

POETIC WINE DESCRIPTIONS

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Abstract: This article provides an overview of poetic wine descriptions used to communicate sensory experiences, particularly in the tasting note genre. Our research focuses on the metaphor “Wines are People”, which is the most widespread in tasting notes and reflects a variety of wine dimensions, including physical and visual appearance, traits of character, age, life cycle, etc. In this article we are mainly concerned with the wine lexicon, with identification, grouping and analysis of conceptual metaphors related to the description of wine based on 35 examples of tasting notes published in well-known British and American magazines and leading wine websites. The analysis reveals the fact that wine critics and sommeliers very often use subjective poetic wine descriptions, some of them are too general: “*fine*” or “*yummy*” and others are conveying the same meaning as in human description: “beautiful”, “elegant”, “charming”.

Keywords: wine, figurative language, metaphor, tasting notes, wines are people.

Introduction

You can talk about wine as if it were a bunch of flowers (fragrant, heavily perfumed); a packet of razor blades (steely); a navy (robust, powerful); a troupe of acrobats (elegant and well-balanced); a successful industrialist (distinguished and rich); a virgin in a bordello (immature and giving promise of pleasure to come); Brighton beach (clean and pebbly); even a potato (earthy) or a Christmas pudding (plump, sweet and round) (Cooper D., 1986).

This article deals with conceptual metaphors which represent a mapping between two conceptual domains, where properties from one domain (the source) are transferred onto another domain (the target) (Caballero R., and Ibarretxe I., 2013, p. 268). Metaphor is seen as “understanding and experiencing one kind of thing in terms of another”

(Lakoff J., Johnson M., 1980, p. 5). Caballero and Ibarretxe extend this idea by saying that “the conceptual associations between source and target have usually been considered universal in that they are based on experience shared by all human beings”. In this case the target domain is usually abstract and it is understood by means of information mapped from the usually physical or more concrete source domain, but not vice versa (Caballero R., and Suárez T., 2008, p. 250). They have identified five metaphors in the language of wine tasting in the English language:

- Wines are living beings (people, animals, plants): *intellectual, ambitious, feline, fragrant*
- Wines are clothes: *silky, velvety smooth*
- Wines are three-dimensional objects: *square, angular, round*
- Wines are buildings: *fortified*
- Wines are shapeable wood or metal building material: *rough, molten.*

The present article focuses on the metaphor “Wines are People” and describes the wine lexicon, identifies, groups and analyses the conceptual metaphors relating to wine description based on 35 examples of tasting notes (presented in Appendices) published in well-known magazines and leading wine websites such as *Wine Enthusiast, Wine Anorak, The Wine Cellar Insider, Wine Pages, etc.*, specialized in wines, spirits, food and travel. The tasting notes became extremely useful consumption guides in today’s growing and developing wine market. As the vocabulary choice of winemakers is considered more technical, consumers’ choice is oriented towards wine critics and sommeliers who tease them “metaphorically” to find and taste the described notes and promote wine for a general audience.

1. WINE LEXICON

Drinking wine is considered a social activity and therefore it is important to build appropriate vocabulary to describe your experience while tasting it. One of the ways to share your impressions of a wine is through language. And in the language of taste there are few primarily words to describe it (Lehrer A., 2009, p. 4), for example “*sweet, salty,*

sour, bitter". All the other descriptives, for instance "*fresh, meaty, spicy, fruity*" are being borrowed from the other senses, as Johnson and Robinson (Johnson H., Robinson J., 2007, p. 71) mentioned in The World Atlas of Wine, a well-known wine encyclopaedia.

Sometimes, people tend to use weak adjectives which, in fact, don't tell anything of a specific wine, like "*fine*", "*young*", "*yummy*" or "*delish*" (Lehrer A, 2009, p. 4). In other cases, people use descriptors that are taken from different semantic domains and characterize wine as being "*aggressive*", "*charming*", "*honest*", "*feminine*" or "*masculine*".

The example of the tasting note: (25) "In this vintage, peach, green banana, talcum powder and bath soap aromas are *feminine* and *elegant*.", partially explains that when people try to assess wine figuratively, they usually make connotations with other words in the lexicon. Lehrer adds that in order to understand how a wine can taste "*feminine*" or "*aggressive*", we rely on intra-linguistic associations. Since "*feminine*" is semantically related to words like "*sweet*", "*perfumed*", "*light*", and "*delicate*", which can be related to the smell, taste, and "feel" of wines in the mouth, we can understand how a wine might be described as "*feminine*" (Lehrer A., 1992, p. 13).

One model to describe the lexical structure is the semantic field, which is a conceptual sphere, "a group of words that bear certain specific relationships to one another" (Lehrer A., 1975, p. 4). For example, the word "*sharp*" conventionally means "causes intense sensation", and "*flat*" expresses "lacking sensation". Therefore, a natural extension to foods and beverages that produce this sensation occurs, and we can describe a flat wine as "a wine that lacks balance in its structure", whereas a sharp wine "usually has a biting sensation of excessive acidity" (Retrieved April 5, 2023, from <https://winefolly.com/>).

2. Wines are people

Very often wine is characterized with a bunch of words as it is considered a living organism, it grows, evolves, gets older, gets better with time in some cases and dies. Courtney Cochran, a world known

sommelier claims that wine, with its clear ties to the lifecycle of plants, its ability to evolve and change (to grow) and its delicate fragility in the face of danger (oxygen, light), fairly screams “alive”. In today’s overly automated world, could our wine be more alive – perhaps even more “human” - than us? (Furrow D. cited in Lehrer A., 2009)

2.1. Wines are people (life cycle)

Lehrer continues this idea by stating that “wine is a living organism” and it has different stages of development which can be associated with the human life’s stages: new-born, young, junior, well-aged, venerable or dead. We can also predict at what stage is a particular wine based on the state or health-related vocabulary, like “*weak*”, “*tired*”, “*malnourished*”, “*vigour*” (Lehrer A., 1975, p. 915).

The following examples: (8) “this *young*, firm wine”, (20) “Huge, massive, unctuously textured, and *extraordinarily youthful*, this *impressive* wine is a candidate for perfection”, (1) “a very *grown-up* wine”, (10) “The *palate* is also very earthy, although a tad *weak*, with smoke-laced black currant and peppery spices”, (33) “The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively *young* wine.”, (19) “*Powerful* and *energetic*, the wine is enjoyable in its *youth* or cellar through 2028 or a bit longer”, etc. express the idea that wine goes through the same life cycle as a human being.

2.2. Wines are people (physically)

The metaphor “Wines are People” finds structural property associated with such terms as “*fleshy*”, “*backbone*”, “*muscular*”, “*light-, full-, big-, medium-bodied*”, “*broad-shouldered*” or “*fat*”, “*plump*”, etc.

The following examples illustrate the idea that “wines are people” focusing on anatomical and physiological aspect: (21) “... it has a nicely buried *backbone* of acidity and tannin”, (8) “This *muscular* wine wraps vivid black fruits”, (The plum-and-spice-filled palate is *full bodied*, with a bit of alcohol heat and *muscular*, somewhat drying tannins”, (21) “...leaving an ultimate impression of both *muscle* and *flesh*”, (6) “A note of green olive opens the door to a *light-bodied*,

fresh experience”, (14) “This *medium-* to *full-bodied* wine maintains a lightness and brightness about it”, (3) “The palate is weightier than one might expect, although it's still in the *light-to medium-bodied* spectrum”, (19) “This is a *flashy* blend of 60% Grenache and 40% Syrah”, (5) “It's a *big, smooth* and concentrated wine”, (31) “Juicy, brambly berry fruit, chocolate, graphite and toasty oak spice open on this lucid, *broad-shouldered* Shiraz”, etc. In the above mentioned examples, we can deduce that while being perceived in the mouth, the alcohol, acids and tannins of a red wine are labelled as its “body”, and the tannins that support it as its “backbone”.

Some other wine components refer to as its “*nose*” (a metonymy referring to its aroma), “*palate*” or “*mouth*” (a metonymy referring to flavour and mouth feel, sensation of wine in the mouth), or “*legs*” (sometimes also named “*tears*” refer to the high alcohol content and sweetness) as Winespectator describes (<http://www.winespectator.com>).

Some vivid examples in which human anatomy is transferred to wine, and some body parts are similar to the human are: (1) “The *palate* of this wine has a good weight”, (2) “The *palate* is complex and intense”, (2) “This has a sweet and savoury *nose*, with pears, herbs and Chenin damp straw notes”, (23) “Full expressive *nose* of sweet fruit and herbs, with a rich menthol edge”, (3) “... gentle warm spice *nose*”, (34) “A flat *palate* with almost no lift could use more pop, while odd flavours of pumpkin pie, nutmeg and allspice wind down on a finish with low energy and thick *legs*”, (4) “In the *mouth*, this wine is round and smooth, with pleasing weight on the tongue”, etc.

2.3. Wines are people (appearance and personality traits)

Wine gets also personality traits of character like “*expressive*”, “*aimable*”, “*shy*”, “*sexy*”, “*sincere*”, “*generous*” or “*sensitive*”, here are some examples: (23) “Full *expressive* nose of sweet fruit and herbs”, (14) “...*engaging* from start to lingering finish”, (11) “creates a *charming* profile that will keep you enticed until the bottle is empty”, (16) “*Generous* black-fruit flavours are more than complemented by spicity”, (17) “This is an *outgoing* and crowd-pleasing Sauvignon”, (18)

“it tastes like a cool climate Shiraz with a European-like *delicacy* and *elegance*”, (19) “*Powerful* and *energetic*, the wine is *enjoyable* in its *youth*”, (26) This is elegant, *sincere* and snappy wine...”, (27) “This big but *agreeable* wine offers good balance and satisfying flavours”, (14) “It not only *approachable* but *engaging* from start to lingering finish”, (24) “A *fun* and *approachable*, albeit big, red wine”, etc.

The personifying adjectives tend to emphasize the human being's appearance as “*beautiful*”, “*handsome*”, “*elegant*”, “*charming*”, etc as in examples: (11) “Crunchy texture of this Riesling ... creates a *charming* profile that will keep you enticed until the bottle is empty”, (28) “The bright flavours of red and black fruits come with a hint of clove and *voluptuous* mouthfeel. The *elegant* finish goes on for days”, (13) “Like a *seductress* whose essence haunts the room long after she has made her exit, this wine offers a heady and unforgettable bouquet of blackberry, dark cherry and cocoa”, (7) “*This is a beauty*. This wine possesses ample depth and intensity, setting a new standard of quality for Beychevelle”, etc.

The concept of wine is assigned a particular value via the “anthropomorphic metaphors” which, according to Lakoff and Johnson, set wine in the area of love, seduction, and sensuality (Lakoff, G., Johnson M., 1980, p. 15). These metaphors represent wine positively as “*open*”, “*forward*”, “*energetic*”, “*bold*” or “*vibrant*” and, respectively, as “*voluptuous*”, “*charming*”, “*sexy*” and “*attractive*” enough to arouse the drinker to a state of elation that may make him/her lose control (Pungă L., 2016, p. 73). These metaphors transfer human attitude and personality traits to wine and are used much more frequently than others.

3. Tasting notes and figurative language

Conscious perceptions elicited by colours, flavours and wine taste are added to our memory and usually create connotations. “Wine folks use metaphors all the time” says Suarez-Toste. Indeed, once in the mouth, wine starts the journey and delights the audience with an abundance of figurative language which is used to conceptualize and

communicate. Otherwise wine would be simply undiscussable (Lehrer A., 1975, 1992).

For one thing we personify wine most of the time. Not simply by saying it has a nose instead of a smell. It has character, it's endowed with human virtues and vices. It can be generous, sexy, voluptuous, whimsical, shy, demure, bold or aggressive. We almost cannot conceive wine without personifying it.

Sommeliers and wine critics tend to characterize wine by using figurative language because of the lack of vocabulary to describe smell and taste. "Because there is no single lexicon with the expressive potential to cover all the range of sensorial impressions, the intellectualization of sensorial experience is inextricably linked to the figurative uses of language". (Suarez-Toste, 2007, p. 53)

No	Wine descriptor	Example (People)	Meaning	Example (Wine)	Meaning
1.	Young/ youthful (Life Cycle)	" <i>Young children</i> should not be <i>left alone</i> at <i>home</i> ". (https://dictionary.cambridge.org/)	at an early <i>stage</i> of <i>development</i> or <i>existence</i> ; not <i>old</i>	(8) "This <i>young</i> , firm and muscular wine wraps vivid black fruits ...", (20) "Huge, massive, unctuously textured, and extraordinarily <i>youthful</i> "	an immature wine that is usually bottled and sold within a year of its vintage (https://www.vinology.com/wine-terms/)
2.	Tired (Life Cycle)	"I'm so <i>tired</i> , I need a nap" (https://dictionary.cambridge.org/)	in need of <i>rest</i> or <i>sleep</i>	(33) "The latter feels a little musty, and the fruit is somewhat <i>tired</i> for such a relatively young wine"	the wine lost all of its qualities (https://en.mimi.hu/wine/tired.html)

3.	Broad-shouldered (Physically)	“He was a <i>broad-shouldered</i> , bluff man, his hair cropped short and curly above his weathered face”. https://www.collinsdictionary.com/	having broad-shoulders	(31) “Juicy, brambly berry fruit, chocolate, graphite and toasty oak spice open on this lucid, <i>broad-shouldered</i> Shiraz”	The flavours are ample. A full-bodied wine, not sharp or angular, and not light and delicate (https://www.winespectator.com/)
4.	Muscular (Physically)	“ Dark tall and with the most tanned , <i>muscular</i> body he's into triathlons”. https://www.collinsdictionary.com/	having well-developed muscles ; brawny	(31) “...palate is full bodied, with a bit of alcohol heat and <i>muscular</i> , somewhat drying tannins”	powerfully chalky tannins; generally associated with young wine (https://jackyblisson.com/)
5.	Beautiful/beauty (Appearance)	“There are lots of <i>beautiful</i> people with perfect teeth looking chiselled and determined ”. (https://www.collinsdictionary.com/)	very attractive or pleasing	(9) “A classic <i>beauty</i> , fresh-faced and focused”	an excellent example of its type (https://www.oxfordlearnersdictionaries.com/)
6.	Elegant	“We met a	graceful	(22) “...this	a wine that

	(Appearance)	young businesswoman , <i>elegant</i> in a black suit ". (https://dictionary.cambridge.org/)	and attractive in appearance or behaviour	<i>elegant</i> , silky wine glides across the palate, expressing red and black cherries, subtle baking spices and savoury, woody accents".	possesses finesse with subtle flavours that are in balance (http://www.expericemendoza.com/)
7.	Sweet (Personality Traits)	"What a <i>sweet baby!</i> " (https://dictionary.cambridge.org/)	pleasant and attractive	Taste: (23) "Spicy tannins and a <i>sweet</i> vanilla edge add complexity" Smell: (23) "Full expressive nose of <i>sweet</i> fruit and herbs"	a sweet nose of earth, smoke cassis, and cherries sweet fruit underlying the wine's structure; (http://www.expericemendoza.com/)
8.	Generous (Personality Traits)	"They were quite <i>generous</i> , donating to several charities". (https://dictionary.cambridge.org/)	willing to give help or support , esp. more than is usual or expected	(16) " <i>Generous</i> black-fruit flavours..."	the wine is rich, generally high in alcohol and has a full body. (https://www.edenwines.co.uk/)
9.	Charming (Personality Traits)	"We had dinner with our director and his <i>charming wife</i> ". (https://dictionary.cambridge.org/)	pleasant and attractive	(11) "creates a <i>charming</i> profile that will keep you enticed until the bottle is empty"	wine with a range of pleasing properties but nothing that stands out in an obvious

		bridge.org/)			fashion (http://www.experiencemendoza.com/)
10.	Tempting/intriguing/flirting (Personality Traits)	“There was something <i>tempting</i> about the way he smiled at her”. (https://www.oxfordlearnersdictionaries.com/)	having an appeal, enticing	(32) “ <i>Tempting</i> to drink now...”, (20) “A wine that <i>flirts</i> with perfection”, (4) “ <i>intriguing</i> hint of vanilla”	highly attractive and able to arouse hope or desire (https://www.thefreedictionary.com/)

The vocabulary used points to various figurative phenomena (metonymy, personification, metaphor), all of which are indispensable tools for articulating what is an intrinsically sensorial experience. Therefore, wine is described physically as a living creature as “*young*”, or “*tired*”, “*broad-shouldered*” and “*muscular*”. Some metaphors like “*young*” or “*old*” are generally neutral but may take on evaluative force in certain contexts: (20) “Huge, massive, unctuously textured, and extraordinarily *youthful*” may express that the wine is too good for its age (young). Another case is related to the word “*tired*” (33) “The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively *young* wine”, which characterize the wine as not being fresh.

The domains of personality and behaviour contribute a lot with an abundance of expressions that enrich the wine lexis. Their nature is very often evaluative and it has a correlation to the aspect of human being, for example “sweet”, “beautiful”, “elegant”. On the one hand, “sweet” refers to the wine taste: (23) “Spicy tannins and a *sweet* vanilla edge add complexity”, and on the other hand it refers to the wine smell: (23) “Full expressive nose of *sweet* fruit and herbs”. Whereas, a “sweet person” is a pleasant and attractive one. The adjectives “beautiful” and

“elegant” may characterize the appearance of both wine and a person as being attractive, delicate, and well bred.

Lehrer discusses a number of personality related expressions which have recently entered the wine jargon, and which, for example, portray wine as *approachable, generous, charming, intelligent*, but also *tempting*. In addition, as we can see from the example (32), the nature of the source domain allows for a number of creative extensions of the metaphor, with wine being conceptualized in terms of different personality aspects, such as flirting or intriguing (Lehrer A., 2009, p. 33–41)

4. Conclusions

The present article provides an insight into the wine lexicon and the metaphors relating to wine description based on 35 examples of tasting notes, accounting around to 1400 words, published in well-known magazines and websites. The analysis reveals the fact that poetic wine descriptions are very often used by wine critics and sommeliers, these are related to people, clothes, objects, buildings, food, etc. Corpus data suggest that the metaphor “Wines are people” is the most widespread in tasting notes, and it reflects a variety of wine dimensions, including physical and visual appearance, traits of character, age, life cycle, etc.

Appendices:

1. Passionfruit and citrus aromas, with a little sherbet-lemon and a sense of minerality. The *palate* of this wine has a good weight of citrus fruit, perhaps lacking a touch of lushness that would improve the mouthfeel, but really *lovely poise* and length. A very *grown-up* wine. (<https://wine-pages.com/tasting-notes/jordan-sauvignon-blanc-2001-stellenbosch-south-africa-dry-white/>)
2. This has a sweet and *savoury* nose, with pears, herbs and Chenin damp straw notes. It’s quite complex. It smells a bit sweet. The *palate* is complex and *intense*, with an unusual texture: it is a little *soft* and *flat* in the middle but then there’s an acid kick giving it life and definition. It almost has a cidery character. There’s amazing length and real separation of flavours. There’s a bit of marmalade, citrus sweetness that

suggests a bit of botrytis. It's a wine that is hard to pin down; it's continually changing and showing different facets. Excellent. (http://www.wineanorak.com/coulee_sixdays.htm)

3. There are oodles of crowd-pleasing floral and fruit aromas on this Semillon-Sauvignon blend. Honeysuckle, lime blossom, peach and lemon drops are underpinned by gingery spice. The *palate* is weightier than one might expect, although it's still in the *light-to medium-bodied* spectrum. Flavours are *delicate* but *persistent*. There's freshness and a pretty, summer-sipping vibe. Drink now. (<https://www.winemag.com/buying-guide/bec-hardy-2021-semillon-sauvignon-blanc-adelaide/>)

4. An *intense* but *sophisticated nose* has restrained notes of pear, lychee and vanilla. In the *mouth*, this wine is *round* and *smooth*, with pleasing weight on the tongue. Sweet lychee notes are met with refreshing lemon acidity. An off-dry finish has wonderful reed notes that support that *intriguing hint* of vanilla. This wine could go just as well with duck breast as with an apple tart. Keep it on hand for dinner parties. (<https://www.winemag.com/buying-guide/domaine-marcel-deiss-2017-schoenenbourg-grand-cru-white-alsace/>)

5. A *full body* and *rich* texture carry ripe, fruity and savory flavours from honeydew melon to golden apple and hints of straw and almond. It's a *big, smooth* and concentrated wine.

(https://www.winemag.com/buying_guide/tribute-2021-sauvignon-blanc-california/)

6. A note of green olive opens the door to a *light-bodied, fresh* experience of structure and complexity in this white vineyard-designate. Hints of richness shine in the form of vanilla and crème brûlée, which remain *subtle* amidst the enduring freshness. (<https://www.winemag.com/buying-guide/shelf-talkers/wide/the-calling-2018-searby-vineyard-chardonnay-russian-river-valley>)

7. *This is a beauty*. This wine possesses ample depth and intensity, setting a new standard of quality for Beychevelle. (https://www.the-winecellarinsider.com/bordeaux-wine-producer-profiles_/bordeaux-st-julien/beychevelle/)

8. This *young, firm* and *muscular* wine wraps vivid black fruits in significant, sandy tannins that will need time to resolve for full appreciation of its potent blackberry, blueberry and black-pepper flavours. (<https://www.winemag.com/buying-guide/kunde-2019-reserve-cabernet-sauvignon-sonoma-valley/>)

9. A *classic beauty, fresh-faced* and focused today but with a *harmonious grace* of form suggesting a long career ahead. There's a

creamy, viscous quality to the mousse that swathes the palate, carrying finely detailed flavours of poached quince, Mandarin orange preserves, toasted almond and pickled ginger. *Mouthwatering* throughout, with a pleasing, soft zestiness to the mineral-laced finish. (<https://www.thedatai.com/media/2478/master-wine-list-updated-1907-2022.pdf>)

10. Aromas of gravelly earth, dark black cherry, wet wood and smoke show on the *nose* of this bottling. The *palate* is also very *earthy*, although a tad *weak*, with smoke-laced black currant and peppery spices. (<https://www.winemag.com/buying-guide/robert-hall-2015-cabernet-sauvignon-paso-robles-301226/>)

11. Crunchy texture of this Riesling combined with focused aromas and flavours of clementine, rosemary and sea salt, creates a *charming* profile that will keep you enticed until the bottle is empty. (<https://www.winemag.com/buying-guide/shelf-talkers/tall/johannes-zillinger-2021-jz-value-2-0-riesling-niederosterreich>)

12. The nose, very *open and expressive*, delivers aromas of fruit and brioche. It also gives off the fragrance of peach, white flowers (hawthorn, acacia) and vanilla pod. The entry onto the palate is *lively, fresh* and in total harmony. (<https://www.thedatai.com/media/2478/master-wine-list-updated-1907-2022.pdf>)

13. Like a *seductress* whose essence haunts the room long after she has made her exit, this wine offers a heady and unforgettable bouquet of blackberry, dark cherry and cocoa. (<https://www.thewinecellarinsider.com/2015/04/2014-st-julien-vintage-report-tasting-notes-ratings-reviews/>)

14. This *medium- to full-bodied* wine maintains a lightness and brightness about it, with its elevated acidity and texturally friendly tannins, making it not only *approachable* but *engaging* from start to lingering finish. The aroma and *palate* are beautifully integrated with notes of smoke, dusty earth, strawberry, cinnamon, licorice, a hint cacao and toasted wood. (<https://www.winemag.com/buying-guide/wood-family-vineyards-2020-g-s-m-livermore-valley/>)

15. *Intriguing* sweet liquoricey nose is very rich and full with a menthol edge. The palate is rich and *chunky* with a spicy edge to the fruit and quite a lot of oak. *Modern*, but there's balance even though it is a huge, intense wine. Very good/excellent. (<http://www.wineanorak.com/contino.htm>)

16. *Generous* black-fruit flavours are more than complemented by spicy, charred and peppery oak notes in this firmly tannic, *full-bodied* wine. Its *assertive* texture and smoky, grilled character give it a *robust*

impression. (<https://www.winemag.com/buying-guide/earthshine-2018-cabernet-sauvignon-atlas-peak/>)

17. This is an *outgoing* and *crowd-pleasing* Sauvignon with a firecracker of lime, guava, passionfruit, tomato leaf and bell pepper aromas. A big dollop of crunchy acidity is counterbalanced by subtle textural weight and a *juicy* stone fruit refreshment flows through to the finish. (<https://www.winemag.com/buying-guide/crowded-house-2021-sauvignon-blanc-marlborough/>)

18. The 1999 Shiraz Magill Estate reveals complex aromatics of subtle oak, new saddle leather, blackberry jam, and smoke. *Medium to full-bodied, with a measured, elegant, restrained personality*, it tastes like a cool climate Shiraz with a European-like *delicacy* and *elegance*. (<https://www.winewatch.com/previous-offers-list/penfolds-grange-dinner-at-cafe-max-20-off-taste-of-the-nation-miami-tickets-with-promo-code-winewatchesfl-po1383/>)

19. This is a *flashy* blend of 60% Grenache and 40% Syrah. The *palate* starts with blackberry-mint compote fused with green peppercorn, bringing harmony to this intensely *savory and meaty* wine. *Powerful and energetic*, the wine is enjoyable in its *youth* or cellar through 2028 or a bit longer. (<https://www.winemag.com/buying-guide/domaine-de-la-presidente-2020-vieilles-vignes-red-cairanne/>)

20. *A wine that flirts* with perfection, and should rival the 1986 as one of the legendary Granges produced, the 1998 has one of the highest alcohol contents (nearly 15%) as well as one of the highest percentages of Shiraz in the blend (97%). Its *stunning* purple colour is accompanied by exceptionally sweet aromas of blackberry liqueur intermixed with barbecue spices, an endearing, smoky earthiness, pepper, roasted meats, and coffee. Huge, massive, unctuously textured, and *extraordinarily youthful*, *this impressive* wine is a candidate for perfection. It should continue to evolve over the next three decades. (<https://www.winewatch.com/previous-offers-list/penfolds-grange-dinner-at-cafe-max-20-off-taste-of-the-nation-miami-tickets-with-promo-code-winewatchesfl-po1383/>)

21. A beguiling combination of rich, almost decadent flavours on an upright frame that has a nicely buried *backbone* of acidity and tannin. Nothing is obtrusive, everything is in *graceful* balance, leaving an ultimate impression of both *muscle and flesh*. (<https://www.winewatch.com/previous-offers-list/penfolds-grange-dinner-at-cafe-max-20-off-taste-of-the-nation-miami-tickets-with-promo-code-winewatchesfl-po1383/>)

22. *Smooth* and *harmonious*, this *elegant*, *silky* wine glides across the palate, expressing red and black cherries, subtle baking spices and savory, woody accents. It is *medium-bodied*, *lightly* tannic and *well-built* to drink through 2030. (<https://www.winemag.com/buying-guide/kosta-browne-2020-giusti-ranch-pinot-noir-russian-river-valley/>)
23. Deep coloured. Full expressive *nose* of sweet fruit and herbs, with a rich menthol edge. Lovely concentrated *palate* has great acidity and dense herby fruit. Spicy tannins and a sweet vanilla edge add complexity. A big wine with great potential. Very good/excellent. (<http://www.wineanorak.com/contino.htm>)
24. A *fun* and *approachable*, albeit big, red wine. Find notes of ripe blackberry, black cherry, vanilla, chocolate, black pepper spice, tarragon, boysenberry coulee, toasted wood and just a hint of smoke. Tannins are fine-grained and there's just enough acid to add that needed balance of freshness. (<https://www.winemag.com/buying-guide/helwig-2020-zinfandel-sierra-foothills/>)
25. B́agoa do Miño is one of the more reliably excellent Albariños from Rías Baixas. In this vintage, peach, green banana, talcum powder and bath soap aromas are *feminine* and *elegant*. A comfortable palate balances acid and pulp, while tropical fruit flavours benefit from a touch of wet stone. A chiseled finish tastes ever so slightly briny. Drink now. (<https://www.winemag.com/buying-guide/bagoa-do-mino-2017-lagrima-albarino-rias-baixas/>)
26. Extremely dark in the glass, lavish aromas of black currant, black pepper, lilac, violet and blooming chaparral show on this bottling from a remote vineyard north of the Santa Maria Valley. It's a *smooth* sip at first, with ripe elderberry and black fruit, but the tannins stiffen quickly to reveal a *masculine* wine, with peppery spice, *rounded* vanilla and a strong acidic slice cutting through the density. (<https://www.winemag.com/buying-guide/barbieri-2014-colson-canyon-vineyard-syrah-santa-barbara-county/>)
27. This big but *agreeable* wine offers good balance and satisfying flavours of black cherries and black currants accompanied by light baking-spice notes and moderate tannins. (<https://www.winemag.com/buying-guide/ryer-estate-2020-cabernet-sauvignon-california/>)
28. *Deep* ruby to the eye, this wine has aromas of black cherry and red raspberry. On the *palate*, bright flavours of red and black fruits come with a hint of clove and *voluptuous mouthfeel*. The *elegant* finish goes on for days. (<https://www.winemag.com/buying-guide/shelf-talkers/square/familia-chavarri-2008-izarbe-gran-reserva-rioja>)

29. This *versatile, well-balanced* and *attractive* wine can be enjoyed now for its *elegant*, moderately tannic texture and fresh red and black cherry flavours, or saved for a future dinner party. (<https://www.winemag.com/buying-guide/kosta-browne-2020-gaps-crown-vineyard-pinot-noir-sonoma-coast/>)

30. Concentrated but polished, deep but silky, this quietly *powerful* wine integrates velvety tannins and *gorgeous* black-fruit flavours. Made from old vines on a three-acre plot, the wine offers an inviting blend of black cherries and black currant, spearmint, cedar and dark chocolate that are delicious now, but will gain complexity and expand with time. (<https://www.winemag.com/buying-guide/shelf-talkers/tall/goldschmidt-2019-yoeman-cabernet-sauvignon-alexander-valley>)

31. Juicy, brambly berry fruit, chocolate, graphite and toasty oak spice open on this *lucid, broad-shouldered* Shiraz. The plum-and-spice-filled palate is *full bodied*, with a bit of alcohol heat and *muscular*, somewhat drying tannins. Drinkable now through 2030. (<https://www.winemag.com/buying-guide/mitolo-2019-savitar-shiraz-mclaren-vale/>)

32. *Suave and delicious*, this velvety textured and richly flavoured wine aged in all-new barrels overflows with ripe black plums and black cherries wrapped in fine-grained tannins. *Tempting* to drink now but the wine will become more complex and smooth from 2028-2038. (<https://www.winemag.com/buying-guide/anthem-winery-2019-cabernet-sauvignon-mount-veeder/>)

33. This Merlot-led Bordeaux blend offers raisiny black and red currant fruit, tobacco leaf, an herbal edge and plenty of cola-like oak. The latter feels a little musty, and the fruit is somewhat *tired* for such a relatively *young wine*. *Elevated* acidity on the palate adds a tartness to the currant fruit, which is juicy and *appealing*. But the tannins—chalky, spicy and *austere*—dominate. (<https://www.winemag.com/buying-guide/heron-hill-2019-eclipse-red-finger-lakes/>)

34. This orange, no-sulfur Garnacha Blanca is a *funky* wine, no doubt. Aromas of apricot, spiced pumpkin and cheese are unusual to say the least. A *flat palate* with almost no lift could use more pop, while odd flavours of pumpkin pie, nutmeg and allspice wind down on a finish with low energy and *thick legs*. Nothing about this is conventional, so subtract a point or two if going off-road is not your thing. (<https://www.winemag.com/buying-guide/castell-dage-2019-100-orange-0-so2-added-garnatxa-blanca-penedes/>)

35. This *gorgeous, grand* wine made in a tiny quantity is one for the cellar, as its firm tannins and *powerful* flavours promise more complexity and interest over time. The seriously deep black-fruit flavours and *handsome*, smoky oak nuances are *tempting*, but only hint at the wine's promise for the future. Made from certified organically grown grapes. (<https://www.winemag.com/buying-guide/diogenes-2017-cabernet-sauvignon-howell-mountain/>)

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