Touchdowns in winespeak: ontologies and construals in use and meaning-making

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Touchdowns in winespeak:
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Abstract
The aim is to analyze wine descriptions in a lexical semantic framework that is capable of accounting for generalizations and explanations of use and meaning-making in general as well as in text genres such as wine tasting notes. The model is *Lexical meaning as ontologies and construals* (Paradis 2005), LOC for short, within the broader framework of Cognitive Semantics. Two touchdowns are made. The first one is concerned with the meaning structures evoked by different words and expressions referring to the wine itself in tasting notes. The second one concentrates on wine descriptors in the four perceptual domains, VISION, SMELL, TASTE and MOUTHFEEL, and how wine terminologies are structured according to different scales and properties pertaining to each domain. It is shown that antonymic scales in wine terminologies are different from antonymic scales in ordinary language only by being deliberately constructed by experts and not naturally evolving from language use in the speech community.

1. Introduction

As a consequence of the current popularity of wine and wine tasting in many countries in the world, a host of wine magazines and books about wine has emerged, aimed at professionals and connoisseurs as well as at the general public. The magazines, be they online or paper magazines, contain different kinds of text about wine: reportages, columns, tasting notes and advertisements. This article capitalizes on the language of tasting notes. Example (1) is a tasting note from Robert Parker's *Wine Advocate*.[1]

(1) This unfiltered blend of 65% Tempranillo, 30% Cabernet Sauvignon, and 5% Merlot saw malolactic in barrel, and aging in French as well as American oak for 16 months. Bordeaux-like, it exhibits a dense ruby/purple color in addition to a bouquet of sweet tobacco, black currants, and leathery aromas, medium to full body, terrific purity, an enduring texture, and a long finish revealing moderate but ripe tannin. This beauty should drink well for 10-12 years.

Similar to the text in (1), tasting notes are typically written according to a very strict pattern, almost like a cooking recipe. The notes consist of three parts starting with production facts and ending with some kind of assessment and recommendation of prime drinking time. The middle of the text, which is also the main body of the text, is devoted to an iconic description of the wine tasting procedure from the taster's inspection of the wine's visual appearance through smelling, tasting and feeling its texture, i.e. from VISION through SMELL, TASTE and MOUTHFEEL. A general characteristic of tasting notes is that they are at the same time both descriptive and evaluative all through (Caballero 2007).

[1] http://www.erobertparker.com/members/home.asp

The house styles of some magazines, such as Robert Parker's *Wine Advocate*, are predominantly 'terminological', i.e. relying on a set of well-established and widely used analytical terms (1), while others are highly innovative and sexed up such as the former online version of *WineXmagazine*, providing description such as (2), (3) and (4):[2]

(2) This unoaked chardonnay is juicier than a Hollywood rumor.
(3) This pinot noir is smoother than silk pajamas on a politician.
(4) This merlot is like trampoline night at hooters - lotta fruit flying around.

According to its publisher, Darryl M. Roberts (personal communication), *WineXmagazine* stopped making use of these esoteric descriptions, because the wine industry was not interested in supporting them if they did not change their way of writing about wines. The paper version, with the creative descriptions was discountinued; *WineXmagazine* is still in business on the web. But, the wine industry seems to have stronger forces to battle against. Creative descriptions like (2) – (4) are popping up in other places and seem to have become very successful. We find them in Japanese Manga culture. Shizuku Kanzaki is the sommelier hero of the Japanese comic book series *Kami no Shizuku*, or "Droplets of the Gods". In spite of the fact that he is an imaginary wine critic, Shizuku has gone from being just a novelty to becoming a virtual phenomenon. This cartoon character is said to carry a lot of weight when it comes to drinking habits, wine marketing and wine prices, in particular in Japan but also in other places in Asia. Irrespective of where on this continuum from terminological to creative, the wine critics' texts are, their goal is to be as precise, apt, succinct and enticing as possible in order to conjure up the right sensations in the readers' minds in a limited space. Variation along the continuum across the magazines is rather a matter of how entertaining, quick-witted, poetic or creative the wine writer wants to be to satisfy the needs of the intended readership.

Concomitant with the increase of popularity of wine in society, research concerned with the language of wine has recently attracted a fair amount of interest among linguists interested in the meaningful functioning of language in text and discourse. Adrienne Lehrer was the first linguist to take a scientific interest in the semantic of wine tasting with her publications *Talking about wine* (1975) and *Wine and conversation* (1983/2009 (the second edition)). Her publications are milestones in research on winespeak. However, since then research has been carried out on different aspects of wine language.[3] This research is concerned with textual and discoursal aspects of wine description (Morrot *et al*. 2001, Paradis 2009a, Hommerberg (in press) and (forthcoming)), metaphorization and metonymization (Caballero 2007, Suárez 2007, Paradis 2009b) and lexico-semantic treatments for computational application (Goded forthcoming, submitted).

The purpose of the article is to present, very briefly, a lexical semantic approach that is capable of accounting for generalizations and explanations of use and meaning-making in wine descriptions, using the same theoretical apparatus as for 'non-technical' language contexts. It is a synopsis of a plenary paper given at the 1st International workshop on food and wine descriptions (UNED, Madrid in May 2009). I make two touchdowns which focus on:

[2] http://www.winexmagazine.com/

[3] The LEXVIN project led by Dr Margarita Goded Rambaud at UNED in Madrid has been an important source of inspiration for work on wine language. http://openresearch.org/wiki/LEXVIN_2009, http://www.lexvin.com/workshop.html.

(i) a set of lexical expressions from Robert Parker's *Wine Advocate* used to refer to WINE and the particular meaning profilings evoked by them

(ii) contentful properties and scales of opposition in models for the analysis of VISION, SMELL, TASTE and MOUTHFEEL in systematic wine description

The two touchdowns are selected to shed light on how words and constructions act as instructions for more specific profiling of the multi-domain concept of WINE, and the importance of single-domain properties such as LENGTH and CLARITY as important scaffolding devices of wine descriptions. For this we need a model of meaning within which we can explain what the construal mechanisms behind the use and meaning-making of linguistic expressions are, and what ontological structures are involved when we talk about wine (and other things). The model is *Lexical meaning as ontologies and construals* (Paradis 2005), LOC for short, within the broader framework of Cognitive Semantics (Langacker 1987, Talmy 2000, Croft and Cruse 2004).

2. Wine description

The role of words and expressions in human communication in general as well as in the language of wine is to evoke conceptual structures, constrain their application in accordance with the current context and to activate kinaesthetic experiences. While activations of kinaesthetic experiences are taken to be of crucial importance for symbolization more generally (Oakly 2009: 125), they play an absolutely central role in descriptions of VISION, SMELL, TASTE and MOUTHFEEL in tasting notes. It has been shown in the literature, that descriptions of perceptions are characterized by synaesthesia from lower to higher modalities, i.e. from smell and taste to touch and vision (Viberg 1984: 136). For instance, olfactory perceptions are described in terms of things and events that we perceive through our eyes (Lehrer 1975, Morrot *et al*. 2001, Popova 2003, 2008, Plümacher and Holz 2007, Goded forthcoming). Many descriptors denote everyday things that most readers can relate to, e.g. various fruits (*apple, lemon*), herbs and spices (*vanilla, nutmeg*), flowers and plants (*violet, cedar*), sweets (*chocolate, jam*), beverages (*coffee, tea*) and minerals (*chalk, earth)* and descriptors that relate to human beings (*body, backbone, nose*) and to people's personalities and behaviour, such as *masculine, shy, intellectual* and *voluptuous* (Suárez 2007, Caballero 2007).

It is also well-known that VISION is our, physiologically, most reliable source of objective data about the world. As much as one third of the brain is occupied by the interpretation of visual information, while only 1 % of the capacity of the brain is dedicated to SMELL (Herdenstam 2004:60). The senses of SMELL and also of TASTE are associated with much more subjectivity than VISION. This means that people's appreciation of SMELL and TASTE is more variable in a population than the sense of VISION (Sweetser 1990:44). According to Morrot *et al*. (2001), humans have never developed a specific olfactory terminology to describe odours. These unfavourable prerequisites constitute a serious challenge for wine description. Morrot *et al*. (2001) carried out an investigation of the interaction between VISION and SMELL determination in wine description in two steps. They started with a lexical analysis of descriptors used in wine tasting comments by a French wine maker and experts from one English and two French wine tasting guides. The analysis showed that when the smell of a wine was described, the descriptors used denoted objects that have the same colour as the wine, i.e. dark objects for red wine and light-coloured objects for white wine. The lexical analysis led them to hypothesize that the existence of synaesthesia of SMELL

and VISION in wine description is psychologically grounded. The hypothesis was later confirmed by a psychophysical experiment, in which the smell of a white wine artificially coloured red with an odourless dye was described by means of descriptors used about red wines by a panel of 54 tasters. Because of the visual disinformation, the olfactory information went unnoticed by the tasters.

3. Touchdown in the naming of 'wine'

Our model of lexical meaning, LOC, states that meanings are not inherent in words as such but evoked by words. Meanings of words are always negotiated and get their definite readings in the specific contexts where they are used (Paradis 2005, 2008). Knowledge of the meaning of a word such as *wine* involves the coupling of a name and a concept. As shown in Figure 1, the concept WINE is a complex web of related notions in different domains of knowledge. Relative salience of the various domains depends on the context of use.

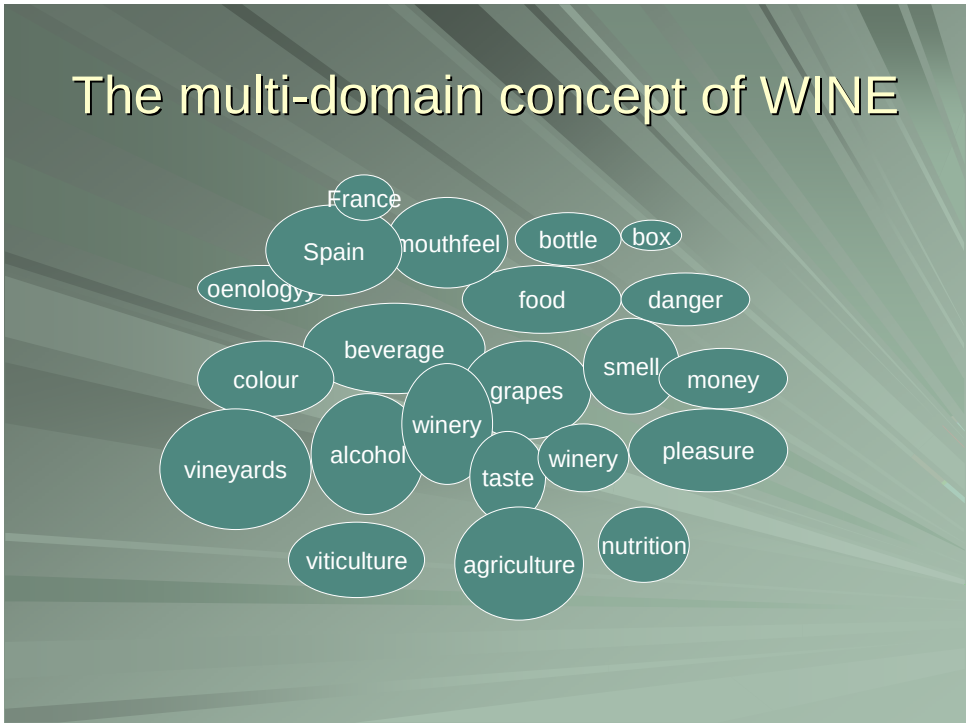

Figure 1. A model of the multi-domain conceptual structure of WINE

Figure 1 is a model of the complex conceptual structure of WINE. It is intended to serve as an illustration of a multi-domain structure and is not an exhaustive representation of all potential subdomains. It highlights the highly encyclopaedic character of meaning in language. It is one thing to be able to name an entity such as wine and know where and how to use the word; it is quite another thing to know what wine is, what wine is used for in human societies and how wine comes into being. Encyclopaedic meaning is essential in language use and meaning-making and has be taken seriously in linguistic modelling (Paradis 2003).

The task of the model of lexical meaning is to relate lexical resources of a given language to their meanings. In the context of wine descriptions in tasting note, the task of the model is to account for (i) the ontological structures involved when we talk about the VISION, SMELL, TASTE and MOUTHFEEL, and (ii) the construal mechanisms behind the use and meaning-making of the linguistic expressions. LOC has this potential. It consists of a

conceptual set up of contentful and configurational conceptual structures at pre-meaning level and a system of construals which operates on the meaning structures on the occurrence of use. Consider Table 1:

Ontologies (conceptual structures)		Cognitive processes
Contentful structures	Configurational structures	Construals
Pre-meanings relating to concrete spatial matters, to temporal events, processes and states.	Pre-meanings of an image-schematic type which combine with the contentful structures, e.g. SCALE, PART-WHOLE	Operations acting on the pre-meanings at the time of use, e.g. Gestalt, salience, comparison

Table 1. Ontologies and cognitive processes in meaning construction, adapted from Paradis (2005)

Paradis (2004/2010, 2005) shows that nominal meanings, and in particular concrete nominal meanings such as 'wine', are construed with the focus of attention either on CONSTITUTION or on FUNCTION. CONSTITUTION involves taxonomic and meronymic aspects of entities, and FUNCTION involves telic and agentive aspects, i.e. focus on its use and focus on its origin. The activation of either of the two is essentially a PART-WHOLE construal of salience, which does not involve different senses but different zones *within* a sense. Consider the two basic zones for WINE.

WINE

(i) CONSTITUTION: 'concrete object', 'liquid', 'alcoholic', 'red or white' etc.

(ii) FUNCTION: 'produced by wineries' 'consumed for pleasure' etc.

CONSTITUTION in association with wine involves static aspects such as an entity as an object. For instance, WINE is an OBJECT, WINE is a LIQUID, WINE has COLOUR and so on. In an expression such as *red wine*, the constitutional role is profiled. FUNCTION involves more dynamic aspects related to the production, i.e. how an entity such as wine came into being or how wine is used. Knowledge about these qualia of a meaning structure is highly encyclopaedic, yet of crucial importance for linguistic production and understanding.

In order to demonstrate how different aspects of the multi-domain notion of WINE are made salient in different constructions and by different expressions, a number of expressions referring to the wine itself has been selected, (5) – (15). The data used in this section are from Robert Parker's *Wine Advocate*.[4] Robert Parker, who is one of the most influential wine critics in the world, if not the most influential, has generously granted me and my colleagues access to the entire on-line material of *Wine Advocate*. This database amounts to approximately 85,000 tasting notes. Parker makes use of a whole range of different words and expressions in his tasting notes as in (3) – (11):

[4] http://www.erobertparker.com/

(5) this wine
(6) this 2000
(7) this sexy 2003
(8) this opulent, voluptuous Cotes de Castillon
(9) this medium to full-bodied, muscular red
(10) this sleeper of the vintage
(11) this beauty
(12) this rich corpulent offering
(13) this effort

All these expressions are triggers of some kind of PART-WHOLE salience construals, basically some kind of metonymization construal (Paradis 2004/2010, Ruiz de Mendoza and Mairal 2007 (higher-level metonymy in their terminology)). I start with the most natural naming, i.e. *wine*.

(14) The *wine* is round, soft, and moderately concentrated.
(15) This *wine* will drink well for 3–4 years.

In both (14) and (15) the word for the referent talked about is *wine*. However, in their different contexts and constructions, different zones are activated. In (14), Parker is concerned with the constitutional properties of WINE, namely the qualities that it possesses. It is *round, soft* and *moderately concentrated*. In contrast, in example (15) in which he issues a recommendation to the reader about prime consumption time, 'wine' is understood through the activation of the FUNCTION role of 'wine' and thereby the requirement of an ACTOR as presupposed by the ACTION event frame is satisfied. The focalized role of the subject in middle constructions, as in (15), is the FUNCTION role (Paradis 2004: 248–252, 2005: 553–554, 2009a, 2009b), activated by the action verb *drink*, which presupposes an ACTOR. This highlighting of a portion of the meaning of words in language, *wine* in our case, is omnipresent in all meaning-making in human communication. The construal is one of zone activation which is a salience construal that operates *within* a sense and thus does not give rise to ambiguities in the interpretation of *wine.* The various levels of alterations caused by salience construals such as metonymization proper and zone activation are discussed in Paradis 2004/2010 and forthcoming.

In contrast to zone activation, metonymization proper involves the use of lexical items for something that is not conventionally associated with the entity as such, but used in a certain context to profile a certain aspect, i.e. making a shortcut to that aspect of meaning (Paradis 2004/2010). For instance, this sexy *2003* (7), this opulent, voluptuous *Cotes de Castillon* (8), this medium to full-bodied, muscular *red* (9), this *sleeper* of the vintage (10) and this *beauty* (11) are all metonymizations proper. None of the italicized words are conventionally used for wine. They may form pairings with many other meanings. All of them make salient important characteristics of the wine with the focus on the FUNCTION role of WINE, namely the telic role. In contrast to them, this rich corpulent *offering* (12) and this *effort* (13) also profile the agentive FUNCTION role of WINE, but in contrast to (7)–(11), the agentive role and not the telic role is profiled. Finally, in this *sleeper of the vintage* (10) and this *beauty* (11) metaphorization is supervened on metonymization, which requires a construal of WINE as compared to a sleeper and a beautiful animate creature. More precisely this means that on top of the salience construal of metonymization and the zone activation, there is a construal of comparison across different domains, i.e. metaphorization. All three of them, zone activation, metonymization (both salience construals) and metaphorizations (comparison construal), are construals operating on the conceptual structures (contentful as well as configurational), and they are all explainable within the framework of LOC.

4. Touchdown in properties and scales

The second touchdown is concerned with single-domain concepts, i.e. contentful properties, and how they are used in wine tasting models to help organize and analyze the sensations. In such models, scalar configurations of contrast are used as a structuring system. Wine descriptors in tasting notes and tasting methodologies can be compared to descriptions and analyses of fine arts. Dealing with colour perception, colour description and metaphor in painting, Plümacher (2007: 75–76) explains how art theorists use metaphor to develop a technical language in art schools. Like psychologists of the Gestalt theory, art theorists do not see perceptions as a passive phenomenon, but an active structuring ability. Metaphorizations enable them to speak about the effects of interacting colours in colour compositions and the emotional influence colour compositions have on viewers. Art theorists determine a range of applications of metaphorical expressions on the basis of binary opposing values. Scales of oppositions, such as WARM/COLD, ACTIVE/PASSIVE, STRONG/SOFT, PALE/INTENSE, HEAVY/LIGHT and DEEP/FLAT suggest themselves through metaphorical expressions in the colour descriptions. For instance, artists such as Edvard Munch and Wassily Kandinsky consciously made distinctions between *active* and *passive* colours. The former are intense colours of high luminosity and the latter are their opposites, i.e. low in intensity and luminosity. Several metaphorical expressions match this underlying opposition, e.g. *exciting red, aggressive red, soothing blue, pale green, dull blue*. This scaffolding structure of opposition used to teach artists how to set up an underlying structure of colour composition, will in turn implicitly affect the viewers' sensations when they contemplate the paintings. What Plümacher says about underlying property scales for colours in the fine arts is also true of property scales in wine descriptions (and of course in language in general, Paradis 2009c, Willners and Paradis forthcoming, Paradis *et al*. submitted, Paradis and Willners submitted).

The synaesthesia across domains of perceptions is even more marked and obvious in olfactory descriptions. While visual objects are categorized and processed as entities in the world (Taylor 2003: 41–61), odours are conceptualized as *effects* of the entities or events on human beings. This is why olfactory categorization and their expressions appear to be more strongly tied to the experiencer and less autonomous (Dubois 2007: 173–175). In a study concerned with the categorization of odours, Dubois notes that there is no prior categorization to build on, and what is more, olfactory sensations do not have names, at least not in Indo-European languages (Dubois 2007: 172). She reports on an identification experiment of 16 familiar odours across 40 participants. The experiment shows that the majority of the responses to the olfactory test items by the participants include the name of the *source* of the odour, such as LEMON, ORANGE and APPLE. On a more specific level, the participants produce specifications such as 'sweet lemon', 'green' apple' or use a name of another artefact such as lemon drops or apple shampoo. This is also what we encounter in wine descriptions in tasting notes.

Returning to example (1), we see that the VISUAL APPEARANCE of the wine is described by colour terms (a dense *ruby/purple* color). Olfactory perceptions are described by concrete objects (a bouquet of sweet *tobacco*, black *currants*, and *leathery* aromas), while TASTE and MOUTHFEEL are described through properties associated with objects or reifications of properties (*terrific purity*, an *enduring* texture, and a *long* finish). Most properties are construed on the basis of an antonymic SCALE configuration and many of them are also associated with negative and positive assessments. In contrast to the relatively objective and stable nature of visual elements in the world, the perceptions of SMELL, TASTE and MOUTHFEEL associated with the objects are highly subjective and variable across human beings. This ontological difference across descriptors is taken to be a symptom of the synaesthesia and the dependence on words and expressions for VISION and the absence of

words and expressions primarily used for SMELL is taken to be a sign of real synaesthesia across the sensations.

As was mentioned in the introduction, wine descriptions can be said to range along a continuum from scientific vocabularies to idiosyncratic and esoteric wordings i.e. from normed, analytical vocabularies used by oenologist and professional tasters to highly creative, synthetic descriptions with ambitions to be entertaining and enticing. Our focus here is on the former type. For systematic analysis of wine, there are various different models available in the wine world. There is the very influential Aroma Wheel developed at the University of California at Davis (Noble *et al*. 1984), providing a system for the analysis of aroma only, and there is the *Wine and Spirit Education Trust* (WSET), which provides a system not only for odour description, like the Aroma Wheel, but for colour and taste/mouthfeel as well. Both models have already been used to train professionals in the wine sector for some decades (Herdenstam 2004: 127–131). They are analytical trying to tear apart different senses. In the WSET model the various attributes of wines are mostly represented as scales with antonymous descriptors at either end and with one or more intermediate terms along the scale. Lehrer (forthcoming) points out that for many of these scales, we find positive terms denoting desirable qualities in the middle and at either end of the scale we find terms that are negative, denoting too much or too little of a certain property, see Table 2.

Too Much	*Right Amount*	*Too little*
NEGATIVE	**POSITIVE**	**NEGATIVE**
sour	tart	flat
acidic	crisp	bland
sharp	piquant	flabby
hard	lively	
biting	zestful	
pricked	tangy	

Table 2. Descriptors of ACIDITY (Lehrer forthcoming)

We now turn to the WSET approach to wine description, which covers properties in the domains of VISION, SMELL and TASTE/MOUTHFEEL, referred to as APPEARANCE, NOSE and PALATE respectively. Each of these perceptual domains comprises a number of dimensions which are expressive of a certain perceptual property of WINE. Apart from the odour descriptors, under NOSE, which rely heavily on worldly objects, such as *fruity, floral*, *smoky* and *animal*, and the sensations these objects produce, most of the descriptors are properties organized along scales of opposition, see Table 3.[5] Some of the scales are of the kind described in Table 2, notably the scale of ACIDITY, TANNIN and BODY in the PALATE domain, while the others are merely descriptive and lack evaluative overtones.

[5] Noble et al. (1984) have systematized terms for aroma description in the Aroma Wheel. The centre of the wheel is occupied by generic object groups such as *fruits*, *spices* and *flowers*. Each group is then divided into subgroups towards the periphery of the wheel. For instance, in the circle beneath *fruity* we find *citrus, berry, tree fruit, tropical fruit* and *other*, and beneath each of these there are further subdivisions, e.g. beneath *citrus* we find *grapefruit* and *lemon*.

Wine and Spirit Education Trust (WSET)	
APPEARANCE	
clarity	bright – clear – dull – hazy – cloudy
intensity	
white	water-white – pale – medium – deep
rosé	pale – medium – deep
red	pale – medium – deep – opaque
colour	
white	green – lemon – straw – gold – amber – brown
rosé	pink – salmon – orange – onion skin
red	purple – ruby – garnet – mahogany – tawny
other observations	Legs, bubbles, rim, colour vs. core, deposits, etc.
NOSE	
condition	clean – unclean
intensity	weak – medium – pronounced
development	youthful – grape aromas – aged bouquet (*tired – oxidised*)
fruit character	fruity, floral, vegetal, spicy, woods, smoky, animal fermentation, aromas, ripeness, faults
PALATE	
sweetness	dry – off-dry – medium dry – medium sweet – sweet – luscious
acidity	flabby – low – balanced – sharp
tannin	astringent – hard – balanced – soft
body	thin – light – medium – full – heavy
fruit intensity	weak – medium – pronounced
alcohol	light – medium – high
length	short – medium – long

Table 3. A systematic approach to wine tasting according to the WSET, adapted from Herdenstam 2004: *131*.

The descriptor properties, e.g. CLARITY, INTENSITY, COLOUR, etc. are profiled against the perceptual domains of APPEARANCE, NOSE and PALATE. They are all contenful conceptual structures in the terminology of LOC (see Table 1). They are organized along a SCALE, which is configurational structure in LOC. The descriptors at the extreme points of the scale are antonyms. Antonymy presupposes a construal of comparisons, i.e. when we say that a wine is *dry* rather than *luscious* we are in effect comparing their SWEETNESS. In order to evoke this constrasting Gestalt, we construe dimensionally aligned comparisons (Paradis 2009c, Paradis and Willners submitted, Paradis *et al*. submitted). The construal of the antonymic scale structure and its conceptual structures are shown in Table 3.

Ontologies (conceptual structures)		Cognitive processes
Contentful structures	Configurational structures	Construals
DIMENSION (x)	SCALE, BOUNDEDNESS, CONTRAST	Gestalt: dimensional alignment Comparison

Table 4. Antonomy in LOC

From the point of view of antonymy as a construal in human communication, antonyms in terminologies such as this wine terminology are similar to antonyms in natural language in that they are construals of binary contrast meant to be opposites. However, a terminology, like the one in Table 3, is consciously structured by scientists, and the descriptors are defined and specified in relation to the contentful structure of a DIMENSION (x), configured as a SCALE of CONTRAST in a dimensional alignment Gestalt formed by comparison. This state of affairs is essentially the same in natural language, with the difference that form-meaning pairings are not defined by individuals, rather, they evolve and emerge in speech communities. In this respect antonymy in terminologies is essentially the opposite of antonymy in natural language.

6. Summary

The goal of this study was to present a semantic model within which the language of wine descriptions could be explained. The model used is LOC, *Lexical meaning as ontologies and construals* (Paradis 2005), within the broader framework of Cognitive Semantics. Two touchdowns were made to demonstrate how the model could be accommodated the data. They focussed on:

(i) a set of lexical expressions from Robert Parker's *Wine Advocate* used to refer to WINE and the particular meaning profilings evoked by them

(ii) contentful properties and scales of opposition in models for the analysis of VISION, SMELL, TASTE and MOUTHFEEL in systematic wine description

The data for the naming of 'wine' were from the tasting notes in Robert Parker's *Wine Advocate*. The workings of the system for profiling different meaning aspects of the multi-domain notion WINE by different words and constructions were analyzed and explained within LOC. It was demonstrated how and why *wine* itself in different constructions evoked content relating to wine as an object, wine as a beverage associated with prime drinking time, or the production side of wine. In other contexts, different words and constructions than *wine* were used to make mental shortcuts (metonymizations) to certain notional aspects in the multi-domain complex, such as *this 2003, this red, this offering* and *this effort*, and comparisons (metaphorizations) with yet other domains, as in *this sleeper of the vintage* and *this beauty*.

The second touchdown centred on the models for the analysis of the different perceptual domains of wine tasting, i.e. VISION, SMELL, TASTE and MOUTHFEEL. The data used for this part was the *Wine and Spirit Education Trust* (WSET), which provides a system for all four domains. The WSET system relies on a number of antonymic scales of a number of properties in each sensation domain and the descriptors are defined with reference to the stipulated scales. Comparisons were made with antonymic structures in natural language contexts, and it was confirmed that the only difference between antonymic scales in a wine terminology system and antonymic scales in natural language is that the scales and their terms are defined by scientists, while antonyms in natural language emerge from the soil of language use in the speech community.

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