conceptual metaphors in English-written wine tasting notes seem to be a prominent phenomenon. This thesis strives to unravel one of the most common metaphors appearing in tasting notes – WINE IS A HUMAN BEING, otherwise known as the anthropomorphic metaphor. With the help of CMT, developed by Lakoff and Johnson (1980), this thesis follows the corpus-based study done by Bratož (2013) to ascertain whether the anthropomorphic metaphor is frequent in English as well as Czech wine tasting notes. For this purpose, two corpora were created for each language, using tasting notes from wine magazines and wine review websites. The contents are explored, and the findings are presented as the basis for possible future research of Czech wine discourse.

## **Key words**

conceptual metaphor theory, conceptual metaphors, contrastive study, wine discourse, tasting note, anthropomorphic metaphor

## **Anotace**

Konceptuální metafory v anglicky psaných popisech ochutnávek vína se zdají být prominentním jevem. Tato bakalářská práce se snaží objasnit jednu z nejčastějších metafor ve vinném diskurzu – VÍNO JE LIDSKÁ BYTOST neboli antropomorfická metafora. S pomocí teorie konceptuální metafory, která byla vyvinuta výzkumným týmem Lakoff a Johnson (1980), sleduje tato práce korpusově založený výzkum Bratož (2013), aby se zjistilo, zda jsou antropomorfní metafory časté jak v anglických, tak i českých popisech vinných ochutnávek. Pro tento účel byly vytvořeny dva korpusy, jeden anglický a jeden český, a to ze zdrojů získaných z časopisů o víně, či recenzních internetových stránek. Obsahy obou korpusů jsou prozkoumány a zjištění jsou prezentována jako základ pro možný budoucí výzkum českého diskurzu o víně.

## **Klíčová slova**

teorie konceptuální metafory, kontrastivní studie, diskurz o víně, ochutnávka, antropomorfní metafora

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# 1 Introduction

Although some may think that metaphors are mainly a major part of poetic language, the decades-long research focused on metaphors, and, more specifically, conceptual metaphors, seems to disprove this. Indeed, George Lakoff and Mark Johnson and their work *Metaphors We Live By*, published in 1980, have been pivotal in the discourse surrounding metaphors. In their joined research, the Conceptual Metaphor Theory (CMT) was developed. This theory introduced the notion that metaphors shape our understanding of the world and influence our thought processes. CMT suggests that for us to understand a complex and abstract concept, such as LOVE, it is presented in the terms of another, more tangible one, such as a JOURNEY (Lakoff and Johnson 1980, 5). The two concepts then come together to form a conceptual metaphor, such as LOVE IS A JOURNEY. This relationship between two concepts creates a system of so-called mappings, where part of the abstract concept, e.g., the lovers, corresponds to a part of the tangible concept, e.g., the travelers. These mappings, which exist in the mind of a speaker, are then realized linguistically, and expressions such as *we've come a long way* are used.

CMT is concerned with many different areas of discourse. These may be health and diseases, economy, politics, sports, and many more. In these discourses, researchers have discovered that conceptual metaphors specific to that area of discourse are highly pervasive. For example, it is shown that the major conceptual metaphor occurring in medical discourse is MEDICINE IS WAR (Bratož 2013, 25). A disease, namely cancer, is often talked about in terms of war and battles to be fought, with the disease as the attacking enemy and the body in need of defense against it. The area that this thesis will be concerned with, however, is wine discourse, sometimes referred to as winespeak. Wine discourse seems to be utilized most often in the form of a tasting note. These are records of wine tastings which describe a wine's most prominent aspects, be it the aroma, color, taste, or mouthfeel. Written by professional tasters and wine enthusiasts alike, the wine tasting note is most often employed as a review of a particular wine, appearing in magazines, blogs, and websites dedicated to the vast world of winemaking.

Compared to other areas of discourse, such as medicine or politics, the language of wine tasting notes has, perhaps, not been as extensively studied. However, many researchers have dedicated their time and effort to examining the use of metaphors in wine tasting notes, unearthing interesting results. In Rosario Caballero's (2007) research paper, *Manner-of-motion verbs in wine description*, it is established that English-written wine tasting notes contain a wide range of manner-of-motion verbs, which are figuratively used in connection with wine itself. In her study, Caballero chooses a corpus-based approach, creating a trend repeated in many other studies concerned with tasting notes. Later joined by Ernesto Suárez-

Toste in the paper *Translating the senses: Teaching the metaphors in winespeak* (Caballero and Suárez-Toste 2008), the two researchers describe the most pervasive conceptual metaphors in wine discourse: WINES ARE LIVING ORGANISMS, WINES ARE PIECES OF CLOTH, and WINES ARE THREE-DIMENSIONAL ARTIFACTS (Caballero and Suárez-Toste 2008, 245-248). This thesis, however, takes major inspiration from the research paper by Silva Bratož (2013), titled *The Anthropomorphic Metaphor in Slovene and English Wine Tasting Discourses*. Here, the author uses a corpus-based approach to discover the potential of the conceptual metaphor WINE IS A HUMAN BEING (a sub-metaphor of WINES ARE LIVING ORGANISMS) not only in English, as was the case with most other researchers, but in Slovene as well.

The aim of this thesis is twofold. First, the research done by Bratož (2013) will be replicated on another set of wine tasting notes written in English. The same methods will then be used for an analysis of Czech wine tasting notes. I will be interested to see how productive the anthropomorphic metaphor is in both languages. As was the case with the previous studies (Caballero 2007; Caballero and Suárez-Toste 2008; Bratož 2013), this thesis will use a corpus-based approach. Thus, two corpora were created for the purposes of this thesis, one containing English wine tasting notes, the other containing Czech wine tasting notes. Hopefully, the thesis will reveal areas for future research on Czech tasting notes.

The thesis is structured thusly – Chapter 2 is concerned with reviewing the literature that deals with CMT, primarily focusing on works by George Lakoff and Mark Johnson (1980), and Zoltán Kövecses (2010). Basic concepts related to this theory are introduced, such as *source domains* and *target domains*. Then, the focus is shifted on research centered around metaphors in wine tasting notes. Several different research papers are presented, the most prominent being Caballero (2007), Caballero and Suárez-Toste (2008), and Bratož (2013). Chapter 3 focuses on the creation of the two corpora, along with details of the data collection. Then, Chapter 4 deals with exploration of the two corpora, as well as discussing the findings.

## 2 Literature review

The first section of this thesis contains the review of literature concerned with metaphors, different approaches to their understanding, and how they relate to the world of wine discourse. Firstly, the traditional view of metaphor is compared to CMT. This portion of the text will rely on the extensive studies by Lakoff and Johnson (1980) and Kövecses (2010), as their works are most relevant to the topic of conceptual metaphor. Then, the focus is shifted onto the application of CMT to wine discourse, as supported by studies done by Bratož (2013), Caballero and Suárez-Toste (2008, 2010), and Suárez-Toste (2007a). Lastly, the research by Bratož (2013) and Caballero (2007) will be discussed in greater detail.

### 2.1 Traditional view of metaphor

When spoken of in the general sense, metaphor is usually understood as a type of figurative language often used in literary texts to add “freshness” to an author’s text. Language users may often feel that language with no figurative expressions is too ordinary and inadequate for their needs, and thus they resort to using metaphors and other figurative expressions. The *Encyclopedia Britannica* defines metaphor as “[a] figure of speech that implies comparison between two unlike entities.” Examples of this more traditional type of metaphor are seen in (1).

(1) *The princess was a pretty flower in bloom.*

In (1), the beauty of a princess is compared to a beautiful flower in bloom. In this view, metaphor is, as Lakoff and Johnson (1980) say, “...a matter of words rather than action.” However, what if metaphor was not just a tool used in literature that requires conscious planning, but rather an innate way of thinking? This is where CMT comes in.

### 2.2 Conceptual metaphor theory

CMT has enjoyed success in the linguistic field of study since its introduction by George Lakoff and Mark Johnson in their work *Metaphors We Live By* (1980). Later, the theory was more developed by other researchers, among them Zoltán Kövecses, whose *Metaphor* (2010) is regarded as one of the best introductory textbooks dealing with metaphors, both by students and amateurs alike.

In cognitive linguistics, metaphors are not merely a matter of words, but a matter of thinking. As Lakoff and Johnson (1980, 3) argue, CMT suggests that people possess a

conceptual system through which they understand abstract concepts, from basic to complex. This system governs our everyday thinking (i.e., describing our senses, relationships, etc.), yet we are normally not aware of such a system. This would mean that "...human thought processes are largely metaphorical" (Lakoff and Johnson 1980, 6). To illustrate this, the authors give examples of the conceptual metaphor ARGUMENT IS WAR, which can be seen in (2).

- (2) a. Your claims are *indefensible*.  
b. His criticisms were *right on target*.  
c. He *shot down* all of my arguments.

(Lakoff and Johnson 1980, 4)

The sentences in (2) show that metaphors are not only pervasive in everyday concepts (such as arguments), but also in everyday language. In other words, these examples do not necessarily have to come from a literary text, they may appear in ordinary discourse. This would imply that, contrary to the view described in section 2.1, the nature of metaphor is in no way poetic.

CMT suggests that, for us to understand an abstract concept, such as ARGUMENT, we structure it in terms of another, more tangible concept, such as WAR. Arguments, however abstract they may be, are still a basic everyday experience. An argument might occur at any point in our lives with family and strangers alike, but still, it is not easy to understand it. Thus, we use linguistic expressions that are usually connected to war and battle, which help us to better understand how to approach arguments. Lakoff and Johnson (1980, 4) develop this connection further:

We can actually win or lose arguments. We see the person we are arguing with as an opponent. We attack his positions and we defend our own. We gain and lose ground. We plan and use strategies. If we find a position indefensible, we can abandon it and take a new line of attack. Many of the things we do in arguing are partially structured by the concept of war.

This suggests that the two concepts which create a conceptual metaphor are deeply entwined. Through linguistic evidence, Lakoff and Johnson have discovered that this way of thinking is also realized in linguistic expressions. To expand this, Kövecses (2010, 4) distinguishes between conceptual and linguistic metaphor.

### ***2.2.1 Linguistic metaphor***

Conceptual metaphor, as was established in section 2.2, is a way of understanding abstract concepts in terms of more tangible ones. It is a way of thinking that is present in every

language user, though sometimes differing when taking culture<sup>1</sup> into account. However, a linguistic metaphor, or a metaphorical linguistic expression, is the real-life realization of conceptual metaphor. Where ARGUMENT IS WAR is the conceptual metaphor, the sentences in (3) contain the metaphorical linguistic expressions that realize this concept (from now on highlighted in italics).

(3) Your claims are *indefensible*.

He *attacked every weak point* in my argument.

His criticisms were *right on target*.

I *demolished* his argument.

I've never *won* an argument with him.

You disagree? Okay, *shoot!*

If you use that *strategy*, he'll *wipe you out*.

He *shot down* all of my arguments.

(Lakoff and Johnson 1980, 4)

These examples perfectly illustrate the relationship between conceptual metaphor and linguistic metaphor. Where conceptual metaphor is a thought process of understanding one concept through another, the linguistic metaphor is the evidence of that thought process.

### 2.2.2 Sources, targets and mappings

An important point concerning CMT is its systematic nature. As language itself is a type of hierarchical structure, it should not be a surprising notion that conceptual metaphors have a structure as well. Kövecses (2010, 4) argues that conceptual metaphors are structured in terms of *sources* and *targets*. Sources, or source domains, are the physical concepts we use to understand targets, or target domains. These are the abstract ideas we wish to understand. The relationships between these domains are called *mappings*. These are the "...systematic correspondences between the source and the target in the sense that constituent conceptual elements of B correspond to constituent elements of A" (Kövecses 2010, 7). To put it more plainly, concept A is understood in terms of concept B. Furthermore, this relation is non-reversible – in terms of entailment, only the abstract idea entails the physical concept, e.g., LOVE IS A JOURNEY, but journey is not love). The specific sets of correspondences of the conceptual metaphor LOVE IS A JOURNEY is given in (4):

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<sup>1</sup> Lakoff and Johnson (1980, 4-5) imply that different cultures may have different ways of thinking (i.e., some do not see arguments as war), thus, their conceptual metaphors regarding some concepts can change.

(4)

<i>Source: JOURNEY</i>	<i>Target: LOVE</i>
the travelers	⇒ the lovers
the vehicle	⇒ the love relationship itself
the journey	⇒ events in the relationship
the distance covered	⇒ the progress made
the obstacles encountered	⇒ the difficulties experienced
decisions about which way to go	⇒ choices about what to do
the destination of the journey	⇒ the goal(s) of the relationship

(Kövecses 2010, 9)

The correspondences work in the following way: when talking about events that happened in a relationship, people can say that they have *come a long way*, i.e., the distance covered in a journey corresponds to the progress made. If there are any difficulties, the lovers *encounter hurdles*, and so on. These examples show that for possibly every aspect of the target domain, there exists a corresponding one in the source domain. Indeed, this is the basis of a conceptual metaphor. However, it must be said that this connection did not happen because of some pre-existing similarities between the two domains. Only after the source domain was applied to the target domain did it receive these particular correspondences. As Kövecses (2010, 9) says, “[i]n a way, it was the concept of JOURNEY that “created” the concept of LOVE.” The fact that it is quite difficult, although not impossible, to talk about love in a manner that does not involve vocabulary related to a journey or travelling seems to confirm this. The idea of source domains is immensely important in the field of CMT, because, as Bratož (2013, 26) argues, different metaphor types equal to the selection of different source domains. Thus, it may be unsurprising that there exist lists of most common source and target domains.

### ***2.2.3 Common source and target domains***

As might be expected, some domains, be it source or target, are more common than others. It has been already suggested in section 2.2 that source domains are usually more tangible or concrete concepts. On the other hand, target domains tend to fall into the abstract category of concepts. Through research done by Kövecses (2010, 18-28), some the most productive domains were uncovered and described.

When it comes to source domains, many stem from concepts that we know very intimately. Ones that we come into contact within our day to day lives, ones that we devote our time to study, or ones that we create ourselves. Thus, it is no surprise that one of the most prevalent source domains comes from none other than the HUMAN BODY itself. More specifically, the most commonly used are extremities (e.g., the head, hands, legs, etc.), facial features (e.g., the eyes, nose, etc.), and organs (e.g., the heart, brain, etc.). Currently, we seem to understand the human body like never before, and this fact is shown through the many metaphors that use vocabulary concerning it. In (5), there are examples showing this type of source domain in practice.

- (5) the *heart* of the problem  
to *shoulder* a responsibility  
the *head* of the department

(Kövecses 2010, 18)

Another source domain that enjoys high productivity is the domain of ANIMALS. Many different kinds of animals have been known to man for thousands of years, be it as a food source, a companion, or a creature bred for specific use. Presumably because of this, as Kövecses claims, it is humanity that is “especially frequently understood in terms of (assumed) properties of animals” (2010, 19). Examples can be found in (6), where (6a.) may refer to one’s aggressivity, (6b.) can indicate a turn-coat nature, and (6c.) may be used as a general derogatory term.

- (6) a. He was an absolute *brute*.  
b. Just watch that *snake*, he will exploit your weakness.  
c. What a little *bitch*.

PLANTS belong to another group of productive source domains. Akin to the domain of animals, plants have been historically bound to humans for similar purposes (e.g., food, products). Thus, they have earned their place among other dominant concepts. As is established by Kövecses, “...we distinguish various parts of plants; we are aware of the many actions we perform in relation to plants; and we recognize the many different stages of growth that plants go through” (2010, 19). Consider (7) illustrating this.

(7) a *budding* beauty

He *cultivated* his friendship with her.

the *fruit* of her labor

Exports *flourished* last year.

(Kövecses 2010, 19)

Next on the list of common source domains come FORCES joined by MOVEMENT. Usually, when some type of force is involved with an object, it results in that object's movement (i.e., change of location). This force may be caused by gravity, magnetism, or some type of mechanism. Additionally, there are types of movement that are specifically associated with living beings. This type of metaphor is most often expressed by manner-of-motion verbs (which will be later discussed in greater detail). Examples showing force or movement can be found in (8).

(8) She *swept me off my feet*.

You're *driving* me nuts.

Inflation is *soaring*.

Our economy is *galloping* ahead.

(Kövecses 2010, 22)

Target domains, as was said in section 2.2, tend to fall into the abstract category. Indeed, as Kövecses says, they are "...abstract, diffuse, and lack clear delineation; as a result, they "cry out" for metaphorical conceptualization" (2010, 23). This means that, because of their rather difficult nature when understanding and describing them, they seek out tangible concepts to balance their apparent shortcomings. What follows below are a few of the most dominant target domains.

Parallel to the source domain of the human body, the target domain closest to us is most probably EMOTION. We feel a range of emotions every day, yet we find them rather hard to describe. This results in emotion being "...primarily understood by means of conceptual metaphors" which "...typically involve forces" (Kövecses 2010, 23). As emotions are difficult to understand, perhaps it is our way of coping with them to describe them in terms of unknown forces. Consider the examples in (9).

(9) She was deeply *moved*.

He was *bursting* with joy.



He *unleashed* his anger.

(Kövecses 2010, 23)

DESIRE is a domain that shares many similarities with emotion, most notably the fact that it is also conceptually realized as a type of force. These are, however, usually regarded as “physiological...like hunger or thirst” (Kövecses 2010, 23). As hunger and thirst are basic human needs, it is no surprise this type of conceptualization is used when feeling a strong desire for something. Sentences illustrating this are shown in (10).

(10) The jacket I saw in the shopwindow *pulled* me into the store.

She is *hungry* for knowledge.

I am *starved* for affection.

He’s *burning* to go.

(Kövecses 2010, 23)

Another target domain related to the internal workings of the human mind is THOUGHT. Similarly to emotion and desire, it exists but evades our understanding. We know we feel, we know we desire, and we know we think, yet we do not know how. Again, this is where metaphorical conceptualization comes in to fill this void. As Kövecses (2010, 24) explains, thought is often conceptualized as manual labor, which in turn is followed by related vocabulary. Another possible conceptualization is perception – connecting the sense of sight to thought. Examples of this can be found in (11).

(11) She’s *grinding out* new ideas.

He *hammered* the point home.

He *searched* for the memory.

I *see* your point.

(Kövecses 2010, 24)

To conclude this list of source and target domains, it must be said that the concepts discussed here are merely a small illustration of the widespread span of source and target domains. Many more can be found in specialized texts, such as *Collins Cobuild English Guides 7: Metaphor* (Deignan 1995). Source domains are the things that we see, feel, and touch every day, and our knowledge on them can be very extensive. As was already said, humans deem their bodies thoroughly explored territory, at least as far as language goes. And even if these concepts are much more difficult to truly comprehend than we think, humans seem to

overcome this by ignorance of that complexity in favor of simplicity. Kövecses (2010, 22-23) argues this process of simplifying concepts of source domains is a targeted effort:

there are people, animals, and plants; the people live in houses, they have bodies, they eat, they get sick and get better; they move around and travel; they live in a physical environment with all kinds of objects and substances in it; the objects and substances have all kinds of properties; the physical environment affects the people; and the people make tools, work, and engage in various other transactions with other people. This is an extremely simplified world, but it is exactly the simplified nature of this world that enables us to make use of parts of it in creating more complex abstract ones.

In turn, target domains come from the things we cannot understand, but we still wish to do so. This is, most notably, expressed by our inability to comprehend our own mind. Thought processes, emotions, desires, and needs are present every waking moment of our lives, yet they are no less elusive than complex philosophical concepts. Kövecses (2010, 27) provides a rough classification of common target domains, where they may divide into psychological states (emotion), social groups/processes (society, politics, human relationships), and personal experiences (time, life, death, religion).

#### ***2.2.4 Conceptual metaphors and degrees of conventionality***

The most basic type of distinction of conceptual metaphor may be by their conventionality. In this sense, if a metaphor is deemed “conventional”, it is thought to be deeply entrenched in everyday use by people with no deeper knowledge of metaphorical expressions, as Kövecses (2010, 33) claims. This distinction between a conventional metaphor, however, is not a dichotomy, but rather a spectrum. Some metaphors have a higher degree of conventionality, while others fall on the other end of this spectrum. An example of a highly conventionalized metaphor would be the previously mentioned LOVE IS A JOURNEY metaphor. Its corresponding linguistic metaphor is so popular in usage that other, metaphorical or non-metaphorical expressions have lost their use. Some would even classify it as an example of a cliché, defined by *The Oxford English Dictionary* as “[a] phrase or expression regarded as unoriginal or trite due to overuse.” This notion would also be in support of CMT introduced in section 2.2 – the conceptual metaphor in question is so deeply entwined within our minds that it shapes our thinking of the concept at hand. On the other hand, an unconventional metaphor illustrates the exact opposite. Where a conventional metaphor is generally common and “ordinary”, thus also easily overlooked, an unconventional metaphor can be fairly hard to miss. Lakoff and Johnson give an example of such metaphor – LOVE IS A COLLABORATIVE WORK OF ART. As Kövecses (2010, 36) describes it, “...the two lovers should be able to work out their common goals, the premises of the work, the responsibilities that they do and do not share, the ratio of control and letting go in the creation, the costs and the benefits of the project, and so on.”

### 2.3 Metaphor and the Tasting Note

Tasting notes are defined by the Oxford Companion to Wine as “... the usual record of professional or serious wine tastings, ... conventionally divided into notes (sometimes together with scores or numbers) for what is sensed by the eye, the nose, and the mouth, together with overall conclusions” (Robinson 2015, 1394). Suárez-Toste (2007a, 55) describes them as “evaluative texts aimed at the promotion of wine for a general audience.” An example of a tasting note, in this case written by a professional, is showed in (12).

(12) *This red offers a pure core of black currant, blackberry and violet flavors shaded by earth and mint notes. The tannins are uplifting and refined. This has terrific energy and balance, with a long, expansive aftertaste of fruit, earth and mineral. Should have a long life ahead. Sangiovese and Canaiolo. Best from 2021 through 2043. 7,500 cases made, 750 cases imported.*

(Wine Spectator)

A wine tasting note may be a professional one, such as the one quoted above in (12), or it may have been written for pleasure. Informal wine tasting, which starts “... every time a bottle of wine is opened by a wine enthusiast”, or formal, taking place “... when wine producers show their wines to potential buyers or commentators” (Robinson 2015, 1394). If one intends to be considered a wine taster, professionally or just for fun, they must undergo a rigorous and time-consuming process. From gathering information on varieties, to tasting those varieties, to recognizing their typical characteristics. How does a person distinguish between a Grenache, a Chardonnay, or a Syrah? A task that is trivial for some, herculean for others. Tasters must learn to identify even the faintest nuances of different types of wines and categorize them accordingly. However, not every taster has the privilege of education focused on wine tasting. Still, they might feel a compulsion to write down the complex details of this act. Tasting notes written by amateurs can act as a personal diary, a list of wines tasted in the past, with their notes on color, smell, and taste. They may also serve as a communicative tool in a setting of like-minded people, where a group of non-professional wine enthusiasts can compare their impressions of wines and discuss their findings in a friendly setting.

Such notes can then be very subjective. This contrasts with the approach taken by prestigious wine magazines, which strive for complete objectivity, undergoing complicated procedures. The “About Our Tastings” page at *Wine Spectator*, for example, states that “[w]e believe that evaluating wines blind ensures that our tasters remain impartial and that our reviews are unbiased, with all wines presented on a level playing field.” A taster can also rate the wine twice to secure the most objective result, and more than one person may help with a tasting “... in order to help confirm impressions” (Wine Spectator). However, some

researchers, among them Caballero (2007), Suárez-Toste (2007b), Bratož (2010, 2013), and Shepherd (2017), claim that tasting notes are never objective. In her study of verbs appearing in tasting notes, Caballero (2007, 2009) notes the “...inherently subjective quality of wine tasting” and the need of researchers to focus “...on the difficulties inherent in organoleptic perception and the concomitant difficulties in articulating the visual, olfactory and gustatory properties of wines.” When summarizing this topic, it seems that the opinions of wine experts and of researchers are rather divided.

Despite the possible differences, wine tasting notes share a lot. Besides the division into notes, the possible inclusion of numerical scores and conclusions, all of which were already mentioned above in section 2.3, there exist other unifying factors. A typical tasting note usually spans over one paragraph and may range somewhere between fifteen to two hundred words. They all describe one specific wine and its properties, using any possible term that might correlate to the sensory experience of the taster. Several researchers, namely Wislocka Breit (2013, 74-75), López-Arroyo and Roberts (2014, 25), note the use of specialized terminology from the field of oenology (i.e., the study of wine). Words such as *tannin*, *structure*, and *finish* are used quite often. In fact, Wislocka Breit (2013, 83) notes that this is used to invoke in the reader a sense of exclusivity. Conversely, López-Arroyo and Roberts (2014, 25) argue that this specialized vocabulary is not very vast, as there exist only a few terms that are used truly exclusively in the context of tasting notes. This lack of specialized vocabulary may be the reason for metaphors being so prevalent in wine language. Indeed, several researchers (Gluck 2004; Caballero and Suárez-Toste 2008; Bratož 2013; Croijmans et al. 2019) argue that the English language itself is the culprit, as the descriptors regarding smell and taste are lacking. Gluck (2004, 107) describes this problem as follows:

How can language vividly convey what it is to experience the taste of a particular wine? We poor critics must conjure paragraphs from perfumes, and contrive fantasies from flavours. It is the unmentionable in full pursuit of the ineffable. Taste and smell, having no precise written language, are open to any interpretation.

It is perhaps these factors that contribute to the belief that tasting notes may create their own genre. Indeed, Swales (1990) argues that tasting notes (there called tasting sheets) fulfill Lakoff's (1990) criteria of what constitutes a genre. These are summarized and described by Wislocka Breit (2013, 74-75) as the following – they are *formal* (meets characteristics of a community), *non-reciprocal* (monologic, author not involved with the reader), *non-spontaneous* (written out of obligation), *public* (accessible to the community), and *written for a purpose* (to create a feeling of community, to inform). Other researchers, notably Caballero (2007, 2009), Caballero and Suárez-Toste (2010), Caballero, Paradis and Suárez-Toste (2019), López-Arroyo and Roberts (2014), agree with the notion that tasting notes create a genre. Specifically, Caballero (2009a, 75-76) argues that the tasting note is “... one of the most representative and popular genres in wine discourse” with a “... heavy reliance on

figurative language.” In this specific feature of tasting notes, that is, their heavy use of metaphorical expressions, lies the main theme of many research papers, including this thesis.

### **2.3.1 *Metaphors in winespeak: theoretical preliminaries***

The study of the language of wine tasting notes has enjoyed favor especially among Spanish researchers. Some of the leading figures in this field are Rosario Caballero (Caballero 2007; 2008a; 2008b; 2009a; 2009b; 2019) and Ernesto Suárez-Toste (Suárez-Toste 2007a; 2007b; 2013; 2017), not excluding their joined efforts (Caballero and Suárez-Toste 2008; 2010; Caballero, Suárez-Toste and Paradis 2019). The project *Translating the senses: Metaphor in winespeak* contains several of the mentioned research papers, book chapters and publications.

Caballero’s *Manner-of-motion verbs in wine description* (2007), published in the *Journal of Pragmatics*, seems to be one of the first of many papers dedicated to wine language. More specifically, it is concerned with the use of manner-of-motion verbs in tasting notes. A manner-of-motion verb, or simply a motion verb, is described by Cadiot, Lebas, and Visetti (2006) as a word that contains (semantically) the following five categories. These are – progression in space, regular and vertical displacement, speed, and quality specified as “manner/modality/instrument/others” (Cadiot, Lebas, and Visetti 2006, 3). With these in consideration, Caballero (2007) mentions three possible types of uses for motion verbs. In the first, and unarguably the most prototypical use, motion verbs are used in narratives to describe literal motion; “they help authors portray motion events in vivid terms and presumably help readers ‘picture’ the scene thus expressed” Caballero (2007, 2095). In the second use, also found in a narrative context, the verbs “can be found predicating static rather than dynamic entities” (Caballero 2007, 2095). This means that, although there are manner-of-motion verbs used, no actual displacement is happening. The last use also involves no motion. However, it differs from the previous ones with regards to the fact that it appears in non-narrative contexts (such as the tasting note). Consider the examples in (13) that illustrate these three different uses of motion verbs.

(13) a. He tumbled with Roberts, helpless and in agony, over and over, down the steps.

[Narrative. Brown Corpus]

b. A stair tumbles down from this first floor incision onto the man-made island.

[“Wall Games”. Architectural review from *Architecture Australia* 88 (2)]

c. A lush, seductive, opulent mouthful of berry, plum and spice flavors that practically tumble over each other before harmonizing on the long finish.

[Tasting note from *Wine Spectator*]

(Caballero 2007, 2096)

In this study, Caballero's research method consisted of gathering samples of tasting notes from reputable wine magazines, such as *Wine Spectator*, *Wine Enthusiast*, and *Wine Advocate*. These samples were then used to create a corpus consisting of almost 75,000 words, which was then used as a primary tool of research in the publication. As the author (Caballero 2007, 2095-2096) claims, the usage of manner-of-motion verbs in the non-narrative context of tasting notes is far from unusual. An example of this is shown in (14).

(14) earthy flavors *run through* this firm-textured red

(Caballero 2007, 2095)

As is seen in the example in (14), manner-of-motion verbs are used to describe a wine. Although the words *run through* are usually used to convey a type of motion, this is not necessarily true in the case of tasting notes. The *earthy flavors* did not acquire legs to *run through the red*. Caballero (2007, 2105) explains it as follows – the authors of tasting notes must assess wines in batches, thus, when writing notes, they “often resort to strategies of lexical variation so that their readers do not get bored” and their choices “[appear] to be determined by the idiosyncrasy of the wine tasting experience.” Moreover, another reason for this may be the human view of wines. Conventionally human descriptors, such as “*full-/medium-bodied, masculine, feminine, thin, fat, sinewy, shy or assertive*” (Caballero 2007, 2109) are not unusual in the context of tasting notes. In fact, wine terminology is inherently bound to human qualities, as the terms *palate, nose, age, legs*, and others, are regarded as official terms used in describing a wine. Along with the figurative use of manner-of-motion verbs, this may suggest the existence of the conceptual metaphor WINES ARE ANIMATE BEINGS (Caballero 2007, 2110). Moreover, other motion verbs found in the corpus, such as *unfold, fold, extend, stretch, and explode*, are used as instantiations of the metaphors WINES ARE MALLEABLE ENTITIES and WINES ARE EXPLOSIVE ARTIFACTS, respectively (Caballero 2007, 2109-2110).

The analysis was modified and extended in later research, namely in the paper *Translating the senses: Teaching metaphors in winespeak* (Caballero and Suárez-Toste 2008). The authors constructed a comprehensive list of possible conceptual metaphors that may be found in tasting notes. The first, WINES ARE LIVING ORGANISMS, is the “most comprehensive – and complex – metaphorical schema in wine discourse”, with metaphorical expressions such as “*big, fleshy, flabby, medium-weight, aged, full-bodied, longevity, expressive or backward*” (Caballero and Suárez-Toste 2008, 245). The next metaphor found is WINES ARE PIECES OF CLOTH, with terms like *wrap, burst at the seams, open-knit, well-meshed*, and *tightly wound* to name a few (Caballero and Suárez-Toste 2008, 247). Other metaphors are WINES ARE THREE-DIMENSIONAL ARTIFACTS, along with WINES ARE

BUILDINGS closely related to it. These are exemplified by descriptors such as *square*, *angular*, *well-delineated*, *wide*, *threadlike*, *long*, *pointed*, *deep*, or *round*, *structured*, *built*, and *assembled* (Caballero and Suárez-Toste 2008, 247-248). While some of these papers only analyzed tasting notes written in English, more recent studies have shown that this form of research may be applied to other languages as well.

The research paper *The Anthropomorphic Metaphor in Slovene and English Wine Tasting Discourses* (2013) written by Silva Bratož is a comparative case study of English and Slovene tasting notes. According to Bratož, wine discourse is “characterized by a number of distinctive recurrent schemas which are realized at the linguistic level by various conventionalized metaphorical expressions” (Bratož 2013, 25). Bratož (2013, 33) believes that a contrastive approach enables us “to see whether a particular metaphor is unique to or more common in one language or whether it is shared by more or all languages and is therefore universal.” Using the framework of CMT, and her own corpus of English and Slovene tasting notes, Bratož explores the use of what she calls the anthropomorphic metaphor, i.e., a metaphor where WINE is mapped as a HUMAN BEING. The metaphorical expressions such as a wine’s<sup>2</sup> *legs* (or *tears*, i.e., the droplets of liquid left on the sides of the glass) or *nose* (i.e., a wine’s smell), are instantiations of this conceptual metaphor.

Bratož (2013, 25-26) starts with placing the anthropomorphic metaphor in a wider context, starting with a list of recurring metaphors taken from Alousque’s (2011) WINES ARE LIVING BEINGS (e.g., the wine has a *body*, *nose*, can *grow old*, be *charming* or *honest*), WINES ARE OBJECTS (e.g., a wine is *long*, *short*, *round*, *sharp*), and WINES ARE FOODS (e.g., wines are *greasy*, *creamy*). Furthermore, she describes two synaesthetic metaphors (i.e., the mixing of senses), namely TASTING IS TOUCHING (e.g., *velvety*, *silky*) and TASTING IS HEARING (e.g., *harmonious*, *having notes*). Although not identical in name, some of these may be considered as corresponding to the conceptual metaphors previously identified by Caballero and Suárez-Toste (2008). For the purposes of this work, the metaphors WINES ARE LIVING BEINGS and WINES ARE LIVING ORGANISMS will be considered as one, and thusly referred to by the name WINES ARE LIVING BEINGS, as there seems to be no differentiation between the two. These also include the already mentioned WINE IS A HUMAN BEING as a subcategory. As Bratož (2013, 29) observes, this conceptual metaphor encompasses other, more specific ones. The source domain HUMAN BEING can be further divided into sub-domains, all related to one another. The aspects belonging to this category are AGE, PHYSICAL BODY, PERSONALITY/BEHAVIOR, GENERAL APPEARANCE, and ECONOMIC CONDITION. Metaphorical descriptors from both English and Slovene are found in the

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<sup>2</sup> Although the word *wine* is an inanimate noun, it seems that several researchers, namely Rosário Caballero (2007) and Ernesto Suárez-Toste (2007), do use it as such.

corpora and are then classified with respect to these concept categories. These metaphorical aspects appearing in wine tasting notes can be found in (15), along with examples.<sup>3</sup>

(15) a. AGE – e.g., young, mature...

A terrific *young* wine in the making.

b. PHYSICAL BODY – e.g., full-bodied, heavy, weighty...

*Full-bodied*, but not *heavy*, offering detailed fig, melon, apple, and spice.

c. PERSONALITY/BEHAVIOR – e.g., seductive, persistent, bold...

A lush, *seductive* red, filled to the brim with an array of dark fruit and kirsch flavors.

d. GENERAL APPEARANCE – e.g., amazing, gorgeous, attractive...

Very polished and *attractive*.

e. ECONOMIC CONDITION – e.g., rich, opulent...

*Rich*, supple, smooth, and dense on the palate.

(Bratož 2013, 29-31)

The examples of the categories in (15) show how the anthropomorphic metaphor occurring in wine tasting notes can be described and studied. Consider (15a.), where an expression conventionally used to express a person's age may be seen. Next is (15b.), which employs adjectives often used in connection to a person's weight and body frame. In (15c.), expressions concerned with how a person acts can be seen. Then, words in (15d.) are connected to the idea of appearance/image of someone. Lastly, (15e.) employs expressions that can be used to describe someone's financial situation. All these examples of words connected to human beings are used metaphorically in connection to wine. Thus, a wine is described as *young*, *seductive*, and many more.

However, as Bratož (2013, 27) reminds, the interpretation of figurative language is not always straightforward. On the one hand, the interpretation of an utterance may come from its' source domain stereotypes, as Lehrer (2009, 76) states. In this fashion, "a *senile* wine is too old and has lost its desirable qualities" (Bratož 2013, 27). This creates a rather literal view on metaphoric expressions. However, there is another possible solution. As Bratož (2013, 27) argues, the descriptor *honest* "can be interpreted as *respectable* or even *honourable*, suggesting a superior quality, but also as "one in which there is no attempt to mask its defects,

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<sup>3</sup> Examples in Slovene were also found in the study by Bratož (2013), however, they were omitted for the purposes of this thesis.



for example, by adding sugar to hide the excessive acidity.” Thus, sometimes the metaphoric expression may be slightly confusing to the readers, as one who is unacquainted with the language of wine discourse might not know which interpretation to choose.

The existence of anthropomorphic metaphors in wine tasting notes has already been studied and is considered as well established by several researchers (Suárez-Toste 2007; Lehrer 2009; Caballero 2009; Caballero and Suárez-Toste 2010). However, Bratož’s (2013, 31-34) results show that while some aspects of the anthropomorphic metaphor are more productive in English, others are more productive in Slovene. For example, although it is noted that conventional metaphors related to the aspect of AGE were found in both languages, less conventional ones are present in Slovene (Bratož 2013, 29). These are shown in (16).

(16) a. *je šele na začetku svoje poti*

it’s just at the beginning of its journey

b. *je vino še precej ‘divje’, vendar se bo kmalu umirilo*

the wine is still quite ‘wild’, but will soon subside

(Bratož 2013, 29)

Similarly to AGE, the aspect of PERSONALITY/BEHAVIOR was also found to be more productive in Slovene, with 6 more expressions found in the Slovene corpus. Some verbal constructions were also found, such as *zadovolji* (to satisfy), *vztraja* (to insist), and *razvaja* (to pamper) (Bratož 2013, 30). On the other hand, the aspect of ECONOMIC CONDITION was found to be more productive in English, with 5 expressions found in the English corpus, compared to only 1 expression in the Slovene corpus (Bratož 2013, 31). Through these results, the author illustrates that apart from some variation in productivity, all 5 aspects of the anthropomorphic metaphor are realized through a number of metaphorical expressions in both languages.

### 3 Methodology and data

In this section, I will first describe the process of creating corpora of tasting notes in Sketch Engine. I will then explain how the metaphorical expressions exemplifying the anthropomorphic metaphor were identified.<sup>4</sup>

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<sup>4</sup> The existence of the anthropomorphic metaphor in English and Czech wine tasting notes is taken for granted in this thesis. A possible corpus driven study of all metaphors in this type of discourse is left for future research.

### 3.1 Data source and collection

Two separate corpora have been created for the purposes of this work; the data collection took place during the months of July, August, and September 2020. For the English Tasting Note Corpus (ETN), I followed the procedure adopted by Caballero (2007), Suárez-Toste (2007a), and Caballero and Suárez-Toste (2010). First, popular online wine magazines, namely *Wine Spectator*, *Wine Advocate*, and *Decanter*, were selected. Tasting notes were then chosen at random (as there was no bias as to which type of wine was being reviewed) and copied into separate files, which would then be uploaded into Sketch Engine. These amounted to around 2,000 tasting notes and 75,000 words in total.

Creating a corpus of Czech tasting notes was much more challenging. There seems to be a much less prominent tradition of writing tasting notes in the Czech wine culture than it is in the English-speaking world. For example, when browsing English-written online magazines dedicated to wine, it becomes apparent that not only are there many of them, but the total tasting note count is even used to entice potential readers to buy the subscription. Moreover, many of their articles may be comprised entirely of tasting notes, adding to this notion of a highly prevalent tradition of writing tasting notes. In contrast, Czech magazines do not seem to follow this tradition. First, there seem to exist no online magazines concerning wine in the Czech Republic. Thus, where data collection of English tasting notes was easy and straightforward (i.e., only involving online searches and copy and paste commands), the Czech data was much more difficult to obtain. First, real-life copies of magazines had to be purchased individually, along with obtaining a few archived copies of older issues from the Olomouc Research Library (Vědecká knihovna v Olomouci). The Czech wine magazines chosen were *Víno & Styl*, and *Wine & Degustation*<sup>5</sup>, and the tasting notes had to be individually written into a computer document by hand. Second, the magazines themselves seemed to be much less focused on tasting notes. It seems that a more traditional magazine format is preferred here, as the issues would mostly contain interviews and articles on interesting topics rather than tasting notes. Finally, I had to face the ongoing coronavirus situation and the ever-changing restrictions. At the time of collection, not all library storerooms were functioning, which resulted in obtaining only a few available magazine copies. Moreover, due to the coronavirus situation worsening even further, the libraries were all shut down, virtually ending the data collection process. As a result, the two corpora were largely unequal in size, with the English corpus containing more data. As the purpose of this thesis is to compare metaphors in two languages, the environment of this comparison should be alike in size. Thus, other sources had to be included in the Czech Tasting Note Corpus (CTN).

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<sup>5</sup> Although the title of this wine magazine is written in English, the magazine itself is written in Czech.

Although reading wine tasting notes in magazines does not seem to be as popular in the Czech Republic as it is in other English-speaking countries, there exists another phenomenon. Online wine websites, such as *mojelahve.cz*, create an environment where people may find a specific wine and write a review on it. These reviews are stored and available to the public. Although authors of these reviews are non-professional wine tasters and writers, the reviews closely resemble their magazine counterparts. In fact, their structure often follows the traditional tasting note, which is described at the beginning of section 2.3. Thus, tasting notes written by several users of this website (namely *jendas*, *Prýgl*, *Tom*, and *Vicky*) were downloaded and included in the CTN. This resulted in about 73,000 words and almost 2,000 tasting notes, making the two corpora very similar in size.

### 3.2 Corpus exploration methods

Sketch Engine contains tools that can help the user with corpus search and analysis. Besides the basic search for words, which return lists of concordances, these include the Wordlist tool, which will be the main tool used in the practical part of this thesis. It creates lists of words ordered by the words' absolute frequency, the most frequent word being number one, the second most frequent falling to number two, and so on. In this thesis, the most frequent words will be examined to determine their potential to be used in a metaphorical way. Examples of these wordlists can be seen in (17).

(17) Sketch Engine Wordlist of the 30 most frequent lemmas in the ETN

Lemma	Frequency ?	Lemma	Frequency ?	Lemma	Frequency ?
1 ,	8,015 ***	11 through	1,826 ***	21 from	696 ***
2 .	7,986 ***	12 make	1,464 ***	22 on	685 ***
3 and	5,812 ***	13 finish	1,256 ***	23 fruit	641 ***
4 [number]	4,198 ***	14 flavor	1,242 ***	24 in	557 ***
5 "	3,823 ***	15 now	1,180 ***	25 to	553 ***
6 the	2,356 ***	16 drink	1,123 ***	26 that	507 ***
7 a	2,284 ***	17 this	1,068 ***	27 plum	507 ***
8 with	2,082 ***	18 be	902 ***	28 black	495 ***
9 of	2,029 ***	19 note	856 ***	29 import	468 ***
10 case	1,881 ***	20 good	769 ***	30 long	468 ***

As can be seen in (17), this Wordlist shows the most frequent lemmas in the corpus, which are the canonical forms of words. This means that the eighteenth most frequent word in the corpus, *be*, contains all forms of this word – *is*, *was*, *were*, and so on. However, there are other, more specific criteria by which a wordlist can be organized. Consider the examples in (18).

(18) Sketch Engine Wordlist of the 30 most frequent nouns in the CTN

Lemma	Frequency ?	Lemma	Frequency ?	Lemma	Frequency ?
1 chuť	1,804 ...	11 tělo	268 ...	21 sud	134 ...
2 vůně	1,718 ...	12 citrus	243 ...	22 dřevo	130 ...
3 víno	1,296 ...	13 dochuť	234 ...	23 hořčinka	123 ...
4 kyselinka	700 ...	14 dojem	219 ...	24 vanilka	118 ...
5 tón	651 ...	15 mineralita	198 ...	25 náznak	116 ...
6 barva	595 ...	16 cukr	181 ...	26 trocha	113 ...
7 ovoce	551 ...	17 květ	176 ...	27 ročník	107 ...
8 alkohol	369 ...	18 kořenitost	155 ...	28 koření	101 ...
9 závěr	313 ...	19 bod	140 ...	29 aromatika	100 ...
10 med	307 ...	20 broskev	140 ...	30 nádech	100 ...

In (18), the words shown are the most frequent nouns. Terms typical to wine discourse, such as *chuť* (taste), *vůně* (smell), *víno* (wine), and *tón* (tone) are some of the most prevalent here. Nouns are, of course, not the only option for part of speech search. Other word categories are available as well, namely verbs, adjectives, adverbs, pronouns, conjunctions, prepositions, and numerals. In this thesis, I chose to search through three word categories in the Wordlist search – nouns, adjectives, and verbs<sup>6</sup>. A threshold frequency was set at 3 tokens for each metaphorical expression; in other words, items with a frequency of one or two were not taken into consideration. Metaphorical uses of the items were then checked with the help of the Concordance tool, which allows to see every single occurrence of a word in its immediate linguistic context. An example of this is shown in (19).

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<sup>6</sup> The categories of nouns, adjectives and verbs were chosen because of their recurrence in Bratož's (2013) study.

## (19) Sketch Engine Concordance for the word *roasted* in the ETN

1	<input type="checkbox"/>	① doc#2 notes give the finish an extra kick while everything stays within the mouthwatering	roasted	apple wood frame. </s><s> Both regal and rambunctious, this is St-Julien to a T. <
2	<input type="checkbox"/>	① doc#2 ctive boysenberry, plum, blueberry and raspberry reduction forming the core, while	roasted	apple wood, rooibos tea, bergamot, and anise notes flash throughout. </s><s> This
3	<input type="checkbox"/>	① doc#2 ing, with bright, engaging raspberry, cherry and red currant fruit infused with gently	roasted	sandalwood and apple wood, and licorice root notes. </s><s> A swath of tobacco u
4	<input type="checkbox"/>	① doc#2 ><s> Drink now. 35,000 cases made. </s><s> "Showy, with layers of warmed fig,	roasted	mesquite, black tea, incense and Turkish coffee notes, followed by waves of lush c
5	<input type="checkbox"/>	① doc#2 cases made. </s><s> "A complex and inviting white, showing intricate nuances of	roasted	almond, matcha, honeysuckle and orange zest, mingling with supple, juicy Asian pi
6	<input type="checkbox"/>	① doc#2 Syrah, precise and impeccably built but explosive with personality. </s><s> Smoky	roasted	meat and floral blackberry aromas combine with bold, supple flavors of dark plum, i
7	<input type="checkbox"/>	① doc#2 ering savory and anise notes. </s><s> Shows judicious toast through the finish, as	roasted	apple wood details dance through, letting the fruit win out in the end. </s><s> Drink
8	<input type="checkbox"/>	① doc#2 iade. </s><s> "A crisp and minerally red, with concentrated flavors of dark cherry,	roasted	plum and dried raspberry, layered with rich, spicy notes. </s><s> White chocolate c
9	<input type="checkbox"/>	① doc#2 ><s> "A muscular but polished red, with brooding blackberry pie, dark cherry and	roasted	plum notes complemented by iron, peppercorn and licorice details. </s><s> Full bu
10	<input type="checkbox"/>	① doc#2 co. </s><s> Drink now through 2023. 15,000 cases made. </s><s> "Intense, with	roasted	almond, Brazil nut and walnut notes lending this a slightly burly aspect, while gunp
11	<input type="checkbox"/>	① doc#2 :h and exotic-tasting, with plenty of smoky accents to the dried mango, apricot and	roasted	pineapple flavors, featuring notes of crème brûlée. </s><s> Very fresh midpalate, p
12	<input type="checkbox"/>	① doc#2 s made. </s><s> "A taut, sinewy style, with notes of slate and white pepper to the	roasted	plum and dried red berry flavors. </s><s> Medium-grained tannins emerge on the s
13	<input type="checkbox"/>	① doc#2 peccably refined and elegant, with floral aromas of fresh brioche, baked apple and	roasted	hazelnut. </s><s> The flavors are layered and well-focused, showing notes of mine
14	<input type="checkbox"/>	① doc#2 t stay balanced and focused. </s><s> Floral aromas of boysenberry, raspberry and	roasted	coffee open to rich, complex flavors that focus on licorice, smoky pepper beef and i
15	<input type="checkbox"/>	① doc#2 3,244 cases made. </s><s> "Decadently spiced, with intense dark chocolate and	roasted	plum flavors that feature notes of paprika. </s><s> Black pepper accents show on t

The examples in (19) enabled a deeper look at the data collected in the corpus. The searched word appears highlighted in red, with the context shown on both sides of the word. This may be exceptionally useful in determining the potential for metaphors.

The exploration of the two corpora will be done as thus – first, the ETN will be explored; the research paper *The Anthropomorphic Metaphor in Slovene and English Wine Tasting Discourses*, written by Bratož (2013), will be taken as a starting point. Metaphorical expressions exemplifying the anthropomorphic metaphors identified in the wordlists will be divided into categories recognized by Bratož: AGE, PHYSICAL BODY, PERSONALITY/BEHAVIOR, GENERAL APPEARANCE, and ECONOMIC CONDITION. A table for each of the five categories will be created, contrasting the words found in the ETN with the words found by Bratož (2013); the items will be ordered by frequencies in my English tasting notes corpus. A similar procedure will then be applied to the Czech data.

## 4 Exploration of corpora and results

This chapter will be concerned with the exploration of the two corpora with the use of the corpus tools shown in section 3.2.

### 4.1 Exploration of the English Tasting Note Corpus based on previous study

This chapter will be concerned with the exploration of the ETN. As was stated in section 3.2, the findings will be divided into aspects of the anthropomorphic metaphor, namely AGE, PHYSICAL BODY, PERSONALITY/BEHAVIOR, GENERAL APPEARANCE, and ECONOMIC CONDITION. Each of these categories will also provide the expressions found by Bratož (2013) in her study.

### 4.1.1 Age

The first category in the anthropomorphic metaphor is the aspect of AGE. Although almost anything can have a certain age (i.e., things living or not), descriptors connected to the idea of age are traditionally used with living beings. Bratož (2013) includes the words *young*, *mature*, and *youthful* in her study, as Table 1 shows:

Šamajová (2021)	ETN tokens	Bratož (2013)
to age	22	no
youthful	12	yes
mature	8	yes
young	8	yes
to mature	5	no
baby	4	no

Table 1: Frequency of AGE expressions in the ETN

The results shown in Table 1 appear to be in agreement with the study. However, these may not be the only expressions linked with age that appear in the corpus. An expression that may be of interest is the verb *to age*, which appears in the corpus a total of 22 times. This is, though, not a very surprising find, as wines have been said to *age* for a rather long time. Aging is an ancient process that a wine undergoes to change its characteristics and “increase both its complexity and monetary value” (Robinson 2015, 211). Nevertheless, it shows that even some of the most known terms linked to wine tasting are inherently part of the anthropomorphic metaphor. The verb in context can be found in (20).

(20) already *aging* nicely

    this red typically puts on weight as it *ages*

Another verb found in the ETN is *to mature*. Its interpretation may be quite similar to the verb *to age*, as they both may refer the wine having to wait for better results when tasting. An example is shown in (21).

(21) *maturing* now, this has a long life ahead

Another expression is the word *baby*, with 4 occurrences. This seems to refer to wines that are too young to be tasted but hold potential for the future. An example of this word can be found in (22).

(22) still a *baby*, with the long, resonant finish confirming its potential

#### 4.1.2 Physical body

The next category to analyze is the PHYSICAL BODY, an aspect that describes the density and viscosity of a wine, often perceived as weight (Robinson 2015, 388). This may be described by several different expressions. The ones found by Bratož (2013) are – *full-bodied, big, big-bodied, powerful, well-structured, shows power, well-defined, chunky, heavy, firm, plump, well-framed, weighty, enough weight to say it's serious*. Here, it seems that the main descriptors found denote some physical appearance or attribute. The expressions related to the PHYSICAL BODY found in the corpus are shown in Table 2.

Šamajová (2021)	ETN tokens	Bratož (2013)
firm	162	yes
full-bodied	115	yes
palate	114	no
light	106	no
powerful	84	yes
big	59	yes
muscular	59	no
medium-bodied	31	no
midpalate	36	no
nose	22	no
spine	19	no
body	16	no

well-structured	17	yes
plump	15	yes
well-defined	14	yes
backbone	13	no
muscle	11	no
strong	10	no
flesh	9	no
heavy	9	yes
burly	7	no
medium to full-bodied	7	no
robust	7	no
light-bodied	6	no
brawny	5	no
weighty	4	yes
foot	4	no
put on weight	3	no

Table 2: Frequency of PHYSICAL BODY expressions in the ETN

As can be seen in Table 2, not all the expressions mentioned by Bratož are found in this corpus. *Big-bodied*, *shows power*, *well-framed*, *enough weight to say it's serious*, and *chunky* were all absent (which may be due to specificity of some of the expressions). The results show that out of all expressions found in this category, *firm* and *full-bodied* are the most used descriptors, with the former appearing 162 times and the latter 115 times in the corpus.

Additional expressions that may be related to the metaphorical body of wine were, however, found in the ETN. Related to the ones already found are *medium-bodied*, *medium to full-bodied*, *light*, and *light-bodied*. Other, previously unmentioned are *muscular*, *strong*, *robust*, *burly*, and *brawny*. All of these are in some way related to the apparent strength a wine or its parts have. Moreover, they may be perceived as descriptors of a stereotypically



masculine nature. All of the expressions mentioned in this paragraph, along with their context of use, are shown in (23).

(23) a *medium-bodied* red

the *medium to full-bodied* palate is an exercise in poise and sophistication

a *light*, ethereal Pinot

balanced, *light-bodied* white

dense, *muscular* red

a *strong*, almost rigid charcoal spine

a deeply colored and *robust* red

a *burly*, brambly red

a big, *brawny* style

In addition, an unconventional expression *to put on weight* was found in the ETN. This is regularly used in the context of human beings, nowadays often with a negative connotation<sup>7</sup>, as it signifies gaining bodily weight (which is, in many cases, undesirable). However, in the context of wine, it seems to have rather neutral to positive connotations, as it is something a wine can do to taste better. The three appearances in this corpus are illustrated in (24).

(24) as this *puts on weight* with air

this red typically *puts on weight* as it ages

should *put on weight* in the cellar

Another group of words found in this category are expressions denoting human body parts. This group of words may be one of the most prominent examples of the anthropomorphic metaphor. Wines are likened to people in the most intimate way possible – they have a metaphoric physical form with human anatomy. *Spines*, *backbones*, and *bodies* made of *muscles* are all present. A particularly interesting finding is the presence of the idiomatic

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<sup>7</sup> In this thesis, the term *connotation* is used in its broader meaning, i.e., as it is defined by *The Cambridge Dictionary* “a feeling or idea that is suggested by a particular word although it need not be a part of the word's meaning, or something suggested by an object or situation.”

expression *light on its feet*, which is conventionally used only in connection to humans. Consider the examples in (25).

(25) the *palate* shows richness and freshness

very fresh *midpalate*

a lovely *nose* of floral and citrus notes

a strong, almost rigid charcoal *spine* carries the finish

set on a light, lithe *body*

offers a *backbone* of mouthcoating tannins

displays *muscle* and poise

retains plenty of *flesh* midpalate for balance

dense yet surprisingly *light on its feet*

#### 4.1.3 Personality/behavior

The third category in the anthropomorphic metaphor used about wine is its personality, along with the behavior resulting from it. Here, many expressions are discovered by Bratož (2013), such as *seductive, refined, sophisticated, with character, luscious, authoritative, persistent, lovable, gracious, generous, modest, bold, forward, austere, lovely, vibrant, closed, enticing, charming, lively, with finesse, has personality*. The PERSONALITY/BEHAVIOR words and their frequencies in the ETN are illustrated in Table 3.

Šamajová (2021)	ETN tokens	Bratož (2013)
vibrant	136	yes
expressive	131	no
lively	131	yes
racy	88	no
refined	84	yes
focused	67	no
generous	61	yes
lovely	60	yes

persistent	49	yes
graceful	48	no
bold	45	yes
alluring	39	no
seductive	37	yes
serious	27	no
approachable	20	no
enticing	20	yes
luscious	19	yes
forward	15	yes
gentle	15	no
charming	13	yes
austere	9	yes
sophisticated	5	yes
tense	4	no
vivacious	4	no
extroverted	3	no
reticent	3	no

Table 3: Frequency of PERSONALITY/BEHAVIOR expressions in the ETN

Again, not all expressions were found in this corpus: *with finesse*, *authoritative*, *closed*, *modest*, *with character*, *lovable*, *gracious*, and *has personality* were absent. Out of the ones present, the descriptor *vibrant* seems to be the most productive, with *lively* being closely behind. Out of all five of the categories examined in this thesis, this seems to be the most productive one, with 26 distinct expressions found. Wines seem to be often assigned a personality or trait that would, in a non-metaphorical context, used exclusively for human beings. These may include *seductive*, *charming*, and others.

Supporting the notion of the PERSONALITY/BEHAVIOR group being the most productive, more related words were found in the corpus. Quite high in the Wordlist tool

comes *expressive, racy, focused, graceful, alluring, serious, precise, approachable, and gentle*<sup>8</sup>. All of these seem to be quite frequent in the corpus, and all share a common factor – they are conventionally used to describe human beings. Consider the examples in (26) of these words in context.

(26) an *expressive* rosé

pale green in the glass, it's deliciously *racy*  
powerful, *focused* and well-spiced  
a *graceful* and rich Chardonnay  
austere yet *alluring*, this powerful red is thick and tannic  
a very *serious* wine  
a knockout Syrah, *precise* and impeccably built  
*approachable* now, but should be better in a few years  
elegant, showing a *gentle* texture  
balanced and *tense*, with a long, mouthwatering aftertaste  
not heavy, but *vivacious*  
this intense, *extroverted* red  
a bit *reticent*, but balanced and deep

An interesting phenomenon can be seen in the examples featuring the word *approachable*. As it is shown in (26), as well as in the other occurrences in the corpus, all seem to share a common feature – their connotations. While in the context of human beings, *approachable* is often used to denote that a person is, as is defined by *The Cambridge Dictionary*, “friendly or easy to talk to”. This may suggest a positive connotation, as the synonyms offered by *The Cambridge Dictionary* all share the meaning of “behaving in a kind and pleasant way”. However, in the context of wine, *approachable* seems to be used to express that a wine is drinkable, but not at its full potential, as tasters and customers should wait before opening a bottle for the best results. Moreover, in almost all occurrences, it is followed by the conjunction *but*, suggesting that an expression opposite of meaning follows after it. These factors could be indicative of a neutral, perhaps even a negative connotation.

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<sup>8</sup> Moreover, there seems to be potential for more expressions, as many others were found in the corpus, but lacked the necessary number of occurrences.

#### 4.1.4 General appearance

The expressions found by Bratož (2013) in this next category were *amazing, gorgeous, glorious, elegant, polished, sleek, attractive, stylish, appealing, classic, beautiful, classy*. These all share the feature of generally describing one's image. The frequencies of words related to this category can be found in Table 4.

Šamajová (2021)	ETN tokens	Bratož (2013)
elegant	140	yes
polished	111	yes
sleek	68	yes
gorgeous	55	yes
beautiful	30	yes
stylish	24	yes
suave	19	no
stunning	17	no
amazing	15	yes
beauty	14	no
appealing	13	yes
classy	12	yes
attractive	10	yes
classic	9	yes
intriguing	9	no

Table 4: Frequency of GENERAL APPEARANCE expressions in the ETN

As can be seen in Table 4, all expressions, except for *glorious*, were found in the corpus, with *elegant, polished, and sleek* leading by their count of frequency. Additional words belonging to this group were found in the corpus, namely *suave, stunning, beauty, and intriguing*. These are shown, along with their context, in (27).

(27) cherry, leather and iron notes mark this *suave*, elegant red  
 a *stunning* wine, jammed with fruit and personality  
 a *beauty*, with both intensity and cut  
 this *intriguing* white delivers a complex aromatic note

#### 4.1.5 Economic condition

The last word group involves expressions describing ECONOMIC CONDITION. Bratož (2013) claims that the most frequent of these is *rich*, followed by *super-rich*, *opulent*, *ultra-rich*, and *high-class*. The findings in this corpus are shown in Table 5.

Šamajová (2021)	Times used	Bratož (2013)
rich	332	yes
opulent	18	yes

Table 5: Frequency of ECONOMIC CONDITION expressions in the ETN

Indeed, the results in Table 5 confirm the notion that *rich* is the most frequent descriptor of the economic condition group. In fact, it seems to be the most frequent descriptor of all five categories that have been thusly explored, as its total frequency counts 332 in total. However, the expressions *super-rich*, *ultra-rich*, and *high-class* were absent in my corpus. Moreover, it seems that no other new expressions were present.

## 4.2 Exploration of the Czech Tasting Note Corpus

This section will be concerned with exploring the CTN. This attempt at exploring the language of Czech tasting notes will follow the methods and findings hailing from research concerned with the English counterpart. As was done previously in section 4.1, the CTN will be explored in five sections – VĚK (AGE), FYZICKÉ TĚLO (PHYSICAL BODY), OSOBNOST/CHOVÁNÍ (PERSONALITY/BEHAVIOR), OBECNÝ VZHLED (GENERAL APPEARANCE), and EKONOMICKÝ STAV (ECONOMIC CONDITION). All expressions found are then translated into English for clarity.

### 4.2.1 Věk (age)

The Czech words related to AGE, along with the number of tokens identified in CTN, are shown in Table 6.

Šamajová (2021)	English translation	CTN
zralý	mature	159
mladý	young	96
vyzrálý	mature	87
starý	old	28
zrát	to mature	23
mladistvý	youthful	7
růst	to grow	5
stárnout	to grow old	3

Table 6: Frequency of AGE expressions in the CTN

In Table 6, it is evident that all three Czech equivalents to the words found by Bratož (2013) were also found in the CTN. Indeed, the words *zralý* (mature) and *mladý* (young) seem to be very frequent. *Zrát* (to mature) seems to be the equivalent of the verb to age, as it seems to be found in the same contexts. The word *růst* (to grow) is an expression often used in the context of children. This may suggest a potential conceptualization of wines growing in the same way as children do.

Out of the expressions shown, the word *starý* (old) seems to be unconventional. In the ETN, only a few instances of *old* were found, with all but one not referring to wine. In contrast, the CTN contains 28 instances of *starý* (old), and these may refer to vintages, wood, vineyards, and even wine itself. The possible reason for this may be the fact that *old* has negative connotations, and thus, wine reviewers may try to avoid it. In Czech, however, no negative connotations seem to be present. Consider the examples of context of *starý* (old) in (28).

(28) a. *tóny, které ocení milovníci starých vín*

tones which lovers of old wines will appreciate

b. *čím dál více připomíná starý Ryzlink nebo Chenin Blanc*

it more and more reminds of old Riesling or Chenin Blanc

#### 4.2.2 Fyzické tělo (physical body)

In this group, the Czech expressions related to physical body are discovered. The words and their occurrences can be found in Table 7.

Šamajová (2021)	English translation	CTN
plný	full	516
lehký	light	354
tělo	body	268
těžký	heavy	134
mohutný	large	86
tříslo	groin/tannins	63
velký	big	41
tělnatý	corpulent	27
silný	strong	22
kulatý	round	13
nabušený	having a lot of muscles	10
štíhlý	slim	5
zakulatit	to round	5
svalnatý	muscular	3

Table 7: Frequency of PHYSICAL BODY expressions in the CTN

The examples in Table 7 show that here, some of the most frequent expressions in the CTN can be seen. Words such as *plný* (full), *lehký* (light), and *těžký* (heavy) have hundreds of occurrences, as can be seen in Table 7. The word *tříslo* (groin/tannins), found 63 times in the corpus, is of importance in this study. In both Czech and English, this word denotes an intimate part of the human body. However, in Czech wine discourse, *tříslo* (groin/tannins) refers to an aspect of wine that is related to a wine's tannins. When exploring the etymology



of this word, however, its metaphoricity in this context may be questioned. *Etymologický slovník jazyka českého a slovenského* by Václav Machek suggests that *tříslo* (groat) and *tříslo* (tannins) have different etymologies (Machek 1957, 540). Thus, it seems that this is the case of homonymy. Nevertheless, the use of this word is illustrated in (29).

(29) *v chuti výrazné tříslo, plné tělo*  
prominent tannins in taste, full body

The word *štíhlý* (slim) seems to be unconventional. When brought to the attention of wine tasters and enthusiasts, some do not recognize it, while others dismiss its existence entirely. Its frequency is 5 tokens, of which three were used by non-professionals (namely the user *Vicky*), while the other two were found in the magazine *Vino & Styl*. The occurrences of this word, along with the linguistic context, can be found in (30). Perhaps, the word *štíhlý* (slim) can be examined further in future studies that employ a corpus of greater size that would contain only professional wine reviews.

- (30) a. *v chuti zprvu hodně kořenové zeleniny, štíhlejší, příjemný závěr*  
the flavor heavily features root vegetables, a slimmer, more pleasant finish  
(CTN, *Vicky*)
- b. *velmi zajímavé, štíhlejší tělo*  
very interesting, slimmer body  
(CTN, *Vicky*)
- c. *je štíhlejší bez výraznější aromatiky*  
slimmer, with no significant aroma  
(CTN, *Vicky*)
- d. *vino štíhlé, ale bohaté*  
a slim wine, but rich  
(CTN, *Vino&Styl*)
- e. *vino je poměrně štíhlé, ale elegantní*  
the wine is relatively slim, but elegant  
(CTN, *Vino&Styl*)

The verb *zakulatit* (to round) occurs 5 times in the corpus, and its context can be seen in (31).

- (31) a. *po dalším roce ležení na lahvi se víno pěkně zakulatilo*  
 after another year of lying in the bottle, the wine has rounded nicely
- b. *ležení v barrique sudu celé víno příjemně zakulatilo a zjemnilo*  
 lying in a barrique barrel made the wine quite rounded and soft

#### 4.2.3 Osobnost/chování (personality/behavior)

The third group studied contains words describing personality traits along with actions that stem from those traits. Their occurrences are shown in Table 8.

Šamajová (2021)	English translation	CTN
šarmantní	charming	73
zábavný	funny	25
expresivní	expressive	24
svůdný	seductive	23
slibovat	to promise	21
podivný	strange	20
osobitý	distinctive	18
dominantní	dominant	16
slušet	to suit	16
unavený	tired	15
brutální	brutal	14
energetický	energetic	14
potěšit	to please	14
drsný	rough	12
hrát	to play	10
vtíravý	obtrusive	10

agresivní	agressive	9
divoký	wild	9
slušný	polite	9
nezklamat	to not disappoint	7
upoutat	to captivate	7
nudný	boring	5
otravný	bothersome	5
utahaný	tiresome	5
vážný	serious	5
vděčný	grateful	4
hravý	playful	3
protivný	disagreeable	3

Table 8: Frequency of PERSONALITY/BEHAVIOR expressions in the CTN

Judging from the adjectives listed in Table 8, it seems that the *personality/behavior* group is another highly productive one, with at least 15 correlating expressions found in the corpus. Some of these can be also perceived as stereotypically masculine, such as *dominantní* (dominant), *brutální* (brutal), *drsňý* (rough), or *agresivní* (aggressive). These mostly convey a sense of strength the author senses when tasting a wine. Moreover, some words included here may be regarded as having a negative connotation. Of these, *nudný* (boring), *utahaný* (exhausted), *otravný* (bothersome), *protivný* (nasty), and *brutální* (brutal) are used to describe negative feelings, as shown in (32).

(32) a. *víno mi přišlo celkem nudné a těžko pochopitelné*

I found the wine fairly boring and hard to understand

b. *v chuti sladké, únavné a utahané, podivné a neharmonické*

the flavor is sweet, tiring and exhausting, strange and disharmonious

c. *v chuti nic než kyselinka, až otravné*

the flavor is nothing but acidic, almost bothersome

d. *je to tak výrazné víno, až může být protivné*

the wine is so strong, it borders on nasty

e. *upřímně, je to zatím dost brutální víno*

honestly, it is a very brutal wine so far

#### 4.2.4 Obecný vzhled (general appearance)

In the second to last group, the words denoting appearance in general were found in the corpus. The expressions and their occurrences are shown in Table 9.

Šamajová (2021)	English translation	CTN
krásný	beautiful	165
elegantní	elegant	86
skvělý	great	39
nádherný	gorgeous	36
výborný	excellent	36
líbivý	pleasing	32
super	super	22
atraktivní	attractive	15
perfektní	perfect	12
přitažlivý	attractive	11
fantastický	fantastic	10
úžasný	awesome	8
decentní	unobtrusive	7
kouzelný	magical	6

Table 9: Frequency of GENERAL APPEARANCE expressions in the CTN

As can be seen in Table 9, the most frequent word in this group is *krásný* (beautiful) with over 100 instances in the corpus, followed second by *elegantní* (elegant).

#### 4.2.5 Ekonomický stav (economic condition)

The last word group related to the anthropomorphic metaphor is the ECONOMIC CONDITION. The words belonging to this aspect can be seen in Table 10, along with their numbers of occurrences.

Šamajová (2021)	English translation	CTN
bohatý	rich	81
opulentní	opulent	7
exkluzivní	exclusive	3

Table 10: Frequency of ECONOMIC CONDITION expressions in the CTN

This word group looks to be one of the least varied, as there seem to be only three words related to ECONOMIC CONDITION. Nevertheless, the word *bohatý* (rich) occurs 81 times in the corpus, making it one of the more frequent expressions found.

### 4.3 Discussion

The results of previous studies, namely Caballero (2007) and Caballero and Suárez-Toste (2008), among others, clearly show that metaphors of different types are often found in wine tasting notes. Bratož (2013) expands this notion, and shows in detail how WINE is very frequently conceptualized as a HUMAN BEING. In that study, five aspects of the anthropomorphic metaphor in wine tasting notes – AGE, PHYSICAL BODY, PERSONALITY/BEHAVIOR, GENERAL APPEARANCE, ECONOMIC CONDITION – are discussed, and the results show productivity in both English and Slovene. Following this research by the authors mentioned, the findings of this thesis suggest that many of the previous findings are true, and that the phenomenon studied is indeed a productive domain for research. A summary of the number of metaphorical expressions found in this study can be seen in Table 11.

Aspect of the anthropomorphic metaphor	ETN	CTN
AGE	6	8
PHYSICAL BODY	28	14
PERSONALITY/BEHAVIOR	26	28
GENERAL APPEARANCE	15	14
ECONOMIC CONDITION	2	3
<b>IN TOTAL</b>	<b>77</b>	<b>67</b>

Table 11: Number of metaphorical expressions found in both corpora

The aspect of AGE in wine description may be regarded as one of the most important. A wine's age can drastically change its flavor, and it is often believed that "older vines make better wine" (Robinson 2015, 1464). Concerning the ETN, although there do not seem to be as many different lexemes as in other studied aspects, age plays an important role in wine description. Wine is depicted as a human being in different stages of life, said *to age* from a child, reaching its golden years, and then becoming senile. Adjectives used to convey this, mainly *young*, *mature*, *youthful*, and *ancient* are found in the corpus. A wine is sometimes also likened to a *baby*, most probably to illustrate its unripe state. Supporting this, Caballero and Suárez-Toste (2008, 246) even reveal that "the drinking of a wine in a premature stage of development is often condemned as *infanticide*." In Czech, the equivalents of *young* (mladý), *mature* (zralý, vyzrálý) and *youthful* (mladistvý) were all found in the corpus, along with instances of the word *stary* (old), which was not found in the English corpus. This absence may be due to the fact that *old* has negative connotations. Furthermore, several verbs were also found in the CTN, such as *zrát* (to mature) and *stárnout* (to grow old).

The PHYSICAL BODY is an aspect that can be understood as connecting the more tangible aspects of wine (i.e., density, viscosity) with expressions denoting a physical body frame. In both studied languages, this results in the author describing an imagined body frame of the wine being tasted. In total, 28 metaphorical expressions related to describing the human body were found in the ETN. Typical words include *firm*, *full/medium/light-bodied*, and *big*. Moreover, some of the discovered expressions may be considered to have a stereotypically masculine feel, or are usually utilized to describe a masculine body (i.e., its large muscle mass). Examples of this may be – *powerful*, *strong*, *robust*, *burly*, and *brawny*. When considering the fact that the body of a wine refers to its density and viscosity, these masculine

words may evoke in the reader the thickness of the liquid. Another possible reason may be that a thicker wine is a better wine, and thus, expressions describing density are used. The metaphorical phrase that may be supporting this notion, *to put on weight*, is found in the corpus several times – the examples seem to suggest that for the wine to get better, it needs to thicken up with time. A prominent feature was the presence of words denoting human anatomy, such as *spine*, *body*, and *nose*. These may be considered as some of the most direct examples of the anthropomorphic metaphor in wine tasting notes. In the CTN, 14 expressions were found. This aspect seems to be the only instance where the ETN and CTN differ significantly in the number of expressions found, as the ETN contains exactly twice the amount of lemmata as the CTN. Much like in the English corpus, masculine words describing the body, such as *mohutný* (large), *nabušený* (having a lot of muscles), and *svalnatý* (muscular). Another word found was *štíhlý* (slim), which evokes the opposite of muscles and large body mass. However, the interpretation of this word seems to be unclear, and even its existence in the Czech wine discourse community seems to be questioned.

Next comes the aspect of PERSONALITY and BEHAVIOR. In English, 26 expressions were found and described. *Vibrant*, *lively*, *persistent*, or *bold* are all widely used, as the corpus suggests, but the actual target of their description seems to be a rather obscure topic. Bratož (2013, 32) argues that what is occurring here may be a creative extension of the anthropomorphic metaphor onto the target domain of wine, as this would be the partial solution to the issue of what is being described. Similarly, 28 expressions related to personality or behavior were also found in the CTN, with the most frequent ones being *šarmantní* (charming), *zábavný* (funny), *expresivní* (expressive), and *svůdný* (seductive). Several verbs were also found, such as *slibovat* (to promise), *slušet* (to suit) and *hrát* (to play). However, the issue still stands – how does one interpret the meaning of a wine that is *bold*, or *funny*, or *seductive*? What exactly makes a wine *seductive*? As Suárez-Toste (2007a, 59) states, the largest case of personification productivity lies here – any adjective describing personality traits may be used in terms of describing wine, and their interpretation is regarded as highly subjective. This makes the PERSONALITY/BEHAVIOR aspect one of the most intriguing to study, and possibly suitable for further research in the future.

GENERAL APPEARANCE is another aspect for the description of which adjectives are used. There were 15 words found in the ETN, with *elegant* and *polished* recurring over 100 times. Similarly, there were 14 different expressions found in the CTN, with the word *krásný* (beautiful) reaching a frequency of over 150. The points made in the previous paragraph concerning the productivity and ambiguity of interpretation can be also made here – same as PERSONALITY and BEHAVIOR, APPEARANCE seems to be a highly subjective aspect of the anthropomorphic metaphor.

The last metaphorical aspect to be discussed is the ECONOMIC CONDITION. Unarguably, the most prevalent expression here seems to be *rich*, with 332 occurrences in the ETN. The Czech equivalent, *bohatý* (rich), is also prominent, with a frequency of 81. This aspect seems to be the least productive out of the five studied, but its usage seems interesting nonetheless. The interpretation of *rich* is twofold – it can symbolize a tangible aspect of wine, such as its thickness or density. It may also function as a term evoking exclusivity. Wislocka Breit (2013, 83) argues that some expressions used in wine description “...confirm the membership of an exclusive discourse, hence social community.” This means that some words might carry a special meaning for the reader, unconsciously communicating a specific, and in this case, positive message.

A possible aspect of the anthropomorphic metaphor occurring in wine tasting notes that was not researched in such great detail in Bratož’s (2013) study are the verbs considered specific to humans. As was confirmed in Caballero’s (2007) study, manner-of-motion verbs are highly prevalent in English wine tasting notes. Words such as *caress* or *dance* are used metaphorically in connection to wine, however, they do not fit into the five aspects established, even though they would be stereotypically used in connection to humans. Although some verbal expressions are found and discussed, most of the metaphorical schemas studied here are represented by adjectival descriptors. The answer may lie here – a new aspect of the anthropomorphic metaphor VERBAL EXPRESSIONS could be added to the other 5 aspects to truly encompass all of the possible metaphoric expressions related to humans. Thus, it may be possible that in future research, this verbal aspect of the anthropomorphic metaphor, both in English and Czech, can be studied and discussed further.

In total, there were 77 metaphorical expressions found in the ETN, and 67 in the CTN. In conclusion, one might say that the anthropomorphic metaphor is more productive in English wine tasting notes. However, such statement can be made only after further research using much larger corpora. Hopefully, this thesis can serve as a beginning in this particular field of research.



## 5 Conclusion

Wine discourse may be considered a fascinating topic to many researchers. Since the early 2000s at the least, this area of discourse has enjoyed great interest of study, with CMT at its forefront. As was proven by several researchers and their studies, such as Caballero (2007; 2008a; 2008b; 2009a; 2009b), Croijmans et al. (2018; 2019), and Suárez-Toste (2007a; 2007b; 2013; 2017), metaphors and wine tasting notes are intrinsically connected. Although the reason for this may be a disputed topic, it is nevertheless true that several conceptual metaphors appear prominently here. This thesis dealt with one specifically, the WINE IS A HUMAN BEING conceptual metaphor. As was illustrated by Bratož (2013) in her study, this metaphor can be deconstructed into five different aspects, all describing the human being. The goal of this thesis was twofold – first, Bratož’s (2013) study was replicated using a different set of English tasting notes. Then, this study was applied to Czech wine tasting notes, and the productivity of the anthropomorphic metaphor in both languages was discussed. Although there seems to be no previous research of the language of Czech wine tasting notes, this thesis will attempt to fill that void.

Concerning the ETN, 77 distinct metaphoric expressions were found. Moreover, out of the five aspects of the WINE IS A HUMAN BEING metaphor, the aspect PHYSICAL BODY was the most expansive, as evidenced by the 28 distinct expressions found. The word *rich*, coming from the ECONOMIC CONDITION aspect, is the most frequent in the whole corpus, with 332 occurrences. Furthermore, interesting mappings seem to occur in the ETN. For example, in the AGE aspect, English tasting notes show that wine is said *to age*, *to mature*, or even likened to a *baby*. In the aspect of PHYSICAL BODY, wine is conceptualized as if having limbs (e.g., *spine*, *body*, *backbone*), described in terms of a bodily frame (e.g., *muscular*, *plump*, *burly*), and even the phrase *to put on weight* is used. In the PERSONALITY/BEHAVIOR word group, the wine is described by typically human adjectives, such as *bold*, *luscious*, and *seductive*, and the GENERAL APPEARANCE category shows words like *elegant*, *sleek*, and *stylish*. In the last aspect, ECONOMIC CONDITION, the words *rich* and *opulent* can be seen.

In the CTN, there were 67 distinct expressions found. The aspect containing the most lemmata was PERSONALITY/BEHAVIOR, with 28 expressions found. The most frequent word in the whole corpus is the word *plný* (full), with 516 occurrences. Some mappings may also be of interest. In the AGE category, the words *starý* (old) and *stárnout* (to grow old) are found, in contrast to English, where no such word was found. The aspect of PHYSICAL BODY shows words denoting human anatomy, such as *tělo* (body), and words expressing body

frame, such as *mohutný* (large), *silný* (strong), and *nabušený* (having a lot of muscles) are also present. In the PERSONALITY/BEHAVIOR group, exclusively human adjectives, such as *šarmantní* (charming), *expresivní* (expressive), and *slušný* (polite), are found, along with generally negative adjectives, such as *nudný* (boring), *utahaný* (exhausted), and *otravný* (bothersome). The GENERAL APPEARANCE aspect also expresses exclusively human adjectives, such as *elegantní* (elegant), *krásný* (beautiful), and *atraktivní* (attractive). The last word group, ECONOMIC CONDITION, shows words similar to its English counterpart, namely *bohatý* (rich) and *opulentní* (opulent).

In conclusion, the study seems to have proven successful. Although not all expressions previously found by Bratož (2013) were found in this study, a great number of new ones were presented. Not only were anthropomorphic expressions found in English tasting notes, which was expected, but Czech has also shown a great potential in this particular field. Thus, the research done in this thesis may be considered as a steppingstone for future studies focused on the Czech wine tasting note. The study showed that, indeed, the anthropomorphic metaphor is a pervasive feature in both English and Czech-written wine tasting notes. Thus, with the groundwork laid by this thesis, the language of Czech-written wine tasting notes can be studied further.

## 6 Resumé

Někteří lidé se mohou domnívat, že metafory existují pouze jako součást jazyka básní. Desítky let trvající výzkum zaměřený na metafory, konkrétně konceptuální metafory, však tuto myšlenku vyvrací. George Lakoff a Mark Johnson a jejich společná práce s názvem *Metafory, kterými žijeme* (1980), hrají klíčovou roli v metaforickém diskurzu. V této společné práci byla vyvinuta teorie konceptuální metafory. Tato teorie předložila myšlenku, že metafory utvářejí naše chápání světa a zároveň ovlivňují naše myšlenkové pochody. Teorie konceptuální metafory navrhuje následující – abychom mohli porozumět komplexnímu a abstraktnímu konceptu jakým je například LÁSKA, je tento koncept prezentován jako jiný a hmatatelnější koncept, např. CESTA (Lakoff a Johnson 1980, 5). Tyto dva koncepty poté tvoří konceptuální metaforu, jako například LÁSKA JE CESTA. Tento vztah mezi dvěma koncepty tvoří systém tzv. mapování, kde část abstraktního konceptu, např. milenci, je spojena s částí hmatatelného konceptu, např. cestující. Tyto korespondence, jež existují v mysli mluvčího, jsou poté lingvisticky realizovány. Díky tomuto spojení mezi koncepty mohou poté být použita spojení, jako *ušli jsme dlouhou cestu*.

Teorie konceptuální metafory bývá aplikována na různé oblasti diskurzu, např. diskurz o zdraví a nemoci, ekonomice, politice a sportu. Bylo zjištěno, že konceptuální metafory specifické pro jeden daný diskurz často bývají jejich nedílnou součástí. Jako příklad je uvedena metafora LÉKAŘSTVÍ JE VÁLKA, která se objevuje jako hlavní konceptuální metafora v lékařství (Bratož 2013, 25). O nemoci, např. rakovině, často mluvíme s použitím terminologie války a bitev, kde nemoc figuruje jako útočící nepřítel, proti němuž musí tělo udržet obrannou linii. Oblast, kterou se bude tato práce zabývat, je diskurz o víně, konkrétně jazyk užívaných v popise vín při ochutnávkách. Ochutnávky vín jsou psané texty popisující nejvýznamnější aspekty vína – vůně, barva, chuť, či pocit v ústech. Píšu je jak profesionálové, tak laici. Často slouží jako recenze a mohou se objevit v časopisech, blozích a webových stránkách, které se věnují světu vína.

V porovnání s jinými oblastmi diskurzu, např. lékařství či politika, nebyl jazyk popisů vinných ochutnávek ještě systematicky prostudován. Lingvisté se však do určité míry studiu užívání metafor v ochutnávkách věnovali. Caballero (2007) například zjistila, že anglicky psané ochutnávky vín obsahují širokou škálu sloves pohybu. Caballero ve své studii používá korpusově založený postup, jenž se opakuje i v pozdějších studiích jiných výzkumníků. K této autorce se později přidal Ernesto Suárez-Toste a ve společné práci (Caballero a Suárez-Toste 2008) popsali některé z nejčastějších konceptuálních metafor použitých v diskurzu o víně. Mezi ně patří metafory VÍNA JSOU ŽIVÝMI ORGANISMY, VÍNA JSOU KUSY LÁTKY, a

VÍNA JSOU TROJROZMĚRNÉ OBJEKTY (Caballero a Suárez-Toste 2008, 245-248). Má práce se nejvíce inspiruje studií Silvy Bratož (2013). Autorka zde používá korpusově založený postup, aby zjistila potenciál konceptuální metafory VÍNO JE LIDSKÁ BYTOST (součást metafory VÍNA JSOU ŽIVÝMI ORGANISMY). Její studie byla zaměřena nejen na ochutnávky v angličtině, ale i na ochutnávky slovinské.

Snahou mé práce je replikovat studii Bratož (2013) pro srovnání angličtiny a češtiny. Pro účely této práce byly vytvořeny dva korpusy, jeden anglický a jeden český. Cílem je nejen ověřit, zda je antropomorfní metafora přítomna v anglických popisech ochutnávkách vína, ale také zjistit, do jaké míry je zastoupena v ochutnávkách českých. Výzkum metafor v českých ochutnávkách doposud nebyl proveden, a tak práce může sloužit jako pilotní studie pro budoucí výzkumy zaměřené na toto téma.

Po prozkoumání korpusů bylo zjištěno, že oba korpusy obsahují značné množství výskytů antropomorfní metafory. Každý z pěti studovaných aspektů obsahoval metaforické výrazy, a to jak v češtině, tak v angličtině. Několik výrazů se shodovalo v obou jazycích, např. *bohatý* (*rich*), *zralý* (*mature*), *elegantní* (*elegant*), *expresivní* (*expressive*) a *tělo* (*body*). Některé výrazy se však objevily jen v jednom ze studovaných jazyků, jako např. *starý*, *líbivý* a *podivný* v češtině, či *baby* (miminko), *spine* (páteř) a *vibrant* (zářivý) v angličtině. Dále byla nalezena slovní spojení jako *to put on weight* (příbrat na váze) a *light on its feet* (našlapovat lehce). V anglickém korpusu (ETN) bylo celkem nalezeno 77 výrazů, zatímco v českém korpusu (CTN) bylo nalezeno 67 výrazů.

Ačkolí tato studie přednesla zajímavé výsledky, zejména co se českých ochutnávek týče, budoucí výzkumy by těžily z obsáhlejšího korpusu. Korpus vytvořený pro tuto práci narazil na několik překážek již od počátku tvorby, především kvůli současné koronavirové situaci. Proto byla pro češtinu použita data pocházející nejen z profesionálních časopisů, ale i webových stránek pro nadšence, což mohlo způsobit zkreslení některých výsledků. Pro budoucí výzkum by bylo vhodnější získat více dat z profesionálních zdrojů, aby budoucí studie mohly být srovnatelné s jejich anglickými protějšky.

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## **Corpora**

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