

WINE COMMUNICATION IN A GLOBAL MARKET:
A STUDY OF METAPHOR THROUGH THE GENRE OF
AUSTRALIAN WINE REVIEWS

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ABSTRACT

This thesis is a report on wine communication focused on metaphoric language identified in the genre of wine reviews. Specifically, the research centred on Australian wine reviews written by Australian wine critics about Australian wines currently exported to the greater China region. In the genre of wine reviews, metaphoric expressions are frequently used to talk about wine (Caballero & Suárez-Toste, 2008). The thesis developed understanding of the influence of metaphoric language and its potential to constrain or motivate people's sensory and affective responses to wine and highlighted the need to consider congruency of metaphoric language in terms of wine communication and education. The research was theoretically framed by the conceptual metaphor theory (CMT) of Lakoff and Johnson (1980) and took a cognitive linguistic perspective to metaphor analysis (Croft & Cruse, 2004). Wine appreciation was argued to be a social event in contrast to an observational event. From this perspective, wine appreciation is concerned with influencing audience perceptions in contrast to a spontaneous commentary of an event. The thesis presents the findings of two qualitative studies that used a corpus approach to metaphor use and understanding in the genre of wine reviews. The investigation identified metaphoric expressions in Australian wine reviews and went on to explore their understanding and transfer by wine educators in Australia and China. Metaphor identification used the Metaphor Identification Procedure Vrije Universiteit (Steen et al., 2010) and the UCREL Semantic Annotation System (Archer et al., 2004) for semantic and conceptual analysis. Results indicated six underpinning metaphoric themes (i.e., AN OBJECT, A THREE DIMENSIONAL ARTEFACT, AN INSTITUTIONAL ARTEFACT, A TEXTILE, A LIVING ORGANISM, and A PERSON) of which spatial and temporal properties were often integrated. A comparison of wine educator responses to interpretation and transmission tasks showed that anthropomorphic metaphor (i.e., WINE IS A PERSON) tended to be conceptualized similarly by participants more often than other metaphoric themes. In conclusion, the cultural artefact of language used in the genre of wine reviews and the metaphoric potential of linguistic choices on sensory and affective perceptions indicates a need for the consideration of congruency when wine communication crosses cultural and linguistic borders.

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DECLARATION

CERTIFICATION OF THESIS

I certify that the ideas, experimental work, results, analyses, software and conclusions reported in this thesis are entirely my own effort, except where otherwise acknowledged. I also certify that the work is original and has not been previously submitted for any other award, except where otherwise acknowledged.



Signature of Student

January 8, 2016

Date

ENDORSEMENT



Signature of Supervisor/s

January 8, 2016

January 8, 2016

Date

DEDICATION

This thesis is dedicated to you my darling son, Nicholas Creed. You remain the greatest pleasure in my life. Never forget to laugh at yourself, to live and love with passion, and to drink the wine you enjoy.

Walk

The drum begins.

Follow it.

Follow the drums thunder.

Follow the sun.

Follow the stars at night as they lean their long slant down the far side of the sky.

Follow your compulsion.

Follow your calling.

Follow anything except orders and habit.

Follow the fire-face-forwards of life itself.

Go where you will, burn your bridges if you must, leave the paving stones smouldering and singe the gate as you leave, leave an incendiary device by The Wall, and scorch your way across the land.

I dare you

(p. 259).

Griffiths, J., (2006). *The wild: An elementary journey*. London, UK: Penguin Books Ltd.

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LIST OF ACRONYMS

AMRW	Metaphor related-word with anthropomorphic potential
CMT	Conceptual metaphor theory
GH	Gustatory and haptic sensations
MIPVU	Metaphor Identification Procedure Vrije Universiteit
MRW	Metaphor-related word
OL	Olfactory elements
OQ	Overall quality
SSD	Semantic source domains
VA	Visual appearance
WSET	Wine and Spirit Education Trust

CHAPTER 1: INTRODUCTION

*Wine is not meant to be enjoyed merely for its own sake, it is the key to love and laughter with friends,
to the enjoyment of food and beauty and humour and art and music*

—Len Evans' Theory of Capacity, n.d

People read wine reviews to find out if a wine is worth drinking and hence worth buying. Wine reviews are a specialised genre written by wine critics or judges. The organisational structure of the genre reflects the wine appreciation process and tasting experience. The aim of the review is to score wine on a scale of quality. Australian wine reviews travel the globe via winery websites, online liquor sales websites, wine magazines, point-of-sale promotional materials, etc. With the interest in and demand for Australian wine growing in the Asia-Pacific region this thesis arose from a curiosity to explore how language was used in Australian wine reviews to convey wine quality judgments. As Lehrer and Lehrer (2008) maintained, “perception follows the lead of discourse to experience of some features made salient by the words” (p. 114). With a developing a passion for wine, China is an important market for Australian wine producers and effective communication about Australian wine is essential.

Existing literature of how Australian wine professionals use language to talk about wine is limited. As Charters (2006) pointed out, the investigation of the relationship between wine and words arising from an Australian context has received limited academic attention. A literature review revealed that research of wine communication in relation to the Australian consumer (Breit, 2014; Charters, 2003; Charters & Pettigrew, 2006) and more recent research of wine language focused on the consumer in China (Corsi, Cohen, & Lockshin, 2013a, 2013b, 2014), are rare examples of research specifically pursued about wine language and communication concerning these two countries. Current literature of wine acculturation and language teaching in the context of wine education was centred on European contexts (Caballero & Suárez-Toste, 2008). Significantly, recent work of Parr, Ballester, Peyron, Grose, and Valentin (2015) noted that the culture of the wine taster posed a relevant influence on wine language arising from domain-specific learning, expertise, and experiential history. Language in turn affected people's perception and judgement of wine during appraisal and evaluation. Therefore, how we talk about wine has implications for wine acculturation.

This thesis was concerned with language production and reception, afforded by wine communication, to make judgements of wine quality. This led to a detailed investigation of the role played by metaphoric expressions in Australian wine reviews given their suspected frequency, particularly that of anthropomorphic metaphor. The overarching research problem that structured the research design was: How do Australian wine critics talk about wine and what are the implications for wine consumers in terms of wine communication and education for the growing Asia-Pacific market, particularly China? This problem addressed the issue of language congruency with the focus being metaphoric themes. The researcher approached the research problem from a cognitive linguistic perspective (Croft & Cruse, 2004) of metaphor to answer two research questions:

1. How do Australian wine critics use metaphoric language in the wine review genre to conceptualise and convey judgements of wine quality to their discursive audience?
2. What are the implications of metaphoric language use from a reception perspective for wine enthusiasts in terms of wine communication and education in the growing Asia-Pacific market, particularly China?

The research design was formulated to examine wine language and to identify the significance and frequency of occurrence of metaphor-related lexical units in the specialised genre of wine reviews. The design also facilitated an investigation of the situated conceptualisation of metaphor in two social environments (i.e., Australia and China) where wine educators taught wine appreciation in English (i.e., the Wine and Spirit Education Trust courses) to local students. The discourse data that formed the basis of the research were wine reviews of Australian wines written by Australia wine critics that were wine products currently exported to the greater China region. The focus reflected the growing demand for Australian wine across the Asia Pacific region and the need for intercultural communicative competence as Australian businesses develop and strengthen commercial relationships in the region with China a key focus.

The next section of the Chapter provides further background to the research problem by situating the phenomenon of metaphor in wine communication and the perspective taken by the researcher. It goes on to consider wine in terms of the Australian wine industry economically and culturally and for wine education and tourism. Then, the motivation of the research is given before offering a rationale for

the research design accompanied by a visual overview (see Table 1.1) of the two sequential studies used for data collection and analysis. Next, parameters and definitions to explain some key concepts and positions taken in the thesis followed by a brief overview of metaphor identification. The Chapter concludes with an indication of proposed contribution and a structure of the thesis for each of the five Chapters to provide a thesis outline.

Background to the Research Problem

In this thesis, wine appreciation was considered a social event in contrast to a purely observational event. From this perspective, wine is a consumption object embedded in a social world that provides particular understandings in a more specialised knowledge domain. The genre of wine reviews are therefore concerned with influencing audience perceptions in contrast to being a spontaneous commentary of the event of wine appreciation.

The intrinsic link between wine and metaphor. Metaphor plays an important role in wine reviews and existing literatures demonstrated that metaphorical expressions are a frequent and significant feature of the genre (Caballero, 2007; 2010; Caballero & Suárez-Toste, 2008; Lehrer, 1983, 2009; Paradis & Eeg-Olofsson, 2013; Suárez-Toste, 2007). Furthermore, anthropomorphic metaphor have been proposed as a dominant metaphoric theme (Caballero and Lehrer). For instance, Lehrer (2009) noted that wine was frequently personified using figurative expressions such as *brooding*, *character*, *honest*, *handsome*, *ostentatious*, and *sexy*. For the purposes of this thesis, words in italic font indicate identification as metaphorical or in the introduction of a new, technical, or key term or label. Caballero and Suárez-Toste (2008) go so far as to state that wine and metaphor were intrinsically linked and advocated metaphor to be a communication competence in wine education. Their observations found metaphor use in wine discourse was embedded in descriptions and judgements of physical sensations (e.g., sensory perceptions of vision, smell, or touch) and mapped to equally physical domains of knowledge (e.g., associations of objects or entities) to convey meaning.

Metaphor is not to be confused with simile where two things that are alike are then compared. The words like or as are typically involved in similes. Instead, the theoretical framework that underpins this thesis was Lakoff and Johnson's (1980) theory of conceptual metaphor, where metaphor was defined as thinking, and hence

communicating, about one thing in terms of another. The theory forms the basis of a cognitive linguistic theory and methodology (Croft & Cruse, 2004). The perspective of Lakoff and Johnson (1980) was one where metaphor was reliant upon a cross-domain mapping from a more familiar, concrete, or physical SOURCE domain (e.g., A JOURNEY) to a domain people may have less understanding of or which is ultimately more abstract and referred to as the TARGET domain (e.g., LOVE; LIFE). The cross-domain mapping is structured as the metaphoric theme LOVE/LIFE IS A JOURNEY for instance. Understanding of metaphor then arose from a foundation of similarity or salience, comparison or categorisation, or property-attribution and dual-reference depending on one's theoretical standpoint. Lakoff and Johnson (1980) went on to argue that the figurative phenomenon of metaphor played a central role in how individuals thought about and perceived the world as human beings.

Current literature demonstrated that metaphors vary cross-culturally (Boroditsky, Fuhrman, & McCormick, 2011; Evans & Wilkins, 2000; Lakoff & Kövecses, 1987; Yu, 1995). The path of metaphor research more recently has been to show how people integrate linguistic, conceptual, and discourse knowledge and skills to produce, understand, and experience metaphorical language (Glucksberg, Keysar, & McGlone, 1992). In view of this current agenda, an exploratory study of metaphoric language arising from an Australian socio-cultural environment in the specialised genre of wine reviews (also referred to as tasting notes or sheets) was conducted through a corpus research study presented in this thesis. Investigating the structure, content, and function of wine reviews and their language was considered a means to provide insight in terms of people's ability to convey, understand, and experience Australian wine through metaphorical language in a text based discourse genre to argue for or against the heuristic potential of Australian wine reviews.

In the appraisal of wine, wine reviews are on the contact zone of socio-cultural processes involving people and organisations. Wine reviews form a specialised text based genre and accompany Australian wines across a global market place given they are often published on winery websites, in wine magazines, or as tasting notes for domestic and international consumers. Their language must communicate sensory and affective experiences and their text-based discourse takes the form of promotional, informational, and educational materials. In the same sense, Smith (2007), argued that the wine critics' act of wine appraisal was "a conscious representation of their interaction with the wine" (p. 80). Conscious

representation is demonstrated in the imagery (e.g., a velvety armchair) and sensations (e.g., nerve and energy) evoked during a reading of the example (1) wine review (WRID 145), written by Australian wine critic, judge, and writer James Halliday, appraising a Henschke 2009 Mount Edelstone Shiraz:

(1) Deep crimson; a delightful euphony of red fruits, black fruits, quartz, spices and a touch of briary complexity; the medium-bodied palate is poised and precise, offering a velvety armchair ride to a long, even and multilayered conclusion; wonderful nerve and energy, with a very long life ahead indeed.

Wine reviews entail domain specific language—descriptors and expressions—used in the process of wine appreciation and evaluation relaying a judgement of quality (e.g. a medium-bodied palate). The genre is used to build a terminological ontology that is applied to categorise the beverage according to characteristics and components (e.g., attributed to wine style). Metaphoric language is a frequent and significant feature of the ontology of wine descriptors and expressions and influence the *consumption experience* (Holt, 1995) by helping the consumer to construct meaning or content from the experience of reading a wine review. Typical instances or prototypes, accorded to wine components and sensory experiences, form categories against which wine was judged and talked about. These categories are the building blocks for the institutional framework of textual conventions that form the genre of wine reviews.

The discourse domain and textual conventions of the genre of wine reviews frame how people taste, talk, teach, and learn about wine. Steen (2011a) proposed that a frame was established through genre knowledge schemas that regulate an individual's behaviour in situated contexts of use and, in turn, facilitated effective communication. Metaphor identification in usage, according to Steen (2007), included “a more specific and situated operation of meaning identification than grammar” (p. 267). Therefore, metaphoric expressions are said to be situated in concrete linguistic and situational contexts of use and consideration must be given to all indirect meaning including similarity, conventional, obsolete, and novel forms. More broadly, genre has been described by Günthner and Knoblauch (1997) as “pre-patterned and complex solutions to recurrent communicative problems” (p. 8). Significantly, genres are not rigid bounded entities but rather dynamic and evolving socio-cognitive spaces reflecting and responding to social change (Bazerman, 1988).

Genres emerge as a common category through intertextual relations involving multiple texts across discursive contexts. Likewise, wine reviews integrate information and recommendation, promotion and persuasion, and acculturation and education. Across these different contexts, there is an assumption of shared conceptualisation and understanding of a domain of knowledge pertaining to wine that is language-based thereby enabling conversers to establish common meanings. Nevertheless, according to Bennett (1998), communication content however “apparently familiar or understandable may mask radically different cultural processes” (p. 6). Furthermore, people often overlook differences in communicative intent or common ground even when linguistic or cultural differences are obvious (Ritchie, 2008). This has implications for international wine communication extending from wine promotion to wine education and to tourism contexts. The congruency of wine language across social environments, encompassing language and culture, formed a focus for the current research.

Biographically situating the researcher. The thesis was conceptualised from a corpus research perspective within a constructivist framework. These methodological and epistemological qualities came from my academic background in education. However, the questions pursued drew me deeper into the field of linguistics that eventually led to the cognitive linguistic theoretical and methodological approach that shaped this thesis. A shift from a constructivist paradigm to what Bennett and Castiglioni (2004) proposed as *experiential constructivism* became a more comfortable ontological fit for my developing theoretical perspective by recognising the embodied nature of metaphor within a framework where meaning is socially constructed and situated. Most importantly, this ontological frame enabled an epistemological pathway for me to move forward with the research journey of conceptual metaphor. From this basis, the notion of metaphor in this thesis is seen as a powerful communicative tool used in people’s daily lives to express their thinking and structure understanding as espoused by Lakoff and Johnson (1980) in their theory of conceptual metaphor. In the context of the language domain of wine, metaphorical expressions can make the sensory properties of wine appraisal more concrete. For instance, it may be difficult to describe a felt sensation unless compared to descriptors derived from an object or entity. For instance, known properties or features of a textile (e.g., *silky*). The mapping from a felt sensation that is difficult to describe to a known one will in turn

frame how people think about and experience wine thereby making wine components and properties more discussable (Suárez-Toste, 2007). Jackson (2002) argued that there was a legitimate place for metaphoric and emotive description of wine although such figurative language was deemed to be inherently imprecise.

The thesis was informed by an overarching framework of the conceptual metaphor theory (CMT) (Lakoff & Johnson, 1980) and took a cognitive linguistic approach to a corpus-based analysis of metaphoric language in the discursive context of the wine review. Attention to the investigation of metaphor as language usage in this thesis was through the analysis of language as communicative behaviour (Marurana & Varela, 1987) and recognition of thought as conceptual structures thereby adopting a behaviour-orientated perspective of metaphor. The route taken to conduct the research began with a semasiological orientation in that the focus was on single words (i.e., lexical units) and involved the study of different senses or aspects of a word to determine if the word was potentially metaphorical in the language data. Metaphoric potential was based on whether or not the expression was metaphorical to the language user in the present context of use, in this case, a wine review or extract from one. This bottom-up approach then changed to the more frequently applied onomasiological route favoured in much research of metaphor in wine language. Onomasiology concerns a focus on broad concepts where different words may name the same concepts and involves the study of different ways of expressing (with words) the conceptual category. In the case of metaphor, the purpose being to establish the conceptual metaphors (i.e., metaphorical ideas) and then go on to find potential linguistic expressions in discourse (i.e., a top-down approach) (Caballero & Suárez-Toste, 2008).

Conceptual domains, used in wine language, were identified in current literature and indicated that wine was discussed using more than one system of conceptual SOURCE domain knowledge. These domains included, for instance, LIVING ENTITIES or WINES ARE DISCRETE LIVING ORGANISMS (Amoraritei, 2002; Caballero, 2007; Coutier, 1994) and a HUMAN BEING or PERSON (Alousque, 2012; Amoraritei, 2002; Bratož, 2013; Caballero, 2007; Coutier, 1994; Lehrer, 2009; Planelles Iváñez, 2011; Suárez-Toste, 2007). For the purposes of this thesis, the cognitive linguistic convention of using small capitals for conceptual units (i.e., conceptual SOURCE domains) are used as convention after Lakoff and Johnson (1980) whilst their linguistic instantiations are listed in italics. These SOURCE

domains were acknowledged and treated as potential *metaphoric themes* that could “be traced back to a common source domain” (Boers, 2004, p. 213). The proposition that conceptual metaphors motivate linguistic instantiations that in turn influence sensory experiences were accepted in this thesis but such experiences were assumed to differ across people and social environments. This is an important consideration for wine communication and education in a global market.

Implications for wine communication to the Australian wine industry.

The Australian wine industry is economically and culturally important, given that it supports agriculture in Australia and abroad, contributes to the historical significance of geographical regions, promotes learning about other languages and cultures through wine education, and facilitates intercultural exchange through tourism. In the greater Asia-Pacific region, Australia’s market share in China remains strong, ranking the country second behind France and in the highest top five importing countries for bottled wine. Add to this background the phenomenon of global communication, arising from advanced information and communication technologies (ICTs), and the cultural and economic significance of wine necessitates effective communication. In particular, international and intercultural competence to improve communication, understanding, and relations when marketing wine, educating consumers across diverse social environments, and advancing wine tourism.

Quality education is a key economic component for Australia, including wine acculturation, which enriches both monetarily and by creating diversity and stronger international links (Council of Australian Governments (COAG), 2010). Education plays a central role in wine promotion and is fundamental in developing consumer wine knowledge and style preferences (Caballero-Rodriguez & Paradis, 2013; Caballero & Suárez-Toste, 2008). Based on their experience, Caballero-Rodriguez and Paradis (2013) argued that the specialised genre of the wine review performed “important epistemic and acculturation roles” (p. 77). Given the frequency of metaphoric language in the language domain of wine, it is necessary to consider variation in what is and is not considered metaphoric language in the context of wine promotion and education. However, variation in the metaphoric potential of words may influence first language users’ recognition (including the researcher) and thereby impact on teaching and learning practices in the wine education classroom. The outcome of such variation is compounded when English as a second language users are involved in terms of the cross-cultural transfer of intended meaning. An

example is where wine critics use linguistic metaphors in their reviews which have become conventional or *dead* (Bowdle & Gentner, 2005; Kövecses, 2010) in the sense that they are no longer realised as metaphoric because they are so deeply entrenched in conventional language.

In the language domain of wine, the notion of a dead metaphor may include the linguistic metaphors/metonyms *nose*, *bouquet*, *palate*, and *finish* that refer to olfactory sensations and gustatory and haptic dimensions. Metonymy, for the purposes of this thesis, was subsumed within the broader category of metaphor. However, for clarification, its definition is here drawn from Radden and Kövecses (1999) who define metonymy as where “one conceptual entity, the vehicle, provides mental access to another conceptual entity, the target, within the same cognitive mode” (p. 21). For instance, the olfactory wine term *nose* metonymically refers to aroma of the wine whereas *palate* metonymically refers to gustatory and haptic sensations perceived in the mouth. For instance, the wine review extract 119 contains the phrase “The 06 is a gem” that metonymically refers to the Taylors St. Andrews Cabernet Sauvignon (2006) as “the 06”. The linguistic unit “a gem” metaphorically maps certain attributes of a valuable jewel, namely prestige and value, to the wine when evaluating overall quality. In the instance of metaphoric meaning, Steen (2007) argued that “what is metaphorical to the general language user does not have to be metaphorical to the specialist language user in a particular area” (p. 74). Similar sentiments were expressed by Cameron (2003) in that technical language—words used to talk about Math in this instance—in a particular community of practice (e.g., wine educators) in contrast to an outsiders perspective may result in difference in perceived metaphoricity. Therefore, although social and historical variation exists in what was or was not seen as metaphorical, the position taken in this thesis was to use a valid and reliable metaphor identification method reliant upon corpus-based dictionary of current language in use and associated definitions to determine metaphoric potential.

Implications of effective communication extend to wine tourism. Wine tourism in Australia is in its infancy but growing rapidly with just six per cent of all cellar door visitors being of international origin (Bruwer, 2014). The wine industry in Australia, which is predominantly regionally based, contributes valuable income and employment (Charters & Loughton, 2000). The cellar door experience and personnel are key components contributing to positive visitor perceptions of the

winery and its wine, customer relationship development, direct sales opportunities, and wine education. From the perspective of cellar door personnel, wine reviews (referred to in the study as tasting notes), were ranked as the most important feature of winery facilities in a study involving 61 wineries in the Yarra Valley and McLaren Vale regions (Williams, 2013). Knowledge, understanding, personal attention, and hospitality also influence the educational experience cellar-door personnel provide (Bruwer, 2014; Charters, Fountain, & Fish, 2009; Roberts & Sparks, 2006).

The wine community of professionals and enthusiasts, including their knowledge, language domain, and institutional structure of the wine review, rests within wider cultural parameters referred to in this thesis as social environment. How people see and experience the world is constructed and guided by their individual beliefs and expectations embedded in their *social environment* (Pezzulo et al., 2011). The notion of culture, presented in this thesis, forms part of this broader conception of social environment and encompasses three aspects: shared attitudes and beliefs underpinned by knowledge and framed by worldviews. These first two aspects of culture offer a descriptive framework for this thesis. Furthermore, Hall (1998) highlighted that culture is “primarily a system for creating, sending, storing, and processing information” (p. 166). In this sense, according to Hall (1998), communication underlies everything including culture.

The disambiguation of meaning poses an inherent difficulty for intercultural communication and the success of interdisciplinary communication between wine makers, marketers, educators, and enthusiasts in a global wine market place. Discursive competence in genre knowledge and use is a key element of a socio-cultural stock of knowledge for effective intercultural business communication (Schütz, Engelhardt, Luckmann, & Zaner, 1974). Bhatia (2004) defined discursive competence in terms of knowledge and skills used in specific discourse contexts by experts in their professional activities. In addition, Bhatia (2004) emphasised the distinction between discursive competence and disciplinary knowledge. From this perspective, discursive competence reflects the integral components of textual space, genre knowledge involving the socio-cognitive dimensions of professional practice, and social and pragmatic knowledge. These elements are identified to a varying degree in models of communicative competence coined in Hymes (1972) with

further elaboration in Canale and Swain (1980), Savignon (1997), and Bachman (1990) Bachman (1990).

Metaphoric competence is not simply an add-on competence for language learners to develop but instead is central to communicative competence encompassing grammatical, textual, illocutionary, sociolinguistic, and strategic competence (Littlemore, 2001; Low, 1988). Competency may be framed and shaped by fundamental concepts and conceptualisations arising from people's first language (Danesi, 1994). Significantly, research of international students understanding of meaning in an academic setting in Littlemore (2001) identified metaphor and metonymy as the most misunderstood although recognition by participants of their lack of understanding was low as emphasised in more recent finding in Littlemore, Chen, Koester, and Barnden (2011).

These insights point to a lack of shared linguistic and cultural knowledge and, even more crucially, a lack of awareness of misunderstanding even occurring. To facilitate learning, Caballero-Rodriguez (2003) argued that teachers should endeavour to explain why and how metaphors are used along with their historical-cultural-etymological origins during grammar and vocabulary teaching as well as in regard to spatial lexis. Hyland (2004) too believed that genre occupies a central position when teaching and learning a language. In addition, Rudzka-Ostyn (1988) and Taylor (1988) proposed that students studying a second or foreign language can benefit from explicit instruction in meaning motivation.

Nevertheless, models of communicative competence do not readily facilitate the examination of international or intercultural communication competence according to Bennett (2013). This is despite culture being a major factor in communication (Bennett, 2013; Goddard, 2011; Hall, 1998) given that cultural attitudes and beliefs frame understanding of conceptual metaphor and embodied experiences (Gibbs Jr., 2006; Kövecses, 2004; Lakoff & Johnson, 1999). A cultural model or schema is integrated with the process of metaphor conceptualisation which Kövecses (2010) referred to as the "metaphor-culture interface" (p. 197). However, as Lakoff and Johnson (1980) contended, an attempt to differentiate "the physical from the cultural basis of a metaphor is difficult since the choice of one physical basis from among many possible ones has to do with cultural coherence" (p. 18). Metaphor usage and understanding stands at the cross roads of this interface playing

an active role in discourse comprehension and meaning transfer (Cameron, 2003; Gibbs Jr., 2008; Keysar & Glucksberg, 1992).

Research Design

The purpose of the research design was to analyse wine discourse in the specialised genre of wines reviews to explore the role and significance of metaphoric language in communication of sensory and affective experiences and wine knowledge. The aim was to describe a corpus of wine reviews in Study 1 and to use data gathered in that study to produce cue words to be used for the experimentation—elicitation tasks—in Study 2 involving wine educators from Australia and China. The results of the proposed exploratory research were intended to deepen understanding of how people integrate linguistic, conceptual, and discourse knowledge and skills to produce and understand metaphor in situated conceptualisations—situation-specific occurrences—through an Australian lens. No assumptions were made that a word has a meaning but rather that words cue meaning in terms of a range of meaning and experiential experience.

The Australian wine reviews in Study 1 and choice of participant groups in Study 2 that formed the basis of data for the research were a valid and systematic sample of wine reviews of Australian wines written by Australia wine critics that were wine products currently exported to the greater China region. The focus reflected the growing demand for Australian wine across the Asia Pacific region and the ongoing need for intercultural communicative competence as Australian businesses develop and strengthen commercial relationships in the region with China a key focus.

The research design shown in Table 1.1 involved two sequential qualitative studies that addressed specific and interrelated objectives represented by the two research questions. Automatic part of speech (POS) and semantic source domain annotation was necessary to facilitate understanding of lexical relations and semantic networks because they play an important role in understanding metaphor.

Table 1.1

Data Analysis Procedures for Studies 1 and 2

Data Analysis	Data Collection Method/Tools	Phases
Study 1: Lexical Choices in Australian Wine Reviews		
1. Collect and collate wine reviews	Australian wine reviews	Web-based search, selection, and collation into Excel spreadsheet
2. Metaphor identification	Manual text annotation	CLAWS4 Part-Of-Speech automatic tagging MIPVU protocol (Steen, et al., 2010) Measure metaphor frequency of occurrence
3. Semantic analysis	Automatic text annotation	USAS semantic source domain tagging Measure semantic source domain frequency of occurrence
4. Metaphoric theme analysis	Text annotation	Categorise themes and relations
Study 2: Understanding and Congruency of Metaphor in Australian Wine Reviews		
1. Collect and collate survey data	Online survey instrument	Questionnaire design and implementation; export data to Excel spreadsheet
2. Imagery and	Automatic text	USAS semantic source domain tagging
3. Transfer analysis	annotation and manual coding	Categorise metaphoric themes and relations
4. Property analysis	Automatic text annotation and manual coding	USAS semantic source domain tagging Categorise responses using the Metaphoric Theme Index (Appendix D)

Linguistic metaphor identification and the analysis of the form, function, and frequency of metaphoric expressions was the objective of Study 1. This objective centred on metaphor identification in wine reviews using the manual annotation tool MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010) followed by the semantic and conceptual analysis of metaphoric themes using the UCREL semantic analysis system (USAS) software tool developed at Lancaster University (Archer,

Wilson, & Rayson, 2002). Although the MIPVU focused on metaphor identification in discourse it did not deny the link to underpinning conceptual structure and language. Therefore, the method afforded an analysis of the conceptual potential of each identified word and led to the proposal of underpinning metaphoric themes in the sample. For the task based Study 2.

To analyse metaphor, an explicit and transparent method of identifying linguistic units that are potentially metaphoric is required so as to be valid and reliable in the context of research. The inductive, bottom-up approach of the Metaphor Identification Procedure Vrije Universiteit known as MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010) was followed in this thesis and involved the manual annotation of text comprising some 6,700 linguistic units (words) derived from a sample of wine reviews. The MIPVU extended and refined the existing Metaphor Identification Procedure (MIP) developed by the Pragglejaz Group (2007) for finding and explicating metaphorically used words in discourse. The method was not without limitations but did provide an effective and proven means to identify metaphor although more suited to a collaborative analysis to support the measure of inter-rater agreement.

Linguistic units were considered potentially metaphoric linguistic situated in their discursive context. In the sample of wine reviews these units were broken down into single words, even idioms or fixed collocations where decomposition was possible, because the method advocated a word by word analysis. Words identified with metaphoric potential in their situated context using MIPVU are referred to as metaphor-related words or with the abbreviation of MRW and the words was presented in italic font (e.g., *honest*). The supposed motivations of metaphorical expressions were based on analysis of linguistic cases in a naturalistic corpus (i.e., current Australian wine reviews) and determined by the analyst using the MIPVU but working alone. Discussion and agreement after discussion of metaphoricity of cases, as advocated by Steen, Dorst, Herrmann, Kaal, Krennmayr, et al. (2010), was not utilised in this thesis due to the solitary nature of the research endeavour.

Study 1 formed the larger of the two studies with the analysis centred on evaluative and descriptive language that was both persuasive and critical with linguistic conventional metaphor the focus for identification and analysis. The typology of consumption practices of Holt (1995) was used as a descriptive tool throughout the analysis and structured the discussion of results. The typology

provided a reflective framework for the analysis of the function and interaction of metaphoric language with semantic source domains and ontological prototypes referred to in this thesis as metaphoric themes following Boers (2000) notion of figurative expressions.

Metaphor conceptualisation, range of meaning, and experience evoked were analysed in Study 2 through a small study involving 12 participants from Australia and China. Data were collected from reports by these wine educators who deliver a WSET program in English in Australia or China using an online survey instrument (i.e., a questionnaire) that contained elicitation tasks designed to allow participants to report visual imagery or ideas and generate property or features. At the time of data collection all courses were delivered in English, but the WSET program is currently testing delivery in Mandarin in classroom in China. This purposeful data collection process ensured that English was a language spoken with familiarity by all participants and that, as the sole researcher, all interpretations were mine alone without the requirement of a third party translator. The property generation task in Study 2 provided insight as to what concepts may underlie semantic representations in this situated discursive context – the genre of wine reviews – and provided a lens through which to analyse coherence of the imagistic aspects of their meaning and representations.

Parameters and Definitions

The thesis facilitated a deeper knowledge of the role the linguistic phenomena of metaphor plays in Australian wine reviews and in their situated conceptualisation across participants from different social environments (i.e., Australia and China). The two studies reported in this thesis emerged from a linguistic analysis of metaphoric language that is genre specific and contextually and conceptually situated. The thesis was used to report results from an investigation of the perceptual landscape of the wine review genre, identification of potentially metaphoric language in the genre that wine professionals used to write wine reviews, and an analysis of metaphor meaning and experiential potential concerning coherence across different social environments. Next, sub-section presents brief definitions and begins to clarify the theoretical perspective taken in the thesis for the key *terms metaphor, cognitive linguistics, culture and social environment, international and intercultural communication, and the notion of genre.*

Metaphor is defined in this thesis as a figurative phenomenon that is essential for abstract thought and one playing a central role in how people perceive their world (Lakoff & Johnson, 1980). From a cognitive linguistic perspective, metaphor involves a cross-domain mapping from a more familiar, concrete, or physical SOURCE domain (e.g., A JOURNEY) to a domain people have less understanding of or which is ultimately more abstract that is referred to as the TARGET domain (e.g., LOVE). The function of metaphor pertains to people's language behaviour and involves online language processing and knowledge of linguistic meaning (Gibbs Jr., 1999; Lakoff & Johnson, 1999). Metaphoric language usage is a tool to facilitate a person's ability to mentally and linguistically manipulate information by affording a dynamic interaction (Borghi, Scorolli, Caligiore, Baldassarre, & Tummolini, 2013; Wolff & Malt, 2010). The perspective taken in this investigation of metaphor as language usage is behaviour orientated. From a cognitive linguistic perspective, language is "both the creation of human cognition and an instrument in its service" (Taylor, 1989, p. viii). When seen as a behaviour, language is a relational phenomenon (Marurana & Varela, 1987). Therefore, meaning "is never disembodied or objective and is always grounded in the acquisition and use of a conceptual system" Lakoff and Johnson (1980, p. 197).

The study of metaphor crosses the disciplinary boundaries of the humanities and the cognitive and social sciences. Nevertheless, approaches taken to metaphor analysis have essentially been framed by three perspectives. The first was a discourse analytical perspective: a conceptual semantic criterion is applied to language structure as opposed to language processing. The second was the psychological perspective: the criterion for metaphor is what happens during online processing. The third was a cognitive linguistic perspective framed by the CMT espoused by Lakoff and Johnson (1980): a criterion encompassing language structure and language processing. The latter perspective shaped the research design and methodological approach followed in this thesis.

A cognitive linguistic methodology informed the design of the research to identify and analyse metaphor and their situated conceptualisation evoked by discursive texts in the genre of wine reviews arising from an Australian social environment. Cognitive linguistics is positioned in between the three fields of linguistics, psycholinguistics, and sociolinguistics (Steen, Dorst, Herrmann, Kaal, & Krennmayr, 2010). Researchers therefore require considerable cross-disciplinary

knowledge and expertise. A cognitive linguistic approach draws from the theoretical framework of CMT (Lakoff & Johnson, 1980, 1999) and grounded and embodied theories of cognition (Barsalou, 2010; Gallagher, 2005; Johnson, 1987; Lakoff & Johnson, 1999; Zwaan, 2003).

Current perspectives on CMT found in existing literature indicated that cognitive processes, including metaphorical cognition, were experientially grounded in multiple ways. Put simply, cognition emerges from the interactions of an organism with its broad environment. Similarly, in van Elk, Slors, and Bekkering (2010), perception and action were argued to be co-constitutive of cognition. As Kövecses (2015) explained:

Experiential grounding is “not only the body, but also in the situations in which people act and lead their lives, the discourses in which they are engaged at any time in communicating and interacting with each other, and the conceptual knowledge they have accumulated about the world in the course of their experience of it” (p. 200).

The methodology and rationale of this approach, delineated in Chapter 3, was characterised by three central propositions: the first does not accept that the mind is an autonomous linguistic faculty; the second argues that grammar is understood in terms of conceptualisation; and the third maintains language knowledge emerges from language use which draws on cognitive resources and models from our social environment (Croft & Cruse, 2004). Current cognitive linguistic research of metaphor offered support for Lakoff and Johnson’s (1980) argument that cultural understandings influenced uniformity and variation of metaphor in linguistic expression. For example, Ibarretxe-Antuñano and Caballero (2014) examined metaphors used by non-Western cultures in architectural discourse; Deignan and Potter (2004) identified metaphors and metonyms in English and Italian for the words heart and mouth; Kövecses (2003) compared emotion words across cultures; Littlemore (2003) discussed ways in which Bangladeshi students interpret metaphors used by their lecturers; Sharifian (2010) viewed intercultural communication from the perspective of cultural conceptualisations between speakers of Aboriginal English and Australian English; and Yu (1995) examined expressions of anger and happiness in English and Chinese. Such research draws attention to the fact that “language is not just a mode of communication but a symbolic statement of social and cultural identity” (Kramsch & Steffensen, 2008, p. 21). As a consequence,

heterogeneity rather than homogeneity of metaphor across language and cultures was assumed in this research project.

The standpoint presented in this thesis was one which defines *culture* as a collection of co-cultures existing and interacting alongside each other (Orbe, 1998). These co-cultures are grouped geographically according to proximity and identity in terms of a common history, language, and practices (Brumann, 1999; Hofstede, 1980, 1991) and “by relative participation in each other’s conceptual world” (Sharifian, 2011, p. 4). Hence, people construe their idea of culture through their situated and physically embodied experience (Bennett & Castiglioni, 2004). The linguistic phenomenon of metaphor was viewed in this thesis from a non-objectivist, experientialist perspective where language was a social and cultural reality constructed in and embodied by the *social environment* (Pezzulo et al., 2011). From a grounded cognition perspective, culture is framed as one aspect of the broader concept of social environment. The term social environment was used throughout this thesis to refer to self, agents, groups, social interaction, joint interaction, mirroring, imitation, and culture derived from the Pezzulo et al. (2011) account of the theoretical framework of grounded cognition. It is necessary to draw attention to two interconnected key terms used throughout this thesis: *international communication* being the bridging of international borders in terms of political, economic, socio-cultural, and military communication (Fortner, 1993; Thussu, 2006); and *intercultural communication* being a transactional and symbolic process of communication between people of different national cultures involving inter group attribution of meaning (Bennett, 1998; Gudykunst & Kim, 2003; Rogers & Hart, 2002).

Current literature identified metaphor as a significant and frequent feature of this specialised genre of wine reviews. Nevertheless, genre theory does not have a strong focus on the motivations and constraints of culture on language use. This may be because traditional approaches to genre portray it as a textual attribute or intrinsic property more so than a textual or communicative category. As such, studies of genres do not usually differentiate between those arising from different sociocultural environments. Yet cultural knowledge, practices, beliefs, or ideologies are thought to significantly influence conceptual and perceptual patterns of individuals and this is also recognised in the way people negotiate metaphor meaning, understanding, and experience (Goatly, 2007). There is an opportunity

here to build on the concept of intercultural collaborations where cultures negotiate and adapt genre form to reflect socio-cultural assumptions, values, and beliefs. Genre is positioned in this thesis as a linguistic, social, and conceptual construct that is historically and culturally situated (Bhatia, 2004; Hyland, 2004, 2008). As a key term used throughout the thesis, genre is defined as a notion used to group texts together and represent “how writers typically use language to respond to recurring situations” (Hyland, 2008, p. 544). However, genre is relational to all text forms not simply written. When conceived of as a psychological schema, Steen (2011a) argued that genre can be “acquired, trained, monitored, improved, and transformed by individual language users” (p. 24). Genre and metaphor analysis is an area which offers valuable potential for incorporation into wine education and second language learning classrooms.

Contribution

The identification of metaphoric language and proposal of underpinning metaphoric themes supported an exploration of congruency of linguistic choices made by Australian wine critics in the genre of wine reviews. Enabling people to choose facilitative metaphoric themes to convey their appraisal of a wine across languages and cultures is important for wine communication and education. Furthermore, there is an underrepresentation of literature concerning wine communication arising from the social environments of Australia, China, and the greater Asia Pacific region more generally. This absence offers the potential for future cross-cultural collaborations in the fields of genre and metaphor analysis in parallel texts across languages of the region to enhance international and intercultural communication.

The insights gained from the current thesis make some contribution to knowledge development in research of the situated conceptualisation of metaphor. The research tools/methods and methodological framework offer an innovative approach to metaphor analysis in a genre event. Practical knowledge outcomes of the research have an application for the wine industry in areas of communication, marketing and promotion, and education and tourism. The research highlights the importance of metaphoric language in wine reviews and congruency of metaphoric themes across different groups of wine consumers in terms of their experiences, expectations, and variation in understanding.

In summary, the findings of the two qualitative studies reported in this thesis were useful in showing the significance of metaphoric language in wine reviews. The thesis supported an exploration of similarity and variation of metaphor—conceptualisation, meaning, and experience—between individuals from different social environments to demonstrate that coherence of metaphoric themes is an important consideration for wine communication across social environments and in teaching and learning contexts.

Structure of Thesis

There are five Chapters that organise this thesis. Each Chapter is summarised in the following sub-sections.

Chapter 1. In the current Chapter, the research of linguistic metaphor was situated within the genre of wine reviews. They are a text-based discourse and are also referred to as tasting notes or sheets by industry representatives and wine language researchers. The function of the Chapter was to introduce the topic of analysis and discussion—metaphoric language in Australian wine reviews—by presenting the background to and motivation of the research centred on wine communication and education when crossing languages and cultures. The Chapter presented the aim and purpose of the research that was organised around a central issue: How do Australian wine critics talk about wine and what are the implications for wine consumers in terms of wine communication and education? Two research questions were posed and the research design was framed by the CMT and a cognitive linguistic paradigm that is detailed in Chapter 2. Parameters and definitions pertaining to the key concepts of metaphor, cognitive linguistics, notions of communication and genre to orientate the reader followed by the contribution intended and structure of the thesis.

Chapter 2. The aim of the Chapter was to make apparent the ubiquity and influence of linguistic metaphor and their underpinning conceptual metaphoric structures in relation to the situated discourse of wine reviews and highlight their relevance in wine communication across a global marketplace and in the wine education classroom. The wine appraisal process was framed by a cognitive linguistic methodological rationale reflecting the predominant theoretical frame of CMT (Lakoff & Johnson, 1980) along with embodied experience and grounded cognition theories. The Chapter is used to bring to the fore the important role played

by metaphor in the language domain of wine and the institutional framework of wine reviews. Dominant metaphoric themes that characterise the genre are presented and anthropomorphic metaphors are highlighted given their frequency and significance in the representation of wine attributes and the transfer of sensory and affective experiences. An overview is then offered concerning the influence of social and cultural environment on metaphor conceptualisation. The Chapter is brought to a close with a discussion of implication to draw together the discussion of metaphor, wine, and communication applied to discourse studies of the genre.

Chapter 3. In Chapter 3, a conceptual framework for analysis of metaphor in the language domain of wine and the genre of wine reviews is offered that biographically situates the researcher. It does so in terms of methodological rationale and research design choices for data collection and analysis for each study founded on a review of influential theories that provided insight to the cognitive mapping process with emphasis given to linguistic form systems and the situated simulation system. A usage-based approach to language was offered through the theoretical and methodological of cognitive linguistics. In turn, this approach was used to justify the applicability of the methodological foundation and relationship to the CMT (Lakoff & Johnson, 1980) when applied as a framework to answer the research question presented in Chapter 1.

Chapter 4. Chapter 4 is used to present the two studies separately and answer each research question in corresponding conclusion sections. Study 1 concerns how the wine tasting experience was conceptualised and the significance of metaphoric language. Study 2 used cue words with metaphoric potential identified in Study 1 to present elicitation tasks to answer the research question. An online survey was used to collect data from a sensory imagery task, a property generation task following Wu and Barsalou (2009), a transfer of understanding task related to the act of teaching, and an opinion task to assist the overall analysis relative to the situated context of use (i.e., metaphor in a wine review fragment). The Method, Results, and Discussion sections in this Chapter were used to provide guidance and structure as well as proving a comprehensive summary of each study to effectively answer the research questions. The Discussion section in Study 1 also involved a review of the findings relating to metaphoric language in wine reviews using Holt's (1995) typology in the process of wine appreciation. The Chapter finished with an

examination of the validity of the conclusions drawn and closed by summarising the main findings of the study.

Chapter 5. In the concluding Chapter, the discussion was used to integrate insights gained from each study to address the two research questions that guided this enquiry and to draw conclusions. The thesis offers theoretical, methodological, and practical outcomes for wine communication and education from the doctoral journey and biographically re-situates the researcher at journey's end. A short, formal post examination acknowledgement is also given.

Conclusion

This thesis will argue that wine reviews offer a sensory bridge providing a conceptual framework for people to appreciate wine. As a specialised genre, wine reviews are structured as a short written text that is both critical and persuasive with an analytical and imaginative purpose (Dilworth, 2008). Their structure and figurative language, of which metaphor plays the leading role, present a heuristic tool to help their reading audience conceptualise wine and discern the tasting experience in the absence of product sampling (2010; Caballero & Suárez-Toste, 2008; Groves, Charters, & Reynolds, 2000; Paradis & Eeg-Olofsson, 2013). As highlighted in the current Chapter, this heuristic role rests precariously upon an assumption of understanding of intended meaning. Metaphor is central for conveying the sensory and affective experience of wine but its figurative nature requires congruency across language and cultures to be most effective. This thesis offers an innovative methodological framework for analysis when the production and reception of text or talk is examined in terms of lexical and conceptual knowledge and behaviour in situated contexts of use.

CHAPTER 2: LITERATURE REVIEW

...and the wine is bottled poetry—Robert Louis Stevenson, 1883

This Chapter begins by presenting the theoretical framework underpinning the research design and perspective taken to wine appreciation and metaphor analysis in the genre of wine reviews. Therefore, the first section of the Chapter is used to present the theoretical framework underpinning the thesis through a review of Lakoff and Johnson's (1980) theory of conceptual metaphor alongside current literature reviewing cognitive linguistic and embodied cognition theories. The purpose was to bring to the fore the relationship between metaphor use and social environment by an examination of the interplay of linguistic and cultural background on metaphoric meaning, range of meaning, and experiential potential. Next, a detailed review of literature concerning wine and communication provides a framework to situate the phenomenon of metaphor in the discursive context of the genre of wine reviews and to illustrate the importance of metaphor as a stylistic tool in the process of wine appraisal. To do so, the review spanned several disciplines of existing literature to include perspectives from oenological science, cognitive linguistics, and marketing and promotional communication. The Chapter then reviews perspectives drawn from cognitive science that advance the notion of perceptual mapping. The language domain of wine and the role of metaphor in relation to the genre of wine reviews is discussed in terms of dominant metaphoric themes identified in the literature. These themes go on to inform the analysis in Study 1 and 2 presented in Chapter 4.

The final section of the Chapter draws together the diverse disciplinary threads that form the foundation of the thesis. Wine appreciation is presented as a social event and the process of wine appraisal, or sensory evaluation, was introduced to integrate sensory perception, appreciation, knowledge of wine, and affective responses from an oenological science perspective. A reflection on the impact of metaphor use in the contexts of wine communication and education is presented to end the Chapter.

Theoretical Framework

For the present research, the ontological construct *reality* was conceived to be a construal of people's interaction with and embodiment of physical, mental, social, and cultural aspects. Furthermore, language, cognition, and social environment included people's perceptions and actions. These perceptions and actions are argued to be culturally conditioned and involve what people see, hear, taste, smell and touch (Bennett, 2013; Singer, 1998). Bazeley (2013) suggested that these aspects influenced a person's actions and perceptions and had recursive consequences due to people's perspective being "partial, fallible and subject to revision" (p. 21). Therefore, rather than seeking to guarantee the objectivity of findings, the research detailed in this thesis sought to provide an in-depth analysis of the role played by metaphor in wine language founded on a corpus analysis of the genre of wine reviews. Upon this foundation, impacts on wine communication and education were advanced for metaphor as a communication competence for wine acculturation and commerce.

The perspective taken in the thesis was that linguistic practices were a reflection of mental processes (i.e., inner mental thought or sensory imagery). The methodological approach of cognitive linguistics from the cognitive paradigm guided the examination of language in use and metaphor meaning. The approach did not however take the objectivist viewpoint that metaphor was solely a linguistic phenomenon nor that linguistic practices were reduced to mental states. Instead, the thesis was shaped by three starting assumptions forming a holistic view of language. The first was that conceptual metaphor played a pivotal role in people's language behaviour involving online language processing and knowledge of linguistic meaning (Gibbs Jr., 1999; Lakoff & Johnson, 1999). The second was that one's sense or knowledge of self, motivated meaning through embodied cognitive interactions between existing linguistic, experiential, perceptual, and cultural knowledge structures (Frank, 2008; Ibarretxe-Antuñano, 2008, 2013; Sheets-Johnstone, 2011). The third was that social environment played an interactive role in image-schema construction and metaphor processing in conceptual structures (Johnson, 1997; Kövecses, 2005; Palmer & Sharifian, 2007).

The theoretical perspective advanced was one where an individual's view of the world was construed and organised by their embodied experience reflected in a paradigm of

experiential constructivism (Bennett & Castiglioni, 2004). From this perspective, reality was an emergent quality of human interactions with a perceptual event or phenomena rather than reality having an independent but ongoing existence as a bounded entity. Such a perspective lent itself to the paradigm of constructivism with a descriptive theory of learning and development broadly divided between the psychological Piagetian approach and the situated social constructivist approach (Richardson, 1997).

The constructivist paradigm (Piaget, 1970; Von Glasersfeld, 1984; Vygotsky, 1978) emphasised the individual in knowledge construction and development of understanding through the individual's independent but interactive involvement with their environment. As Richardson (1997) explained, "individuals create or construct their own new understandings or knowledge through the interaction of what they already know and believe and the ideas, events, and activities with which they come in contact" (p. 3). Therefore, people's actions and responses to their interactional experiences may be observed and described. The CMT, proposed by Lakoff and Johnson (1980), reflected the notion that cognition was grounded in human experience and interaction involving the mind, body, and broad experience. Cognition was situated (Johnson, 2007), emerging from transactional relations engaging the organism inclusively with the surrounding physical and social environment. Cognitive capacities and motor abilities were connected from an embodied perspective in contrast to cognitive processes, such as language and thought, arising from computational processes in separate domains (Jirak, Menz, Buccino, Borghi, & Binkofski, 2010).

From the cognitive paradigm came the theoretical framework of CMT which brought together key attributes: the human mind was embodied; thought arose as mostly unconscious; and metaphor was fundamental to abstract thought (Lakoff & Johnson, 1999). As Lakoff and Johnson (1999) pointed out:

Our most important abstract concepts, from love to causation to morality, are conceptualized via multiple complex metaphors. Such metaphors are an essential part of those concepts, and without them the concepts are skeletal and bereft of nearly all conceptual and inferential structure (p. 73).

According to Lakoff and Johnson (1980), and their theory of CMT, the nature of the human conceptual system was metaphorical. The theoretical underpinnings of CMT framed the mental entity of the human mind, as opposed to the physical entity of the human brain to

which it was correlated with neural activity, as central to one's view of the universal human capacity for reason. This shared capacity to reason was conceptually structured by the nature of the human body and bodily function using and built upon perceptual and sensorimotor experiences and interactions. Lakoff and Johnson (1980) argued that the figurative phenomenon of metaphor played a central role in how individuals thought about and perceived the world as human beings. However, their notion of conceptual metaphor appears to create distinct entities for the domains of language, thought, and culture. Such pure separation is problematic in terms of the complexity of human culture and social environment. Compare, for example, the cultural artefact of wine with that of a wine critic. The latter is not simply a biological entity but socially and culturally constituted because the wine critic has a role and arguably, a social status based on relationships, which are shaped by social environments.

Using the theoretical framework of CMT in this thesis facilitated a research approach that embraced an interactive, dynamic, and emergent process between mind, body, and social environment. In current literature, CMT has been used to make systematic descriptions of the cognitive process of metaphor. The theory has also enabled researchers to shift the focus from metaphorical language to one of metaphorical thought patterns (Steen, 1999). However, such a shift and accompanying research requires an accompanying shift in data collection and analysis. Furthermore, the evidence for metaphor understanding and use arising from cross-domain mapping is contested. For instance, Glucksberg (2001) has argued that metaphors work by abstraction using superordinate categorisation and once conventionalised, metaphors become polysemous where they have many instantiations of meaning. Similarly, others argue that comparison is required in the cross-domain mapping process and as metaphor moves from being novel to conventional it can even go so far as to be categorised as dead where metaphoricity is no longer recognised (Bowdle & Gentner, 2005). When simile is involved, very often presupposed by the use of the words like or as, the intended use is categorised as deliberate because the person is prompted to construct a cross-domain mapping (Steen, 2008b).

In the case of wine language, words such as palate, nose, and finish have become conventionalised to the extent that their meaning is both salient and likely not considered metaphoric, or metonymic to be more precise, to language users familiar with the discourse

domain of wine. For novices entering wine education classroom for the first time, such metaphoric expressions taught as wine terms may facilitate understanding through the direct relationship of one physical concept transferred through the mapping to an equally physical concept (e.g., palate to mouth to flavour and mouth feel). Furthermore, when meaning is articulated in associations of a living organism (e.g., aged, fleshy, robust, or with backbone) or more broadly as an object (e.g., with a front or a back and deep or long), the figurative phenomena of metaphor adds to the richness of expression and associated imagery may facilitate congruency. However, this may be influenced by the metaphoric theme evoked or the language proficiency of the wine educator or novice. *Meaning and Embodiment*

Metaphoric expressions, whether novel or conventional, are woven into our daily communications and have an embodied foundation in everyday experience (Lakoff & Johnson, 1980). Lakoff and Johnson's (1999) development of an embodied realism identified meaning as "the ways in which we function meaningfully in the world and make sense of it via bodily and imagined structures" (p. 79). The theoretical foundations underpinning Lakoff and Johnson's (1980, 1999) notion of embodied realism evolved from classical and more contemporary philosophers. This includes Aristotle's philosophy of the mind and the idea of the living body or *psyche* and Merlieau-Ponty's (1962) existential phenomenology. Here, embodied realism also has parallels with Marurana and Varela's (1987) biology of cognition and human understanding. Each of these concepts emphasise the artificial human imposition of bounded conceptual structures separating mind and body into metaphysical entities.

There is some consistency between Aristotle's theory of the *psyche* and Lakoff and Johnson's (1999) conception of an embodied mind. In CMT, Lakoff and Johnson (1980) argued that "no fully autonomous faculty of reason [exists] separate from and independent of bodily capacities such as perception and movement" (p. 17). Aristotle's theory of the *psyche* characterised the notion of an embodied mind able to receive knowledge (Baumlin & Baumlin, 1989). This principle or *logos* determined what could be conceptualised as a living entity and was defined by a hierarchical structure involving six functions beginning with nutrition, perception, desire, locomotion, imagery, and ending at the top of this hierarchy with reason. Each function was a prerequisite for the next. Therefore, even though a plant had a *psyche* it was limited to the function of nutrition whereas animals had the first five functions

and only humans had the sixth function of reason and thus all preceding functions as prerequisites.

In a similar sense, Lakoff and Johnson (1999) argued for an evolutionary viewpoint, in which reason “uses and grows out of bodily capacities” (p. 17). These capacities involve body schema and body image and they contribute to cognition (Gallagher, 2005). According to Gallagher (2006), “a body image consists of a system of perceptions, attitudes, and beliefs pertaining to one’s own body [whereas] a body schema is a system of sensory-motor capacities that function without awareness or the necessity of perceptual monitoring.” (p. 24). Therefore, an embodied motivation remains dependant on our physical structure (i.e. the body). This is because action or behaviour is relational as is its range of interaction (Marurana & Varela, 1987). When language is viewed as a behaviour, this relational phenomena creates no limits to people’s linguistic distinctions. As Marurana and Varela (1987) reflected:

[B]ecause we have language, there is no limit to what we can describe, imagine, and relate. It thus permeates our whole ontogeny as individuals: from walking to attitudes to politics (p. 212).

As stated in Pezzulo (2011), theories of grounded cognition can form the basis for studying knowledge and concepts, cognitive processes, situated simulations, and abstract thought through observed interactions of bodily states in situated contexts of the physical and social. The conception of embodiment offers parallels with Merlieau-Ponty’s (1962) existential phenomenology. Here, conception of embodiment referred to the shape, capacities, acquired skills, and their refinement and “the acquisition of a habit” (p. 143). Such a conception of embodiment included the cultural world and was innate to the human body which “sustain around me intentions which are not dependent upon my decisions and which affect my surroundings in a way which I do not choose” (p. 440). Essentially, Merleau-Ponty (1962) argued that “every perceptual habit is still a motor habit and here equally the process of grasping a meaning is performed by the body” (p. 153). Consequently, skill or *habit* acquisition transformed people’s relationship to the world and embodiment appears underpinned by the crucial feature of motivation of meaning.

The concept of embodiment is historically backgrounded by Aristotle’s six functions of a living entity. These functions could be regarded as motivations to act using basic human

skills or acquiring new skills in a desire to achieve or satisfy certain goals. Nevertheless, Merleau-Ponty (1962) argued that an acquired skill negates the need to actively think about a goal at all but is rather an interactional response to the situation. He went on to propose that whether a “system of motor or perceptual powers, our body is not an object for an ‘I think’, it is a grouping of live-through meanings which moves towards its equilibrium” (p.153). This perspective suggests a more basic, embodied motivation.

Researchers using a cognitive linguistic theoretical and methodological approach to metaphor analysis offer different explanations of how people construct meaning from metaphorical concepts, the cognitive processes involved in metaphor comprehension, and the universality of underlying conceptual metaphors and their embodied motivation across languages and cultures (Gibbs Jr., 1994, 2006; Giora, 2003; Kövecses, 2005). Whilst the methodology will be explored in greater detail in Chapter 3, there appears to be a relationship between physical and functional referents of metaphoric language (Gibbs Jr, Costa Lima, & Francozo, 2004). Such a relationship was said to exist because metaphor was deeply dependant on a physically constitutive role in terms of constraining (Lakoff & Johnson, 1980; Varela, Thompson, & Rosch, 1991), distributing (Gibson, 1979/1986; Glenberg, 1997; Shapiro, 1997; Wilson, 2004), or regulating (Beer, 2000; Chemero, 2009; Thelen & Smith, 1994) human body characteristics, actions, and perceptions. Current debate has focused on the grounding of conceptual representations or imagery in sensorimotor brain systems (Kiefer & Pulvermüller, 2012; Santos, Chaigneau, Simmons, & Barsalou, 2011; Wiemer-Hastings & Xu, 2005; Wu & Barsalou, 2009).

Visual and Sensory Imagery

The cognitive linguistic research paradigm encompasses the general premise that mental imagery—alternately referred to in current literature as image-schemas, conceptual or schematic representations, or as simulations—played an important role in people’s real-time thought and linguistic process (Gibbs Jr, 2005). Existing literature discusses mental imagery in terms of sensory imagery involving recurring and broad but fundamental representations or patterns of particular bodily perceptual experience which included kinaesthetic experience and possibly internal sensations (Grady, 1997; Tendahl & Gibbs Jr, 2008). For example, Barsalou (1999) argued for perceptual symbols theory and proposed representations have

activation patterns integrating information from multiple sensory modalities. Hence, representational states share and are constrained by cognitive and perceptual mechanisms. In other words, imagery was more than representation.

Imagery is a form of human perceptual experience involving subjective simulation (Gallese & Lakoff, 2005) of a mentally evoked interactional experience with an object that is phenomenally absent. As Martin (2002) proposed, “to imagine sensorily a Φ is to imagine experiencing a Φ ” (p. 404). In the same sense, Johnson (2007) discussed image-schemas and argued that they emerged from object manipulation, spatial and temporal orientation, and perceptual focus which are directed for various purposes. These schemas provide a pre-conceptual structure to peoples situated and embodied experience and understanding. All language may be partially simulated and this is not unique to metaphoric expressions. For instance, prototypical conception may be based on inferential structure such as shape or colour drawing from visual perception. Grady, Oakley, and Coulson (1999) argued that behaviour-based metaphors as opposed to those mapping a physical resemblance cannot be called image metaphors. However, others argue that whether the language is literal or nonliteral, partial simulation of what people experience and go on to describe in language is associated with bodily states, actions, and sensory perceptions (L. W Barsalou, 2008; Gibbs Jr., 2006). Therefore, the boundaries between the image metaphor that is classed as prototypical and sensory experience or spatio-temporal events which could be conceived as non-prototypical are blurred. The argument presented is that sensory imagery metaphors are drawn from but not exclusively associated with physical comparison.

From the perspective of CMT, Lakoff and Johnson (1980) argued that basic concepts called *image* schemas were central to human experience and provided the primary structure to concrete and abstract concepts as analogue representations of sensorimotor experiences. Concrete words refer to experiential objects—they are perceivable. People physically experience concrete words (e.g., wine) through their senses. For instance, Wu and Barsalou (2009) demonstrated that participants construct a simulation of an object—noun or noun phrase—to represent it and then “scan across the simulation [before describing] properties perceived in the simulation” (p. 185). In contrast, abstract concepts (e.g., honesty) moved from the physical experience to a greater association with mental states. Abstract concepts are also said to differ from concrete concepts given that they rely on simulations of

introspective states rather than external contextual information (Borghi & Cimatti, 2012). Furthermore, imagery is not modality specific and is more effectively described as a process in contrast to a structure situated in working memory (MacInnis & Price, 1987). Imagery in cognition is also not limited to but rather distributed across different sensory modalities (Paivio, 1971, 1991). Therefore, the term mental imagery is somewhat misleading. Imagery performs a functional role in information processing (MacInnis & Price, 1987), knowledge and skill acquisition (Aylwin, 1990), creative endeavours (Forisha, 1978), social cognition (Kosslyn, Margolis, Barrett, Goldknopf, & Daly, 1990), and aesthetic appreciation (Ahsen, 1982).

Imagery is internally generated and is most often studied through self-reports using imaging questionnaires measuring visual imagery pertaining to object creation (Betts, 1909; Sheehan, 1967). For example, the Questionnaire upon Mental Imagery (Betts' QMI), developed by Betts (1909), was the earliest questionnaire which measured the seven different types of sensory imagery aligning with sensory modalities. It included 150 items to measure imagery across the senses of visual imagery, auditory, cutaneous, kinaesthetic, gustatory, olfactory, and organic imagery involving a 7-point scale. The results demonstrated that persons who reported imagery in the first instance tended to have the capacity to image across other sensory modalities. A shorter version developed by Sheehan (1967) has been used extensively to measure the seven different types of imagery across the seven modalities with the modification of only five items being presented per modality. More recently, Andrade, May, Deeprrose, Baugh, and Ganis (2014) have developed and validated the Plymouth Sensory Imagery Questionnaire (PSI-Q). Their reasoning being that the items in the Betts' QMI were outdated and the factor structure was unreliable. A further limitation was that the Betts' QMI has received limited evaluation of the seven scales because they were usually used in their entirety (Campos & Campos-Juanatey, 2014).

The examination of imagery, or representational states, in specific discourse contexts could be used to provide insight into metaphor meaning potential and range of meaning across social environments through their experiential association and interactional nature. Meaning potential here reflects Halliday, Matthiessen, and Yang (1999) proposal of language function where meaning exchange involved languaging as a resource for expressing meaning. To identify imagery, property generation experiments have involved a technique for

establishing conceptual content (Santos et al., 2011; Wiemer-Hastings & Xu, 2005; Wu & Barsalou, 2009). In property generation tasks, the linguistic form system implying word association and the situation simulation system when describing objects and situations tend to be dual systems of source information (Santos et al., 2011). For example, the word wine may elicit associated words in relation to a setting, agents, objects, actions, events, and mental states. However, Medlin (1989) stressed that those property norms were not a verbatim form of semantic representations but reflected systematic regularities in a participant's description of concepts. Therefore, generalisations concerning activation of perceptual simulation across all tasks remain problematic. While embodied action involves a twofold sense of an embodied cognition, human mental processing is dependent upon experiences or perceptions conveyed by the body's sensorimotor capacities (Varela et al., 1991). Therefore, given that metaphoric expressions are discursively and conceptually situated in the genre of wine review, these aspects are necessary considerations when collecting and analysing data reported in this thesis. Nevertheless, the role of context in CMT has traditionally received limited academic interest (Tendahl & Gibbs Jr, 2008).

Situated conceptualisation. The central assumption of this thesis is that metaphor is a context sensitive linguistic phenomena (Stern, 2000). According to Gallagher (2005), "language is generated in the experience of the various contexts, practices, and activities that generate meaning" (p. 15). Conceptual content is framed by sensorimotor and affective content and one's conceptual knowledge is used to represent and interpret experience (L. W Barsalou, 2008; Martin, 2007). Simulation involves cross-modality activation to evoke a situated conceptualisation (Barsalou & Wiemer-Hastings, 2005). For instance, when one thinks of wine the focus may be visual (i.e., colour, bottle, grapes, a glass, or movement of a liquid) and gustatory (i.e., taste/smell and haptic sensations) along with emotional or affective content (i.e., pleasure, happiness, or relaxation). In addition, these representations may be situated in non-linguistic semantic contexts such as selecting a bottle of wine at a shop, an after work drink at a wine bar, or a formal sensory evaluation in a laboratory.

Metaphoric language arguably has a concrete or more physical core that ground more abstract concepts (Lakoff & Johnson, 1980). Abstract concepts are argued to be more complex than concrete ones with results suggesting relational properties and coordinate terms in contrast to intrinsic properties (Wiemer-Hastings & Xu, 2005). This was because such

concepts were often dependent on “multiple pieces of information distributed across a situation [and] complex relations are needed to coordinate them” (Barsalou & Wiemer-Hastings, 2005, p. 150). Accordingly, conceptualisation was described as *situated* (Barsalou, 1999; 2005). Barsalou and Wiemer-Hastings (2005) proposed that “across different situations, a concept delivers different packages of inferences, each tailored to current goals and constraints” (p. 626). Abstract concepts were in turn extended by metaphoric inferences (Grady, 1997). Wilson-Mendenhall, Simmons, Martin, and Barsalou (2013) argued from a grounded cognition perspective that “abstract concepts are represented by situated conceptualisations that develop as the abstract concept is used to capture elements of a dynamic situation” (p. 921). The development of situated conceptualisations involved the spatio-temporal context and contribute to meaning and understanding. Therefore, whereas concrete entities—conceived of as ontological prototypes by Lakoff and Johnson (1980)—can be studied in isolation, such as with a property generation task using a word list, abstract concepts arise in situated contexts of understanding often reflecting social environments of individuals. In other words, abstract concepts are influenced by situational demands and should not be analysed in isolation from the content or phenomenon to which they pertain (Barsalou & Wiemer-Hastings, 2005; Schwanenflugel, Akin, & Luh, 1992).

The realisation of thought through language appears subject to context and displays variation (Athanasopoulos, Damjanovic, Burnand, & Bylund, 2015; Charteris-Black, 2002; Quinn, 1991). For instance, Charteris-Black (2002) argued that whilst concepts may be shared across languages the linguistic instantiations of these concepts displayed differences. Athanasopoulos et al. (2015) studied English and German speakers and results indicated that English speakers were more actions orientated to motion events whereas German speakers were goal orientated. They concluded that the variable of language influenced individuals thinking and perception which were bound by context. Similarly, but focused on metaphor, Quinn (1991) proposed that rather than producing conceptual inferences, metaphors were a reflection of existing cultural understanding. Seen in this way, a cultural model or schema provided an underlying structure. Such a structure may influence both the researcher’s analysis and observed interactions of people.

Summary. Leading scholars of conceptual metaphor continue to debate how metaphoric reasoning was achieved in terms of the process involved and their analyses vary

between theories and models (Bowdle & Gentner, 2005; Fauconnier & Turner, 2008; R. W Gibbs Jr., 2011; Glucksberg & Keysar, 1990; Grady, Oakley, & Coulson, 1999; Lakoff & Johnson, 1980, 1999; Steen, 2011b). The Lakoff and Johnson (1980) theory of conceptual metaphor underpins the theoretical orientation of this thesis and is informed by embodied experience and grounded cognition theories and language comprehension (Barsalou, 2010; Gallagher, 2005; Johnson, 1987; Lakoff & Johnson, 1999; Zwaan, 2003). Significantly, the theoretical and methodological approach of cognitive linguistics supports an investigation of multimodal sensory experiences arising from a phenomenally absent object (i.e., wine) through a situated discursive context (i.e., the genre of wine reviews). Further evidence is required of grounding of abstract words, the necessity of sensorimotor areas in language processing and comprehension, and whether bodily experience and actions or modal simulations shape metaphor conceptualisation and understanding.

The Aesthetic Appreciation of Wine

Aesthetic appreciation of an art form, be it visual art, music, literature, or wine is motivated and constrained by capacities of sensory perception, production, and the individuals response “as well as interactions with objects and scenes that evoke an intense feeling, often of pleasure” (Chatterjee, 2011, p. 53). In addition, Todd (2010) argued that aesthetic judgment is dependent upon “individual capacities, and/or requires practice and expertise” (p. 2). This viewpoint was reflected in Amerine and Singleton (1976) observation of wine appreciation producing a multimodal perceptual response. Although an aesthetic appreciation follows a learning curve, “expertise influences experience content, by influencing fixation points” (Siegel, 2012, p. 205). The language of wine in the context of wine appreciation presents overt linguistic cues to potentially stimulate and influence people’s sensory reality.

Holt (1995) realised the metaphor CONSUMING AS EXPERIENCE as one emerging from how people consume and highlighted that this involved the practices of *accounting*, *evaluation*, and *appreciating*. In wine the wine appraisal process, the practice of accounting reflects the use of an institutional framework involving the consumer typifying actions and objects then assigning them meaning and value through contextualising connections to relevant facts. Next, the practice of evaluation applies an institutional framework to compare

baseline expectations involving norms, specialised historical knowledge, and applicable conventions on the wine appraised. Finally, the practice of appreciating involves the consumer responding with the short-term expression of emotion toward the wine product involving the symbolic and social construction of associations including sensory stimulation, aesthetic value, and situational context.

Figure 2.1 is adapted from Holt's (1995) typology of consumption for the purpose of highlighting the interactive appraisal process of wine appraisal. The procedural flow concerns the sensory evaluation of wine components and characteristics (i.e., visual appearance, olfactory elements, gustatory and haptic sensations) during the stages of accounting through sensory perceptions (i.e., vision, , smell, taste, and touch) and evaluation and appreciating in terms of clarity, intensity, duration, and quality of the wine when viewed as an aesthetic experience.

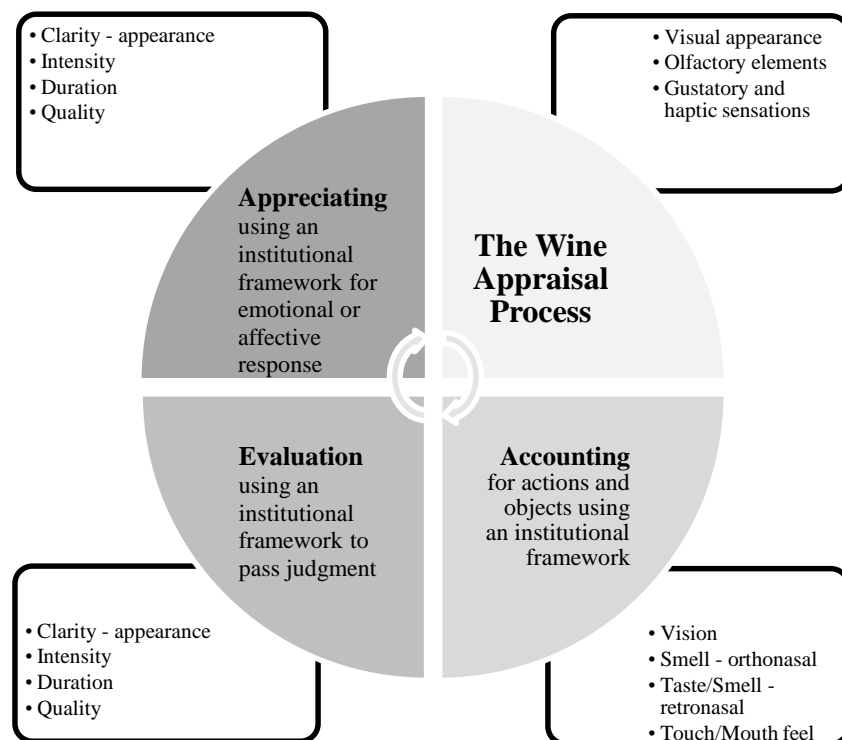


Figure 2.1 Wine appraisal process adapted from the typology of consumption in Holt (1995).

The institutional framework of the wine appraisal process structures aesthetic appreciation of the wine product. Each wine style has an abundance of nuances and unique

characteristics leading to its appreciation by many in a similar way as the appraisal of an art form. When wine consumption is considered in this way, wine becomes an aesthetic product and its analysis presents a cognitive/sensory/affective triad for the evaluation of aesthetic quality dimensions (Charters, 2003; Charters & Pettigrew, 2006).

The appraisal process involves the taster's sensorimotor and affective impressions that involve vision, smell (orthonasal), taste/smell (retronasal), and touch/mouthfeel sensations, and occasionally sound. According to Jackson (2009), it was the attainment of harmony between these diverse perceptions which produced a superior wine. However, Holt (1995) argued that the way in which "consumers experience consumption objects is structured by the interpretive framework(s) that they apply to engage the object" (p. 3). Therefore, when people consume and talk about wine they are involved in a taxonomy of consumption practices (Holt, 1995) that involve objects, sensorimotor perceptions, and interpersonal actions stimulating behaviours.

The act of wine appreciation is a varied and effortful accomplishment that is underdetermined by the characteristic of the product. Wine tasters appraisal of each wine reflects their prior knowledge and experience. As Shepherd (2012) argued:

what a wine taster does in front of a wine is not an analysis of its separate sensory properties but a comparison of all the cognitive associations he or she has from the wine (color, initial aroma, and taste) with the impressions he or she has already experienced when tasting other wines (p. 141).

The components and characteristics of wine when evaluated and described during the appraisal process from the perspective of the wine taster are presented next. This section includes the recognised components of visual appearance, olfactory factors, and gustatory perceptions and haptic sensations. These components organise and detail the sensory evaluation process and are influential elements arising from and contributing to perception and conception. The discussion drew from the review of current literature in the discipline of oenology and outcomes reported in marketing, promotional communication, and consumer behaviour studies in terms of how people taste and talk about wine.

Visual Appearance

The sensory evaluation of wine begins with the important aspect of the appraisal of visual appearance (VA). This is necessary because visual aspects are a significant indicator of quality, style, grape origin, and condition of the wine. Colour density and hue is correlated to perceived flavour intensity and ageing potential (Jackson, 2009; Somers & Evans, 1974; Zellner & Whitten, 1999). Additional aspects related to a wine's appearance are the clarity of the liquid, its viscosity that is also evident as an in-mouth sensation because of astringency and sourness being reduced, spritz, and lastly tears (Jackson, 2009). Sediment or haziness affecting a wine's clarity may be caused by protein, phenolic compounds, insoluble metals causing a white haze in white wines or a blue haze in red wines, or simply from microbial spoilage from organisms such as yeast or bacteria. Viscosity affects fluidity and is predominantly evident in high sugar and/or alcohol wine styles whereas spritz may be a result of early bottling, malolactic fermentation or intentional effervescence through the retention of carbon dioxide following fermentation. The very thin film remaining on the glass sides, beginning as droplets and then sliding down after swirling the glass, results from alcohol evaporation and is referred to metonymically as *tears* or *legs*.

Colour lexicon. Table wines, which are the focus of the current thesis, are broadly categorised as red, rose, and white. Wine colour affected overall quality assessments by influencing the application of terminology according to wine style categorisation. However, as important as the visual aspects may be, wine colour has no consistent classification in the critical analysis process (Brochet, 2001; Brochet & Dubourdieu, 2001; Jackson, 2009). In addition, one's aesthetic beliefs or judgements, best understood in terms of a repertoire of construal's or aspect-perception, reflect experiential and interactional states of seeing one thing in terms of something else (Scruton, 2009). Brochet (2001) pointed out key factors in how wine words were used by authors: vocabularies are based on wine colour and type linked to specific wine preferences; the use of these words differs between authors; and the words present cultural information in their sensory descriptions. This viewpoint implies "subject-relative conditions to which aesthetic construal's are subject" (Lyons, 2011, p. 6). Lyons (2011) offered a more helpful way of thinking about aesthetic perception, and the conditions that ground it, in terms of appropriateness rather than as a truth condition.

Although people can differentiate a substantial amount between colours, they use relatively few colour terms and more often speech communities demonstrate synchronic heterogeneity (Berlin & Kay, 1969). For instance, Berlin and Kay (1969) indicated a restricted inventory of universal colour terms; Kay and McDaniel (1978) argued for universal tendencies in colour naming; and Regier, Kay, and Cook (2005) reported universality of focal colours. However, Kay and Regier (2003) conceded differences across languages in variation of how colour is conceptualised. Variation was evidenced in the following examples: in Roberson, Davies, and Davidoff (2000) the focus was colour perception and memory with findings reported as converging evidence of linguistic relativity; Bogushevskaya and Colla (2015) reported that colour lexis in Chinese and English languages showed frequent variation in how languages partition colours into lexical categories; and Davidoff (2001) found perceptual categories were structured by peoples linguistic system supporting the stronger version of the Whorfian view. The social environment, which includes the historical background of people's language and culture, arguably, motivates and constrains an individual's perceptual responses to colour lexicon.

Olfactory Factors

The next stage in the wine appreciation process involves olfaction and odour. These aspects are often referred to metonymically as the wine's *nose*. According to Amerine and Singleton (1976), odour was the most important quality factor in wine evaluation. When a person smells the aroma of a wine they are activating their orthonasal sensory capacity. Odour evaluation and description of wine components involves aromaticity and quality of single or multiple compounds whose major constituents are alcohols, acids, and phenolic compounds such as tannins. Wine experts often distinguish between aroma and bouquet. Aroma is the odour attributed to the grape and the bouquet is that of the wine arising from the process of fermentation. However, which odours are correlated with either of these terms is open to debate (Lehrer, 2009).

Recent evidence through the use of fMRI technology has demonstrated that smell images could be identified as recognisable spatial activity patterns on the olfactory bulb representing the information which odour molecules carry (Shepherd, 2012). Yet whilst the ability to detect odours is high, humans are less adept at discriminating between odours or

identifying particular ones (Shepherd, 2012; Wise, Olsson, & Cain, 2000). In addition, when compared to visual detection, odour detection was reported to be almost ten times slower and this only increased in difficulty the more complex the odour (Herz & Engen, 1996).

Nevertheless, odour was a significant influence on people perceptions and actions. When people smell something, for instance, the odour detected can unconsciously modify how they behave, stimulate emotions, and even evoke experiences from the past (Morrot, Brochet, & Dubourdieu, 2001). Consequently, prior knowledge and experience, referred to as odour memories (Wilson & Stevenson, 2003), has been shown to evoke holistic, integrated cognitive images and to stimulate expectations which in turn can shape the sensory input (Jackson, 2009; Lehrer, 2009; Shepherd, 2012).

Odour lexicon. In a similar sense to colour words, but arguably more pronounced, Morrot et al. (2001) found human olfactory terminology was undeveloped.

Underdevelopment of terminology resulted in words from other domains being used as descriptors (Kerren, Prangova, & Paradis, 2011). When it comes to describing odours to others, Morrot et al. (2001) and Paradis (2009) revealed descriptions that reflected the *directionality principle* (Johnson & Malgady, 1980; Lakoff & Johnson, 1980; Shen, 1997; Shen & Gadir, 2009). Odour words, for example, relied heavily on words used to describe objects reflecting the wine's colour aided by the sensory modality of vision for language descriptors. Morrot et al. (2001) investigated the relationship between vision and smell to report that dark objects were used to describe red wine, odours, and objects that were lighter coloured were used to describe white wine. Furthermore, when white wine was artificially coloured red wine expert participants in the experiment used expressions pertaining to red wine descriptors of odours. These findings relating to colour or object and odour were consistent with Popova's (2003) argument that perception of odours is described through visual perceptual properties in terms of objects and events.

Odour judgements have been demonstrated to rely on the integration of sensory experiences involving sight, smell, and tactile perceptions as well as higher order cues including the labels of concrete objects and spatial references (McKenzie et al., 2012). These findings add further support to the assumption of McKenzie et al. (2012) that the underlying concept of vision dominated the perceptual language people use for odour description and evaluation. The following wine review extracts highlight this observation in relation to

smell/odour descriptions where Australian wine critics Ben Edwards described a 2012 Yalumba Y Series Viognier as opening:

- (1) highly perfumed and exotic on the bouquet, showing spiced apricot and cashew (WRID 183)

and Jeremy Oliver wrote about a 2006 Yalumba The Octavius Shiraz with a:

- (2) deeply ripened, wild and heady bouquet of dark plums, blackberries, and fresh, tight-grained smoky oak (WRID 216).

In addition, wine review examples (1) and (2) reflect Lehrer's (2009) observation that smell words are mostly based on nouns (e.g., apricot and cashew) or adjectives (e.g., wild and heady) derived from a noun where a suffix is added (e.g., smoky). Overall, wine critics appear to categorise rather than scale their evaluations of odours according to denotation, including smell origins and associated experiences linked to objects, properties, or even events, and these are often aligned with holistic or emotional perceptions (Jackson, 2009; Lehrer, 2009).

Colour and odour associations. Particular colours and odours have strong associations that are found to be consistent across people and time (Gilbert, Martin, & Kemp, 1996). Research indicates that colour acts as a critical influence on sensory memory particularly in relation to odour responses and specific colours (Levitan et al., 2014; McKenzie et al., 2012; Österbauer et al., 2005). In Österbauer et al. (2005) for instance, reported colour and odour perception showed cross-modal visual influences on olfactory perception during neuroimaging and in Levitan et al. (2014) colour and odour cross modal correspondences were demonstrated in that “color influences odor identification, discrimination, intensity, and even pleasantness” (2014). These correspondences involved perceptual and semantic factors with the latter motivated and constrained by context because language influenced associations (Levitan et al., 2014). Furthermore, McKenzie et al. (2012) indicated that associations between odour and colour were quite consistent within a culture but differed across cultures.

Gustatory Perceptions and Haptic Sensations

In the process of wine assessment, gustatory perceptions involving flavour and haptic sensations referred to as mouth feel, are sequentially evaluated (Jackson, 2009). Gustatory

perceptions and haptic sensations (GH) go on to contribute to the description and evaluation of the wine's finish and overall quality. In-mouth chemical stimuli of significance to taste include "sugars (sweet), amino acids (umami), sodium chloride and other salts (salty), alkaloids (bitter) and acids (sour)" (Frank & Hettinger, 2005, p. i68). In addition, people's experience of flavour is largely dependent on the sense of smell. These stimuli are a part of flavour construction involving the combination with taste and retronasal smell (Goode, 2007; Shepherd, 2012). Therefore, when identifying taste, there is a need to distinguish between pure taste characterised by the chemical stimuli involving only the taste buds on the tongue and that of flavour where aromatic intensity and duration contribute via retronasal smell.

References to haptic or felt sensations for instance are evident in James Halliday's appraisal of a 2006 Henschke Hill of Grace where he writes:

(3) Oak evident but not excessive; it has a silky, velvety texture and mouthfeel to a beautifully balanced medium-bodied palate brimming with black fruits; wonderful length and finish. Surely one of the best Hill of Graces (WRID 159).

Felt sensations reference mouth feel and arise as the wine is moved about in the mouth during the tasting (e.g., silky, velvety texture). This process involves modalities of external and internal perception and action such as "astringency, touch, dryness, viscosity, burning, heat, coolness, body, prickling, and pain" (Jackson, 2009, p. 130). According to Shepherd (2012), the perception of flavour was also influenced by the perception of hearing as the sounds people produce as they consume is relevant to the gustatory system. Shepherd (2012) used the example of the word crispness as a desirable quality of food. The word *fresh* was used as a metaphoric description of a positive quality in some dry white wine styles. The perception of touch encountered when describing mouth-feel involves the haptic exploration of patterns of skin deformations which stimulate the receptors that in turn use information from these patterns to perceive the objects properties (Fowler, 2010). The finish or aftertaste of the wine does not have precise parameters but it is important in terms of assessing the overall quality of the wine. Extreme bitterness should not be evident (Amerine & Singleton, 1976).

Summary. This section outlined the process of wine appraisal and provided key components involved in their assessment during sensory evaluation. It did so by describing the process through a focus on visual, olfactory, and gustatory and haptic sensory aspects. As

each aspect of appraisal was identified, so too the interactive nature of the human conceptual system. The lexical categories used for the appraisal of wine were argued to be interactive and multimodal. Also introduced was the opposition of universality and variation in sensory lexicon through current literature. The next section will illustrate how metaphor in the language domain of wine frames and shapes wine communication during the appraisal process and its form and function in the specialised genre of wine reviews. The section will then discuss the concept of perceptual mapping where sensory perceptions such as smell are described through the use of another domain of sensory knowledge such as vision.

In the next section, a discussion of wine language is used to illustrate how metaphor in the language domain of wine frames and shapes wine communication during sensory appraisal and its form and function in the specialised genre of wine reviews. It will do so in terms of the wine critic and wine consumer. It will also introduce the concept of perceptual mapping where sensory perceptions such as smell are described through the use of another domain of knowledge such as vision.

Perceptual Mapping across Sensory Domains

A review of literature indicated that the lexicon used to describe the kinaesthetic experiences of wine appreciation was of a synesthetic character involving the mapping of lower to higher perceptual hierarchies or typologies (Caballero & Suarez-Toste, 2010). The notion of perceptual mapping was offered in Popova (2003) where verbs of olfactory perception in the domain of smell were mapped to the vocabulary from the domain of vision. Similarly, English perception verbs and their multiple meanings through metaphorical and cultural aspects of their structure were explored in Sweetser (1990) and Viberg (1984) developed a typology of sensory verbs through a study of 53 language samples which revealed cross-linguistic distribution of polysemy patterns of sensory verbs. Although sensory experiences are multidimensional and cross-modal, a predominant role has been assigned to the sensory domain of vision. This hierarchical structure was labelled the directionality principle and reflected that the SOURCE domain of the metaphorical expression, which may be more physical, concrete, or salient, was used to facilitate conceptualisation of the TARGET domain (Johnson & Malgady, 1980; Lakoff & Johnson, 1980; Shen, 1997; Shen & Gadir, 2009).

The directionality principle of figurative thought and general cognition has become a fundamental principle (Johnson & Malgady, 1980; Lakoff & Johnson, 1980; Shen, 1997; Shen & Gadir, 2009). This theoretical perspective entails the notion of lower and higher experiential modalities and conceptual mapping from lower to higher and not the other direction. Furthermore, lower concepts (i.e., taste, smell, and touch) are deemed to be more accessible whilst those that are referred to as higher (i.e., sight) are less accessible. Accessibility is contact related in terms of sensory experience and object experience. Thereby touch was deemed more accessible than smell and vision is less assessable than both these senses. The senses of touch and smell, along with taste, are much more subjective and variable between individuals (Viberg, 1984) than the sense of vision. The adjectival term “minerally” and noun “minerality”, for instance, are expressions purported in current commercial wine writing to be associated with the senses of taste and smell of a mineral character with an inferred meaning derived from visually perceptive noun phrases such as chalky, flinty, wet stones, and even oysters. Whether the noun form of “mineral” as an object can be smelt or tasted, the term has stimulated an on-going debate of its perception and meaning in wine circles (Parr, Ballester, Peyron, Grose, & Valentin, 2014; Parr et al., 2015). The expression “minerality” also invites a direct comparison to the visually perceivable and experiential state of “mineral” as an object. Paradis and Eeg-Olofsson (2013) argued that visually perceived elements were more stable and objective than perceptions of smell, taste, and touch in people. Visual evidence was thereby argued to be more reliable and generated more intersubjective reliability and agreement on word meanings.

Nevertheless, as has been discussed previously in relation to vision and colour, there is variation in colour conceptualisation that in turn may impact on perceptual mapping and understanding of colour and odour lexicon. For instance, cross-linguistic mapping is evident in Nick Stock’s review of a 2011 Yalumba Y Series Merlot:

There are plenty of blue fruits and a gently meaty edge to the nose here; fresh and lively. The palate has bright and crunchy fruit flavours in the mixed berry spectrum, and a really brisk, crunchy finish (WRID 174).

This Australian wine review demonstrates how the lower sensory modalities of smell, taste (i.e., flavour), and touch, which require direct contact with receptors, are mapped to the higher modalities of vision (e.g., blue fruits, meaty, edge, lively, bright) and sound (e.g.,

crunchy) which do not require direct contact. Nominal descriptors denoting objects such as blue fruits, meaty, or berry are monosemous with a constitutional focus such colour, taste, or smell according to Paradis and Eeg-Olofsson (2013). Words denoting object “are just used with the focus on one or the other of the sensory perceptions through a process of synesthetic metonymization, a construal of salience which makes use of WHOLE FOR PART configuration” (Paradis & Eeg-Olofsson, 2013, p. 36). These insights were reflected in the re-use of word sequence patterns with established associated meaning.

In a similar sense, Lehrer (2009) pointed out that the creative development of wine language and lexical patterns in turn become conventionalised in the genre of wine reviews. However, as Bhatia (2004) observed of genres, “the innovation, the creativity or the exploitation becomes effective only in the context of the already available and familiar” (p. 188). As demonstrated in Sweetser (1990), meaning relationships are mutually dependent on cognitive structures involving metaphorical and cultural world models. Similarly, Bennett (2013) emphasised, “[T]o establish common meanings seems to require that conversants share a common vocabulary and compatible way of expression ideas and feelings” (p. 293). As a means to establishing commonality and compatibility, the institutional framework of the genre of wine reviews exhibits heuristic potential whilst in contrast, the language domain of wine has the potential to present challenges for intercultural communication in industry and education.

The Genre of Wine Reviews

Generally relatively small in size, often no more than a single paragraph, wine reviews are included on winery websites, promotional publications, wine magazines and newsletters. Almost by default, they accompany Australian wines into the global market crossing cultural and linguistic borders. The organisational schema of the genre of wine reviews structure a written critique containing descriptive and expressive language with an assertive, critical, and persuasive function that is prototypical and organised around wine style (Brochet, 2001; Shepherd, 2012). Expected patterns of use are to be found in language use and genre. The wine appraisal process is visually displayed in Table 2.1 using Caballero’s (2007) identification of the wine review schema (i.e., tasting note). In the organisational schema, key phases are the introduction, assessment, and concluding remarks.

Table 2.1
Caballero's (2007) Wine Tasting Note Organisational Schema

Introduction	Assessment	Concluding Remarks
Wine name and year of production	Colour	Potential consumers
Price and score	Odour	Aging potential
Quantities produced	Flavour/Texture	Food combination
Grape composition	Finish/Aftertaste	Final evaluation
Initial evaluation		

The Introduction column demonstrates that more information may be included rather than what directly related to sensory evaluation although the wine review samples in this thesis were found to focus on assessment foremost. Although wine reviews adopt a strict schema, their organisational structure may vary in terms of whether their introduction offers technical information such as the wine producer, style, production, or location. Nevertheless, this introduction is most commonly followed by the body of the review which provides an evaluation and description of the wine properties. Often, the body includes the visual appearance of the wine followed notably by odour, in-mouth sensations, finish, and overall quality. Elicited sensory perceptions reflecting sight, smell, taste, touch, and very occasionally sound are included. The wine review then concludes with a recommendation such as cellaring potential and or an author's overall rating.

Information identified in Caballero's organisation schema can be observed in example (4) from Australian wine writer Huon Hook:

(4) Yalumba The Virgilius Eden Valley Viognier^{Wine name} 2010^{Year of production}

Light to medium yellow, restrained colour for its age^{Colour}. Attractively nutty, spicy and gently apricotty aromas and flavours^{Odour}. Rich, full-bodied, very intense palate with apparent oak and concentrated flavour that lingers long^{Flavour/texture}. A powerful, driving wine. The finish is emphatic, clean and dry,

with some oaky grip, but no coarseness^{Finish/aftertaste}. Superb, showy style of viognier^{Final evaluation}. Drink 2013-2018^{Aging potential} (WRID 210).

The language of wine and the institutional structure of wine reviews were grounded in social, pragmatic, and ideological foundations (Andersen, 2008; Devitt, 2009; Miller, 1994). Typically, genres guide (Devitt, 2009; Miller, 1994) and orientate (Andersen, 2008) peoples interactions with the discursive context. However, genres do not afford objectivity nor are they separated from social, historical, and cultural realities (Goatly, 2007; Kövecses, 2005, 2006). Devitt (2009) emphasised that “generic forms are never neutral and always belong to somebody” (34). Therefore, the words people use to convey their experience and understanding of the world are backgrounded by biases and stereotypes.

Furthermore, a genre is a goal orientated, shared, and purposeful class of communicative. The sensory evaluation of a wine, for instance, is governed by rules that are in turn reflected in how people discuss their appreciation of wine and write about their experience in wine reviews. As such, genres support knowledge processing. Caballero-Rodriguez (2003) pointed out that discourse interactions build content and schema construction hence both genre and metaphor form “two key cognitive and sociolinguistic mechanisms” (p. 177). These mechanism motivate and constrain the language people use to talk about wine. Such mechanism may also affect the universality and variation of metaphor comprehension for their international discursive audience shaping meaning, range of meaning, and experiential potential for individuals. Wine reviews are a specialised genre which provide a sensory scenario involving distinct stages and domain specific knowledge arising from a community of practice. To view the notion of genre in terms of communities of practice in which they are used was Swales (1990) contribution to genre analysis. Such a perspective enables the researcher and educator alike to understand text, both written and verbal discourse, in terms of linguistic choices and constraints influencing text producers.

Independent of language spoken, the genre of wine reviews share certain norms for tasting and talking about wine arising from the community of wine professionals. Norms of language use in the context of wine appraisal, evident during the consumption are acquired through socialisation and/or education. These norms represent a register described by Agha (2006) as “a linguistic repertoire that is associated, culture-critically with particular social practices and with person who engage in such practices” (p. 24). A register is embedded in

the specialised genre of wine reviews and is typical of genres more generally which function “as a routinized vehicle for encoding and expressing a particular order of knowledge and experience” (Agha, 2006, p. 80). In other words, genre offers a schema to help people create, read, and understand texts by connecting norms and practices of a wider community.

From a cognitive linguistic perspective, the function of metaphor in human cognition is one that facilitates, organises, and extends human understanding (Lakoff & Johnson, 1980). As argued from the theoretical perspective of CMT, metaphor provide “a way of partially communicating unshared experiences, and it is the natural structure of our experience that makes this possible” (Lakoff & Johnson, 1980, p. 225). Metaphor is used in critical and persuasive communicative discourse involving an explanatory function such a wine reviews. This was because metaphor offered “vocabularies and images with which to express, map and understand communications phenomena that are often complex and abstract” (Cornelissen, Christensen, & Vijn, 2006, p. 5). Metaphor understanding involved a broad notion of similarity or comparison including literal similarity based on a resemblance and relational similarity reflecting analogy (Gentner & Markham 1997; Kovecses, 2002).

Metaphoric Themes in Wine Reviews

The wine review is used to convey analytic descriptors related to the sensory experience of wine and synesthetic descriptions related to the wine as a complex whole (Caballero-Rodriguez & Paradis, 2013). The research of wine discourse in current literature suggested that there is no precise everyday vocabulary reflecting interactional and experiential responses to wine particularly where taste and smell and smell are involved (Jackson, 2009; Lehrer, 2009; Paradis & Eeg-Olofsson, 2013). It is also important to note that wine reviews were used to describe and evaluate an array of wine components and sensory perceptions along with affective dimensions in relation to judgments of quality. There was considerable overlap between the terms description and evaluation in wine reviews. Wine communication was further complicated when expectations differ from peer context and culture intrudes (Caballero & Suarez-Toste, 2010). For instance, Caballero and Suarez-Toste (2010) argued that words and phrases referencing male or female characteristics were purely descriptive terms although readers may generate expectations arising from cultural backgrounds which went on to influence evaluation.

The language used to talk about wine has been found to be neither terminological nor non-specific but was instead richly figurative and metaphoric (Caballero-Rodriguez & Paradis, 2013; Caballero & Suarez-Toste, 2010). For example, the general descriptors and figuration “tasty, dry, and hedonistic”, “sexy, lush, gorgeously made” or “smooth, so easy, yet complex” bring together numerous “sensory perceptions into more complex conceptions through analogies and imagery” (Caballero-Rodriguez & Paradis, 2013, p. 101-102). Underlying many of these expressions are metaphoric themes. Image-schematic representations reflect ontological prototypes according to Lakoff and Johnson (1980) and they provide a direct way of understanding cognitive conceptualisations and cultural preferences which underlie them. As prototypes, they contribute a framework for the integration of knowledge by providing a structure and organisation of metaphoric themes underpinning linguistic expressions (Boers, 2000). These themes can be traced back to a common conceptual metaphor or SOURCE domain. However, as emphasised in Steen (2011b), conceptual metaphors are not identical to linguistic metaphors because “linguistic metaphors are seen as so many distinct and particular realizations or expressions of conceptual metaphors” (p. 74).

The use of corpus-based methods for metaphor analysis has ensured the application to natural language in use. This has enabled scrutiny of data and the phenomenon of metaphor in specific discourse communities where use has been found to be frequent and significant. Corpus-based cognitive linguistic studies of metaphor in wine reviews arising from Indo-European social environments have found that, frequently, conceptualisations of the TARGET domain of WINE arose from the ontological SOURCE domains of “diverse living organisms (plants, animals or human beings), manufactured entities (cloth, musical pieces, or buildings), and three-dimensional, geometrical bodies” (Caballero & Suarez-Toste, 2010, p. 7). Of these, the SOURCE domain of LIVING ENTITIES or WINES ARE DISCRETE LIVING ORGANISMS was the most comprehensive and complex (Amoraritei, 2002; Caballero, 2007; 2010; Caballero & Suárez-Toste, 2008; Coutier, 1994). A recurring and significant feature reported in the literature was the conceptualisation of wine as a HUMAN BEING or PERSON (Alousque, 2012; Amoraritei, 2002; Bratož, 2013; Caballero, 2007; Coutier, 1994; Lehrer, 2009; Planelles Iváñez, 2011; Suárez-Toste, 2007). This feature was analysed as a separate

metaphoric theme to the broader SOURCE domain of LIVING ENTITIES or WINES ARE DISCRETE LIVING ORGANISMS.

Current literature suggests that the TARGET domain of WINE was frequently conceptualised and experienced through the SOURCE domain of A PERSON. The metaphoric theme, WINE IS A PERSON, was categorised as anthropomorphic because it represented the ontological prototype of a human being. Anthropomorphism, also referred to as personification, may offer a conceptual schema to frame and integrate knowledge from the common SOURCE domain of a person, and even more basically as a living organism. In turn, anthropomorphism tends to frame wine components being evaluated and described by linguistic expressions that reflect human body parts, functions, characteristics, and emotions. A metaphoric theme such as WINE IS A PERSON could lend structure and organisation to what initially appears to be unsystematic thereby facilitating understanding and knowledge integration (Boers, 2000). Given the observed frequency of anthropomorphic metaphor in wine language and reviews, the theme of WINE IS A PERSON formed a focus for investigation in the current thesis.

Anthropomorphic metaphor. The literature reviewed in this Chapter identified anthropomorphic metaphor as a special type of metaphoric conceptualisation of wine evoking a HUMAN ENTITY or PERSON. Such metaphors have been noted for attributing human anatomy and abilities and traits or characteristics to perceptual qualities (Boudreaux & Palmer, 2007). Suárez-Toste (2007) argued that anthropomorphic metaphor was an inescapable schema in the genre of wine discourse. Metaphor in wine discourse studies have revealed a strong connection between conceptual metaphors and anthropomorphism in the categories of personality, behaviour, character, and age represented in lexical sets in wine reviews. From the theoretical perspective of CMT, a person's understanding of metaphor involves a process of activation across two domains of knowledge—TARGET and SOURCE—to convey understanding. Activation is argued to manifest from “an already existing stable correspondence between concepts across conceptual domains” (Lakoff & Johnson, 1999, p. 150). The metaphoric theme of WINE IS A PERSON for example is an extension of WINE IS A LIVING ORGANISM. Furthermore, the SOURCE domain of A PERSON has been shown to interact with spatial dimensions. For instance, words referring to strength, size, weight, and

concentration pertaining to a wine's balance and complexity perceived as in-mouth sensations (Lehrer, 2009).

Suárez-Toste (2007) revealed conceptual schemas and lexis which reflected human anatomy (e.g., big-bodied, robust, fleshy, backbone, sinewy, long-limbed, fat, flabby, broad-shouldered, lean, or disjointed), attributed personality traits and behaviours (e.g., brooding, friendly, sexy, boisterous, assertive, sensitive, demure, shy, or expressive) and kinship (e.g., clone, pedigree, sister, mate, sibling or peer) (p. 58-59). This point was emphasised in Suárez-Toste (2007) with the following wine review extract:

A certain wine of the 2001 vintage] does not possess the muscle, volume, or weight of the 2000, but it is a beautifully etched, elegant, intensely mineral wine offering hints of white flowers, citrus oils, and earth in its dense, full-bodied, chewy personality. Like its older sibling, it will be delicious in its first 3-4 years of life, then close down, to re-emerge 10-12 years later (p. 58).

Due to their significance in wine reviews, the analysis and identification of conceptual metaphors with anthropomorphic potential was an area of interest in the genre across current literature. For instance, reported findings in Alousque (2012) and Amoraritei (2002) concluded that the French language used frequent personification in the language domain of wine; Bratož (2013) found speakers of English and Slovene languages conceptualised wine similarly using terminology in wine tasting notes from the schemes of age, personality and body; Coutier (1994) argued that underlying human conceptualisation of wine through lexicon was related to the body, mind, and social behaviour along with spatial arrangement; Planelles Iváñez (2011) reported an abundance of human body and eroticism related metaphorical expressions in Spanish and French wine reviews; Suárez-Toste (2007) concluded that wine tasting notes use anthropomorphic metaphor to think and talk about the fortified wine style of sherry style more frequently than any other. Whether this equivalency in metaphoric expressions and motivation of meaning and sensory perceptions remains true when compared between Indo-European and Sino-Tibetan presents a yet unbridged gap in the current literature.

Metaphor has also been shown to convey and induce strong emotional intensity (Gibbs Jr, Leggitt, & Turner, 2002) and to evoke a deeply aesthetic experience (Gibbs Jr & Colston, 2012). This may be why consumer behaviour studies of metaphoric language in

advertising and promotion reveal metaphoric expressions to be more persuasive than literal speech (Bosman & Hagendoorn, 1991; Tom & Eves, 1999). Sacrificing metaphoric richness for textual fidelity in a context such as wine reviews robs people of the sensory and affective pleasures they potentially convey.

Conceptualisation and Cultural Models

The interactive nature of metaphor, their significance, and frequency in wine discourse presents opportunities to study the relationship between language, culture, perception, and understanding from a phenomenological level using authentic discourse. The influence of people's social environment is a necessary consideration when assessing the heuristic potential of Australian wine reviews in globalized wine communication, acculturation, and education. In the field of consumer behaviour, current literature describes the varied ways in which people consume objects, activities, and experiences. Findings from this field have contributed to the understanding of group and situational variance to explain identified conditions which structure people's consumption practices and their consequences (Holt, 1995). A consumption practice is the basic conceptual unit referring to the embodied skills that people enact during everyday activities (Holt, 1995). Likewise, the discursive and social environment was embedded in a person's experiential and interactional sensorimotor and interpersonal states during their consumption of wine reviews. The hedonistic and aesthetic elements of wine consumption were reflected in sensory and emotional cues dependant on the synthesis of psychophysical and physiological information along with social and interpersonal components. These components and information were said to enrich the perceptual experience and in turn impact on effectiveness in guiding behaviour (Fetsch, DeAngelis, & Angelaki, 2013).

Wine component discrimination more specifically, was motivated and constrained by context arising from experience, interaction, and culture (Amerine & Singleton, 1976; Jackson, 2009). Similarly, so too was an understanding of metaphor because cognition was claimed to be embodied and contextually embedded (Johnson, 1987; Lakoff, 1987). Research of metaphor analysis in the genre of wine reviews has revealed complex terms which may in turn cause misunderstanding (Suárez-Toste, 2007). Kövecses (2006) commented that even if two languages share the same conceptual metaphor the "linguistic

expression of the conceptual metaphor in the two languages may follow a variety of different patterns” (p. 165). Furthermore, pattern variation can result when source domains are not equally salient across cultures (Boers, Demecheleer, & Eyckmans, 2004, p. 337). For although experiences may be uniformly embodied, the universality of metaphor may be constrained by different interactional experiences and cognitive process (Kövecses, 2005).

The universality of metaphor has been explored in Deignan and Potter (2004). A corpus-based analysis of figurative expressions in English and Italian was conducted with findings showing that, although bodily experiences may motivate activation, this was a complex process that was influenced by cultural and linguistic motivations and constraints resulting in variation in expressions in difference languages. Conceptual representations may also differ as evidenced in Yu (1995) with findings of expressions of anger and happiness in English and Chinese. Anger was reported to be conceptualised across both languages as a container in terms of an emotion. However, for people from an English as a first language background it was conceptualised more often as heat—ANGER IS HEAT—than in people whose first language was Chinese where it is more often pressure—ANGER IS PRESSURE. Seen in this way, bodily experience may be universal but not activation (Kövecses, 2005). For example, when the abstract concept of TIME was mapped to MOTION, the perception of time appeared universal across cultures but it may involve progression being linear and future orientated in contrast to circular, procedural or spatially related. Kövecses (2005) pointed out in his example of the Mandarin Chinese language, where the concept of time is metaphorically viewed both vertically and horizontally compared to English where it is only viewed horizontally, that there is cross-cultural variation of metaphorical thought co-existing with universality amongst languages. The concept can also possess a measurable quantity (e.g. TIME IS SPACE) or a value employing metaphor to describe time as lost, wasted or spent in a linear timescale. Similarly, in Masuda and Nisbett (2001), perception and cognition of Japanese and American participants were compared and it was reported that each group perceived the world in distinctly different ways in terms of focal object information and contextual information. These examples provide evidence that the *meaning potential* (Halliday et al., 1999) of linguistic expressions is also socio-culturally situated.

In relation to the genre of wine reviews, Breit (2014) studied wine producers in Spain, Australia, California, and New Zealand, and went on to conclude that Spanish wine reviews

demonstrated a self-restrained style and restricted use of metaphor. In contrast, wine reviews from all three new world countries in the sample demonstrated a dynamic style and frequent personification of wine. Breit (2014) concluded that if Spanish wine reviews accompanied Spanish wines exported to Australia, they “would probably negatively clash with Australian consumers’ expectations” (p. 113). This outcome reflected that proposed in Mischler (2013) that conceptualisation and cultural models “work together to determine both the meaning and use of a linguistic metaphor” (Abstract). Kövecses (2010) referred to this as the “metaphor-culture interface” (p. 197). These viewpoints follow the earlier assertion in Lakoff and Johnson (1980) that understanding of metaphoric language is “relative to our cultural conceptual systems ... it cannot be framed in any absolute or neutral conceptual system” (p. 194). Seen in this way, how people perceive and experience the world is constructed and guided by their social environment reflecting individual beliefs and expectations (Kosslyn, 2012).

Current literature has shown that the saliency of metaphoric expressions demonstrated variation across cultures and even historically in Indo-European cultures (Ibarretxe-Antuñano, 2008; Kövecses, 2005; Quinn, 1991; 1997; Yu, 1995). In the same sense, Kövecses (2005) believed that universality has been over emphasised. This may be because linguistic and anthropological studies of Indo-European language dominate the literature as opposed to other languages that could reveal variation instead (Classen, Howes, & Synnott, 2002; Devereux, 1964; Evans & Wilkins, 2000). Similarly, Quinn (1991) and Quinn (1997) argued that cultural understandings underlay metaphoric expressions in language in use but they were not directly observable from linguistic metaphors. Hence, there was a necessity to investigate these independently.

Nevertheless, Goatly (1997) has pointed out that there was considerable work involved with interpreting metaphors apart from decoding their semantics. When analysing listener inferences of a speakers intended meaning, Bašnáková, Weber, Petersson, Van Berkum, and Hagoort (2013) argued that conclusions relating to comprehension that were based on sensorimotor simulation of the coded meaning alone would likely be insufficient. Analysis of semantic fields therefore offers an important tool for understanding metaphor when the focus was word meaning (Grandy, 1987). However, Goddard (2002) and Wierzbicka (2009) pointed out when referring to limitations of cognitivist approaches to

semantic analysis of language, there was often an ethnocentrism imposed on the terminology and categorisation that was English language specific. As highlighted earlier, CMT reflects an idealised native speaker of English. Although represented as objective categories independent of language, the researcher needed to be aware that such idealisation may create inauthentic categories when performing an analysis across social environments of semantic source domains, as in Study 2.

Furthermore, there was significant disagreement amongst researchers particularly about the body's ability to modify people's state of mind. For instance, experimental research in Feldman (2006) employed computer simulations to synthesise a theory of language and thought. Feldman (2006) argued that language emerged from biological ability versus an abstract symbol system. Similarly, Barrett (2011) proposed that cognition involved a dynamical system with physical structure contributing to brain function in contrast to computational information processing. Such perspectives give support to a theory of universalism, according to Hubbard and Teuscher (2010), who argued that the metaphor TIME IS SPACE conceptualisation was predisposed and universal because of the brain structures. However, Kranjec and Chatterjee (2010) and Schmidt, Kranjec, Cardillo, and Chatterjee (2010) believed that there was insufficient empirical evidence related to neural organisation and schematic representations to support such hypothesising.

Summary. The notion of metaphor from a cognitive linguistic perspective and the role metaphoric language played in conceptualising and communicating the sensory and affective experience of wine appraisal was discussed drawing from current literature. A review of dominant metaphoric themes identified in current literature were proposed as underpinning metaphoric expressions. Furthermore, the sensory potential of metaphoric expressions in the genre of wine reviews was considered from the perspective of intercultural communication along with language usage in terms of universality and variation of metaphor across language and cultures. The Chapter will conclude with a final section to frame wine language, genre, and metaphor in terms of potential implications for communication and education.

Implications for Wine Communication and Education

The language domain of wine, somewhat disparagingly referred to as *winespeak*, is often novel, creative, and figurative (Lehrer, 1983). Such language is used in wine publications, education, and tourism that is incorporated in wine dictionaries and glossaries in specialised texts where meanings are detailed. In the specialised genre of wine reviews, this language conveys and elicits sensory and affective experience often through metaphoric expressions. More broadly, metaphoric language has been analysed in informational, promotional, and educational communication, particularly print advertising, as a persuasive device to make abstract concepts more physical or concrete (Forceville, 1996; McQuarrie & Mick, 2003; Ward & Gaidis, 1990).

When reporting judgements of wine quality, wine critics have moved beyond their former close alignment with wine industry bodies aimed at the promotion of their wine (Agostini & Guichard, 2007). Where once they constructed their text as a simple means for promotion, wine reviews have evolved to become an independent critical assessment. Such reviews are highly valued by wine producers and commonly displayed on their websites. Wine critics provide the wine maker with exposure to conceptions of quality by “structuring an interface between consumers and producers” (Hsu, Roberts, & Swaminathan, 2012, p. 83). A wine review, in turn, provides the wine consumer with an extrinsic cue because the quality of the wine is otherwise unknown until purchased and consumed. Therefore, wine reviews play an important role as an information source for the consumer. For instance, Camillo (2012) found key determinants of wine consumption in China and reported that this broad consumer group finds information about wine derived from wine reviews (32.4%) as the most influential on their purchasing decision. This result was over and above word of mouth (21.7%), television commercials (28.3%), wine websites (12.4%), and print advertisements or direct mail (5.2%).

Consumer behaviour studies have demonstrated that product information played a central role in consumer decision making (Jarvis, Mueller, & Chiong, 2010; Mueller, Lockshin, Saltman, & Blanford, 2010). Such studies have also exposed the direct influence of wine reviews upon what people expect and experience through their senses. In Mueller et al. (2010), a latent class choice model was used to examine the importance consumers attach to wine back label information finding that elaborate taste descriptions were highly valued.

Similarly, a discrete choice experiment in Jarvis et al. (2010) incorporated different types of image and word expressions to examine preferences of wine consumers for different types of image and word expression combinations including those which were deemed to be directly metaphorical. Findings indicated higher significance afforded to images and statements compared to cues of grape variety and region (Jarvis et al., 2010). Interestingly, wine related images and words used to describe the product rated higher than expressions that were purported to be metaphorical. Such a result suggests that metaphoric expressions may be more difficult to understand or that the underlying metaphoric themes are not congruent to the audience.

The critic's skill as a reviewer encapsulates a persuasive and critical discourse that is both entertaining and informing. Their reviews form a heuristic and explanatory function. However, their ability to capture the somewhat elusive sensory aspects of wine in words to stimulate a meaningful construction and activation in their audience is debatable according to D'Hauteville (2003). Furthermore, the use of more novel or creative metaphoric expressions may prove effective in sparking an audience's imagination as an active participant in the discourse thus motivating the reader to experience the reality of the text (Stern, 1989, paragraph 27). This opinion was shared by Asimov (2009) who believed that, for many people, the mystery of wine coupled with the language used to talk about it induces anxiety and uncertainty restraining people's discovery and experience of wine. Asimov (2009) referred to the "tyranny of tasting notes [and their] arcane jargon" (para 5 & 6). In Charters (2003, 2006), Australian consumers reported that wine jargon could be alienating and expressed their dislike of such language. The consumer standpoint was most commonly held by low- and medium- involvement customers representing a significant proportion of current and potential wine consumers. Language use in the context of wine appreciation becomes a barrier to meaning making, sensory arousal, and audience participation.

Making meaning is an active process of negotiation between producer and recipient rather than being inherent in the words alone (Thomas, 1995). Martin and White (2003) claimed that the notion of negotiation reflected an existing power hierarchy between interlocutors. A proposed power hierarchy could suggest the authority of the wine critic influenced the negotiation of meaning. Such authority may be warranted given data collected from American wine communicators reported in Stuen, Miller, and Stone (2014) that showed

the level of consensus in wine ratings by professional communicators was high. This result builds on previous findings by Ashton (2013) who found wine critic consensus was higher than wine judges. Stuen et al. (2014) suggested that consensus might be influenced by prior knowledge of price, winemaker, and rating of other communicators.

Solomon (1990) and Gawel (1997) maintained that wine experts, referring to oenologists and wine scientists, used language more precisely to convey their judgements of wine and that these terms were understood by their peers. This could point to language or metaphoric themes that reflect the knowledge domain of science and these would be evident in lexical choices made wine reviews. In other words, metaphorical expressions drawn from the science domain would be a significant and frequent feature of the genre. Patterns of metaphor have been explored across the registers of conversation, fiction, news, and science texts (Dorst, 2011; Herrmann, 2013; Krennmayr, 2011; Pasma, 2011). Findings reported in Steen, Dorst, Herrmann, Kaal, Krennmayr, et al. (2010) using the MIPVU suggested that the register of science texts had the highest frequency of occurrence of metaphoric language with conversation having the least. Furthermore, of the eight word classes identified across the corpus (i.e., 50,000 words analysed in each register), those most frequency identified with metaphoric potential were prepositions (38.9%), determiners (30.9%), verbs (18.6%), adjectives (18.4%), nouns (13.3%), adverbs (9.1%), conjunctions (1.2%), and the remainder (0.4%). Of these word classes, the study found the adjective word class was more metaphorical than expected but this was not so in the science text register where nouns dominated. The genre of wine reviews arguably has elements of each of these four registers with Caballero (2007) identifying manner of motion (i.e., how the object moves) verbs as a significant feature of the genre. The investigation of processing of language conveying manner of motion is relevant given that cognitive research indicated there are common elements in neural coding, involving action language processing and action perception, that supports people's understanding of event-related information.

Brochet (2001), Brochet and Dubourdieu (2001), and Lehrer (2009) argued that word co-occurrence and semantic structure in the language used by wine professionals to report their appraisal and judgements had no commonly understood wine lexicon. Investigating the role of language in wine quality evaluation, Charters (2006) found that the terminology used was associated with two areas of difficulty. The first was that the words used were personal

to the individual making it hard for others to understand. Secondly, although the words used were common to the discursive setting, their meaning varied between individuals.

Significantly, this second terminological problem was associated with wine professionals and consumers alike. The instability of word meaning arises from their dynamic and context sensitive nature with understanding arising from interpretation during the flow of communication and knowledge of discursive and sociocultural motivations and limitations. Jirak et al. (2010) argued that “different levels of derivation from a word’s literal meaning might lead to different activations” (p. 714). The impact on meaning potential and, in turn, experiential potential of sensory and affective perceptions has significant implications for wine communication.

In terms of the conceptualisation of wine language, existing literature indicated that when wine professionals talked about wine they often referred to general categories, spatial dimensions, temporal development, motion, and weight, which were underpinned by affective reactions (Brochet & Dubourdieu, 2001; Caballero, 2007; Lehrer, 2009). Furthermore, results from research of word fields suggest that these experts “mix together visual, olfactory, taste, trigeminal, hedonistic and idealistic descriptive terms which cannot all strictly be considered to be part of a tasting vocabulary” (Brochet & Dubourdieu, 2001, p. 190). To complicate matters further, different words may be used to describe a single sensory perception (Lesschaeve, 2006) and different sensory perceptions can be activated for the same word based on how an individual’s sensory framework interprets them (Jirak et al., 2010). For instance, Morrot et al. (2001) identified where different vocabulary was used by wine professionals when distinguishing between wine styles and, more tellingly, when describing white and red wines because colour perception played an important role in flavour determination. Brochet and Dubourdieu (2001) surmised that industry professionals assessed and categorised wines based on hedonic criteria reflecting pattern recognition rather than descriptive analysis. Their research suggested that the visual system was influenced by the subjects’ beliefs about the typical colour of the wine and this influenced their expectation and experience of flavour.

In the same sense, Charters and Pettigrew (2006) reflected on the disparity between experts so called objective assessments when examining more broadly the language Australian wine consumers use to talk about wine while also concluding that this area was

rarely investigated. Reported findings indicated that emotive and evocative words which reflected personal likes or dislikes were used more frequent than precise descriptions of a wine's structure or odour (Charters & Pettigrew, 2006). Given the fuzzy boundaries between categories and descriptions involved in the appraisal of wine components and characteristics, consumer confusion is likely particularly where language competence and understanding is involved.

An example of a recent investigation of wine terminology that crossed cultures and languages was Corsi et al. (2014) that provided a consumer perspective on wine descriptors. The study identified the most frequently used terms for generic descriptors of wine styles employed by Chinese and Western consumers. Results suggested that generic descriptors tended to be more frequent than specific descriptors. For instance, the most frequent descriptors used by Chinese participants, across red and white wine styles, were the expressions smooth (平滑), fruity (果香), sweet (甜), mellow (醇), and lengthy aftertaste (回味) with the most common being descriptors of fruits eaten in China. Results concerning specific fruit descriptors also demonstrated that lighter coloured fruits (e.g., lime and pomelo) were used for white wine styles, darker or red coloured fruits (e.g., yangmei and dried Chinese hawthorns) for red wines, and fruit with sweeter flavour connotations for dessert wines (e.g., jackfruit and longan). The outcomes of this research ascribed significance from the results to the terms astringent, fruity, smooth, intense, refreshing, oaky because they were deemed the most frequently selected adjectives used as wine taste descriptors. There was also attention drawn to literal language in the form of fruit words that needed to be recognised by Chinese consumers with familiar sensory features relating to visual appearance or taste for instance.

Significantly, Breit (2014) argued that the use of physical attributes an object such as fruit was not necessarily a tool for portraying factual sensory experiences. Instead, the goal was to "arouse alluring and exotic sensations" (p. 83) to significantly increase positive associations arising from these sensory cues Breit (2014). As a cross-cultural comparison, Breit (2014) highlighted that Spanish wine tasting notes had a more controlled style with less frequent use and variety of fruit options compared to their Australian counterpart. Breit (2014) reported an average of 4.1% in the contents of Spanish tasting notes and 6.3% for Australian when selecting for fruit class words. Research results in the current Study 1

reported semantic source domain categories of F: Food and farming (8.3%) and L: Life and living things (2.0%) when combined create an average of 10.3% across all POS lexical units analysed (i.e., adjective, adverb, noun, and verb word classes) of the Australian wine review data, adding support to Breit (2014) findings. This result suggests that the language resources of Australian wine critics, used in describing their wine tasting experience, were dominated by the sense modality of sight/vision when accounting for components and characteristics in the wine review sample.

Existing literature highlights that the physical attributes used as wine descriptors require consideration and need to be culturally contextualised for the most effective stimulation of sensory and affective dimensions of experience. That said, does the same hold true for metaphoric expressions used in wine reviews? Are metaphoric themes in Australian wine reviews congruent across different cultural and linguistic contexts where wine and its appreciation are a recent introduction? An understanding of what words are frequently used and of those what were used metaphorically was investigated in this thesis. The results formed the basis for the proposal of metaphoric themes, informed by the existing literature, and an exploration of their congruency across the contexts of Australia and China through reports from wine educators.

Chapter Summary

The Chapter has been used to demonstrate that wine appreciation begins with the sense of sight, is systematic and cross-modal, evokes imagery, and involves aesthetic judgment of a social event. Judgements were conveyed through an institutional framework of wine appraisal often reported and reflected in the genre of wine reviews of which metaphoric language is a frequent and significant phenomenon. The Chapter began with a literature review of the theoretical framework of CMT that guided the research and process of analysis. It detailed the interactive nature of the human conceptual system by examining cross-disciplinary but interrelated theories and perspectives. The literature reviewed advanced a cognitive linguistic perspective of metaphor in language and thought through the theoretical framework of CMT (Lakoff & Johnson, 1980). The overarching theoretical framework of CMT was used to present the nature of reality and demonstrate how knowledge and understanding is gained from the researcher's perspective in this thesis. In doing so, the

Chapter reviewed complimentary theories of conceptual metaphor and grounded and embodied theories of cognition to provide insight as to the cognitive mapping process and support the cognitive linguistic theoretical and methodological approach followed in this thesis which is discussed in detail in Chapter 3.

The Chapter then explored the relationship between wine appreciation, metaphor usage, and the institutional structure of the genre of the wine review was conducted from a review of existing literature. The language domain of wine and the specialised genre of wine reviews were shown to provide an ideal avenue to study the interactive and dynamic relationship between language, culture, sensory and affective experiences, and understanding of meaning embedded in the discursive community of wine professionals and enthusiasts. Wine reviews were found to reflect the institutional framework used for the wine appreciation process and offered structure for perceptions and actions. Metaphoric themes were found to underpin the sensory appraisal and affective reactions that arose during wine appreciation with anthropomorphic metaphor identified as significant and frequent feature in the language used in wine reviews.

In Chapter 3, a conceptual framework is presented to frame the methodological rationale underpinning the proposed research design. The Chapter is used to make apparent the different methods of metaphor analysis and their alignment with different paradigms and to argue that Lakoff and Johnson's (1980, 1999) offers an accommodating and complimentary basis from which the research strategy developed. The usage based cognitive linguistic methodology afforded the opportunity to explore the phenomenon of metaphor through a multi-paradigmatic worldview enabling the use of interdisciplinary research tools (Taylor & Medina, 2013). Although not entirely successful, the methodological framework enabled the researcher to draw from qualitative and quantitative research paradigms and methods of analysis reported in current literature to guide and inform the thesis. In turn, the approach supported an integrated perspective to develop an understanding of the issues, the context, and the people studied.

CHAPTER 3: METHODOLOGY

Conducting data analysis is like drinking a fine wine.

*It is important to swirl and sniff the wine, to unpack the complex bouquet
and to appreciate the experience. Gulping the wine doesn't work—Daniel B. Wright, 2003.*

When performing corpus research in this thesis, there arose the need to determine appropriate analytical tools to facilitate data collection and analysis of metaphor in what is best described as a hermeneutic process (Wodak & Meyer, 2009). The mixed-method research design adopted, involving analytical tools and method of analysis, was based on the intention to facilitate a focused study of metaphoric words in wine language in a situated discursive and socio-cultural context. Through a process of movement between word, text, and context, the researcher aimed to integrate interdisciplinary insights with the intention to arrive at a deeper understanding of metaphor. Although this was achieved to some extent, on reflection, the research design may be better defined as multi-layered in contrast to mixed in that it took a qualitative approach with some quantitative integration to determine metaphor frequency of occurrence and to identify the significance of linguistic choices and metaphoric themes to wine communication and education.

Chapter 3 builds on the Literature Review and is used to provide a conceptual framework to biographically situate the researcher in terms of the methodological rationale and choices made concerning the research design to collect data, identify and explore the production and reception of metaphor, and examine their importance in Australian wine reviews. The objectives of the design were the identification of linguistic metaphor, measurement of frequency, investigation of the function of metaphor, and categorisation of metaphoric themes in Study 1. Using cue words that recorded high frequencies of use in Study 1, an exploration of their meaning potential and congruency of underpinning metaphoric themes was conducted in Study 2. This was carried out using imagery and property generation tasks that involved wine educators as participants who currently deliver and assess WSET courses in English in Australia and China. Each study is separately presented in Chapter 4 with limitations and problems explicitly detailed to inform future research initiatives. A copy of the Human Ethics Application Approval is located in Appendix I.

The Chapter details and justifies the usage-based approach to language through the methodology of cognitive linguistics (Croft & Cruse, 2004), which provided multidisciplinary research tools for the analysis of metaphor using natural language stimulus materials. The purpose was to link the interactions and correlations of the theoretical framework of CMT, presented in Chapter 2, with the cognitive linguistic theoretical and methodological perspective that informed the research direction and design and at the same time situates the researcher in terms of ontology and epistemology. The Chapter then presents the rationale for the research design separated into data collection and then data analysis for Study 1 and 2 separately. The main objectives for data collection and analysis were metaphor identification and theme analysis in Study 1, that entailed a bottom-up approach beginning with MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010), and imagery and property generation tasks collected using a survey for Study 2. The latter involved the cross-domain mapping of the TARGET domain of wine to metaphoric themes identified in Study 1 but with a particular focus on the SOURCE domain of A PERSON.

The Chapter draws attention to the methodological limitations posed by the methodological choices made to identify metaphor and evaluate coherency of metaphoric themes as well as the researcher's role and limitations. The research design enabled qualitative outcomes and quantitative results to be integrated to provide insights about the frequency and significance of metaphoric language usage and identification of metaphoric themes in Australian wine reviews to offer insights for wine communication in Study 1. The design also went some way to facilitating insight concerning metaphoric meaning and range of meaning in a wine education context in Study 2 through reported imagery and features during property generation survey tasks by wine educators teaching Wine and Spirit Education Trust courses in English to students in Australia and China. Nevertheless, although intended as a mixed methods study and approached as behaviour, the outcome of combining a language approach to metaphor production (i.e., in the usage event of wine reviews) followed by an approach as thought in metaphor reception (i.e., by a professional community of wine educators) was less successful methodologically.

Methodological Framework for Metaphor Analysis of Wine Language

Directing a study of natural language in use and context has facilitated the examination of language data to evaluate hypotheses concerning conceptual links and processes as evidenced in the Literature Review. However, corpus research that is problem-orientated and interpretive by nature, as is the current thesis, is notable for the methodological issue of addressing traditional notions of quality of findings in terms of validity, reliability, and generalisability. Hence, the research design in this thesis was very concerned with the issue of transparency to enable an assessment of the analyst's interpretations as well as to demonstrate a credible approach to data collection and analysis thereby contributing to and being open to potential debate in terms of theoretical and methodological contribution. Therefore, validity and credibility was foremost in mind concerning metaphor identification, measurement, and proposal of metaphoric themes using a recognised and replicable method.

Elicited metaphor recognition, communicative potential, and range of meaning and effect on the interlocutors in the social environment from which they arise, has received limited research in the fields of wine education, intercultural communication, and marketing literature. For describing natural language, a research design model is valuable if it has the potential to observe and explain language features in use and offer explanations relating to the process of language production. Furthermore, the study of language in use is a necessary foundation for the examination of thought as process (or its products) (Steen, 2006). Although language processing is not a focus of this thesis, a cognitive linguistic approach to naturalistic discourse addresses these aspects because the approach requires the researcher to explore beyond the diversity of linguistic metaphors found in different languages to their underlying conceptual representations and conceptual metaphors (Barsalou, 1999; 2008; Johnson, 1987; Lakoff & Johnson, 1999).

The argument put forward in Lakoff and Johnson(1980) was that the human conceptual system was metaphorical by nature and language was an important resource for developing a deeper understanding of this system. Cognitive linguistics, leading from the theoretical framework of CMT, assumes all language, whether metaphorical or non-metaphorical, is symbolic and embodied through a persons situated interaction with world experiences. It therefore draws from embodied understanding of meaning discussed in the Literature Review (ref). Such an understanding is in contrast to the idea of a separate,

independent, cognitive faculty for language. Essentially, cognitive linguistics focuses on the lexicon, discourse and use, and meaning and social context which includes social and cultural presuppositions (Geeraerts & Kristiansen, 2012). These elements are involved in the cognitive tool known as conceptual metaphor expounded by Lakoff and Johnson (1980).

Cognitive linguistics is different from other approaches to language because of its commitment to the cognitive underpinnings of language. The *cognitive commitment* (Lakoff, 1990) makes cognitive linguistics fundamentally interdisciplinary because it characterises language according to what is known about the mind and the brain. Therefore, cognitive linguistics is reliant upon and integrative of other cognitive disciplines including philosophy, cognitive and developmental psychology, anthropology, neuroscience, artificial intelligence (AI), computer science, and artefact and gesture studies. The ramifications of the cognitive commitment are that linguistic theories cannot ignore what was already known about human cognition. For instance, advances in cognitive studies of categorisation in cognitive domains are drawn upon when theorising about similar mechanisms influencing linguistic structure as opposed to hypothesising a separate system altogether. There is also an assumption for the cognitive linguistic researcher to establish convergent evidence of any model that is proposed (Gibbs Jr., 2006) and to attempt to identify general principles relevant to human language as a whole. The latter reflects the *generalisation commitment* (Lakoff, 1990) pertaining to the description of linguistic knowledge in terms of the nature and principles stemming from a common set of human cognitive abilities. In the study of language, the broadest generalisations are desirable in contrast to the segmentation of aspects of language such as morphology, phonology, syntax, etc., however useful.

Nevertheless, some cognitive linguists argue that the homogeneity of language communities has been overestimated at the expense of studies of the variational dimensions of linguistic phenomena (Kövecses, 2005; Ruetten, Speelman, & Geeraerts, 2012). Such homogeneity has been demonstrated by the complex interactivity between the universality of human bodily experience and cultural specificity (Boroditsky, 2000; Cienki & Müller, 2008; Gibbs Jr., 1994). A universalist focus has also been a central criticism levelled at proponents of CMT. Harré and Tisaw (2005) insightfully argued that this mistaken “searching for essences is ubiquitous in human ways of thinking” (p. 75). Such thinking was reflected in

Lakoff and Johnson's (1999) argument that the human need to categorise was "a consequence of how we are embodied" (p. 19).

Cognitive linguistic approaches to metaphor in language use and proposals of dominant conceptualisations of the TARGET domain of WINE haven shown to arise from the SOURCE domains categorised as AN OBJECT, A THREE DIMENSIONAL ARTEFACT, A BUILDING, A TEXTILE or PIECE OF CLOTH, A LIVING ENTITY or DISCRETE LIVING ORGANISM, and A PERSON (Caballero & Suárez-Toste, 2008). The latter, referred to as an anthropomorphic metaphor-related word (AMRW) (i.e., WINE is A PERSON), was a recurring and significant feature or schema elicited by linguistic metaphor across the genre of wine reviews (Suárez-Toste, 2007) and evidence of this overt dominance, in comparison to these other established conceptualisation, in Australian wine reviews was pursued in this thesis. A cognitive linguistic approach to the qualitative research of conceptual metaphor has been demonstrated to be a reliable and valid methodology supporting a language in use analysis (Cameron, 2003; Deignan, 2008; Gibbs Jr., 2008; Steen, 2014) and to explore uniformity and variation of linguistic metaphor across cultures (Charteris-Black, 2002; Kövecses, 2005; Low, 1999; Yu, 1995). The cognitive linguistic methodology facilitated such a goal and supported the integration of a quantitative evaluation.

Rationale for integrating qualitative and quantitative methods. Moser (2000) argued in favour of combining a quantitative analysis with a qualitative analysis of metaphor to reveal more than general tendencies in metaphor use. Such an approach enabled circumstantially and discourse specific research to explore local causality and form the basis of a broader understanding of metaphor meaning. A cognitive linguistic methodology was an effective approach for the qualitative examination of the influence of physical and cultural understandings on individual subjectivity. The choice of approach followed to enabled the researcher to explore this relationship between the physical and cultural in terms of metaphor meaning and experiential potential which were underdeveloped areas of interest in metaphor research (Gibbs Jr. & Colston, 2012).

A qualitative approach facilitated a recursive, hermeneutic research design and descriptive analysis of discourse and observable data (Bazeley, 2013). In addition, a qualitative orientation to data collection and analysis enables emerging data to be integrated and synthesised supporting the research's descriptive and exploratory orientation (Guest,

MacQueen, & Namey, 2011). The analysis of linguistic metaphor and the conceptual representations or schemas built by their discursive audience in this thesis offered the potential to broaden understanding of metaphor meaning and offer insights to contribute to text design choices for wine education, tourism, marketing and promotion, and intercultural communication more generally.

The research proper began with the desire to explore the sensory perceptions evoked by the language used in wine appreciation. Conducting a review of literature demonstrated metaphoric expressions to be a significant and frequent feature of wine language. The genre of wine reviews were seen to be a communicative tool that reflected language production during the event of wine appreciation and a text-based discourse with heuristic potential used to convey and influence sensory and affective perceptions and understanding. Given the global interest in wine but particularly in the relatively new wine market of China and the Asia-Pacific region more generally, wine education is a sector of industry education important for promotion and knowledge development of Australian wine. An investigation of the metaphoric language used in wine reviews and understanding in wine education, beginning with the educators themselves, was seen as a research area that could provide relevant information for the Australian wine industry more broadly. The proposed rationale for each stage of the exploratory research undertaken in this thesis are explicitly detailed for Study 1 and 2 in the next sections. The purpose was to enhance understanding of the choices made concerning the method, results, and discussion, along with the limitations and outcomes, presented in Chapter 4 as the two separate but related studies.

Rationale for Data Collection Methods

Study 1. Study 1 was corpus-based and consisted of text a valid and systematic sample assembled from a sample of authentic discourse (i.e., Australian wine reviews appraising Australian wines currently exported to China). As criteria for inclusion, the sample was limited to naturally occurring text that utilised the institutional framework of the wine review genre from a sample of reviews across a selection of red and white Australian wine. Wine reviews are a communication tool compiled by marketers or integrated from wine tasting panels where individuals collaborate to taste and write their reviews. The results reported in this thesis concerns only those wine reviews written by recognised, experienced,

independent, individual wine critics because such an approach enabled comparative analysis across individual critics during the data collection and analysis phases of the research. The selected wine reviews were written by recognised Australian wine critics. They were collected from a range of publically accessible publications (e.g., wine magazines, newspapers, and websites) to ensure discourse diversity. Reviews by international critics not recognised as from an Australian social environment were excluded from the analysis. Often this made it difficult to find suitable reviews leading to some wines not being represented in the final analysis. Many of the wine reviews were displayed on the websites of the wineries contributing export lists to this project and therefore accessible for the researcher to access but also for all consumers, both domestic and international, to read online. Efforts were made to include wine reviews from single, independent authors to ensure individual appraisal and writing style rather than group collaboration.

The data sample contained some 6646 lexical units of which 6194 lexical units (words) were analysed based on the indication that there was at least one unit that suggested metaphoric potential (see Table 4.1. Those words were extracted from 126 individual reviews written by 35 wine critics of which only two were women. This disparity was attributed to the limited presence of female critics in the professional sphere of Australian wine critics or judges reducing availability of sample text. A total of 44 wine products were reviewed in the sample of critics and the wines reviewed were produced by the Australian wineries Henschke, Taylors Wines, and Yalumba appraising domestic wines currently exported to China as reported by the said wine companies. The corpus consisted of 126 wine reviews amounting to 6194 words. Table 3.1 presents the initial analysis of word count (6194), average wine review length (50 words), average sentence length (16 words), maximum sentence length (62 words), and minimum sentence length (1 word).

Table 3.1
Initial Analysis of 125 Australian Wine Reviews

Total wine reviews	125
Total word count	6194
Average wine review length (words)	50
Average sentence length (words)	16
Max sentence length (words)	62
Min sentence length (words)	1

The choice of wine companies arose from the recent foray by the Australia's First Family of Wine group members (i.e., Brown Brothers, Campbells Wines, d'Arenberg, De Bortoli Wines, Henschke, Howard Park Wines, Jim Barry, McWilliams Wine's, Tahbilk, Taylors Wines, Tyrell's Wines, and Yalumba) into the Chinese market. Each company in the group were invited to provide product lists of wine they exported to China for inclusion in the research project of wine reviews pertaining to these lists. Of the 12 members of the group, three accepted the invitation and the sample was limited to these respondents: Henschke, Taylors Wine, and Yalumba. Given the extensive list of wines from each company, collection of associated reviews and metaphor analysis was begun with the assumption made that further information solicited would be received from at least some of the companies in the group. Unfortunately, this assumption was not valid as repeated invitations over further months were made, including via the promotional agency representing the group who was very helpful, no further information was received.

Study 2. Existing literature that reports data collected from different linguistic and cultural environments indicated elements of similarity as well as variation in how people understand and experience metaphoric expressions in situated discursive contexts of use. Therefore, to continue the exploration of metaphor in language usage through meaning and experience, the current Chapter set out to examine how a professional community—wine educators in Australia and China—conceptualise and understand metaphoric language using cue words derived from Study 1 based on identified metaphoric potential and frequency of occurrence. The position adopted in this thesis was one where the situated conceptualisation of metaphor was considered both complex and active across multimodal components

stimulating perceptions, actions and bodily states, introspective states, and settings (Barsalou & Wiemer-Hastings, 2005).

Much evidence arising from research of lexical semantic interaction with conceptual representations has been guided by investigation of concrete (e.g., chair) as opposed to abstract (e.g., honest) concepts. Current literature offered conflicting results in relation to abstract words. For instance, semantic features may be impoverished in terms of *richness* (i.e., the relativity of words associated with semantic information) with word meaning derived principally from online linguistic processing including word association (Paivio, 1986), categorisation (Bowdle & Gentner, 1999), or lexical disambiguation (Giora, 2003); or semantic features for concrete and abstract concepts are similar but their conceptual representations are situational and introspective (Barsalou & Wiemer-Hastings, 2005; Recchia & Jones, 2012; Santos et al., 2011). Proponents of CMT have argued that people unconsciously and automatically use metaphors and engage in cross-domain mappings as they use or produce metaphorical expressions (Lakoff & Johnson, 1980, 1999). However, there was disagreement amongst metaphor scholars, in terms of metaphor processing, as to whether people actively engaged cross-domain mapping each and every time they use or encounter conventional metaphoric language (Bowdle & Gentner, 2005; R. W Gibbs Jr., 2011; Steen, 2008b). For instance, Steen (2007, 2008b, 2011c, 2013) continues to develop an argument that many, if not all, conventional metaphorically used words are instead understood through categorisation or lexical disambiguation. Study 2 aimed to provide insight as to the metaphoric themes that may frame selected cue words (lexical units) in their situated contexts (i.e., sentences taken from wine reviews). The study also intended to identify anticipated similarities as well as potential differences in metaphor meaning, range of meaning, and experiential potential by means of the variable of linguistic and social environment of wine educators.

The participants for Study 2 were wine educators presenting courses for the internationally recognised Wine and Spirit Education Trust (WSET) London. At the time of commencing the study, the courses were conducted in English and all assessment materials in Australia and China were in English. Therefore, the assumption was made that English language competence amongst this group of wine educators would be of a good standard and translation of wine reviews, wine survey, and reports would not be required. The choice of

using English also eliminated the need to use a third party to translate and ultimately give an interpretive report of another person's meaning and experience. Although language capability was not assessed, consideration that English was a second language for the wine educators from China was taken into account when analysing results.

Study 2 consisted of 51 participants in the age range of 21 to 60 or older years of age. There were 28 (54%) males and 23 (45%) females in the participant pool who taught one or more Wine and Spirit Education Trust (WSET) programs in Australia or China (broadly including Mainland China, Hong Kong, Macao/Macau, and Taiwan). Levels of attainment for the WSET qualifications were: one participant with a WSET Level 1 Award in Wines; four participants with the WSET Level 2 Award in Wines and Spirits; 28 participants with the WSET Level Award in Wines and Spirits; one participants with the WSET International Higher Certificate in Wines and Spirits; 16 participants with the Diploma in Wines and Spirits; and one participant with the WSET Level 5 Honours Diploma. Of these participants, 27 (52%) were speakers of Chinese (including varieties/dialects spoken in mainland China, Hong Kong, Macao/Macau, or Taiwan), 21 (41%) were English speakers, and three (5%) spoke a different first language which excluded them from participating further in the survey given the selection criteria. In addition, seven participants were born in countries other than Australia and China and another two permanently resided outside these countries thus making them ineligible to participate in the survey. Similarly, seven other participants were excluded from the survey when reporting the country in which they had spent most of their adult life was a country other than Australia or China. This narrowed the participant pool to 39 eligible respondents of which 12 persons completed the survey with more female than male respondents at a ratio of nine female to three male with seven participants (six female/one male) forming the group from Australia and five participants (three female/two male) forming the group from China.

For data collection in Study 2, the Wine Language Research Survey (WLRS) (Appendix E) was purposefully designed for online data collection. It encompassed data collection in relation to demographics; visual image-schema's (image); vividness of the visual imagery (vividness); typical properties or features (features); understanding how the participant would explain the word in its situated context to their students in a wine education class (transfer); and applicability of the cue word to red, white, or both wines styles (opinion).

A pilot study of the survey instrument and accompanying documents was completed prior to opening the WLRs. The mix of nationalities was to ensure clarity of language expression for speakers/readers of languages other than English.

The survey design enabled the elicitation of participants' concepts and experiences of the phenomena of metaphor through 14 cue words coded in Study 1 as MRW (i.e., *character, complex, expression, fresh, generous, holding, life, provides, restrained, rich, showing, and young*) and NMRW (i.e., fine and stylish) in a situated context of understanding (i.e., a wine review extract). Cue words represented a range of wine component and characteristic descriptors so that discussion was not limited to specific categories. Data were used for an interpretative and descriptive content analysis of task-based results that were also quantifiable by counting and comparison.

First, seven short questions in a multiple choice format were used to collect demographic data from the survey. For instance, participants were asked if they teach one or more WSET approved programs in Australia or China to ensure the pool of participants was specific for the data collection needs of the research project. The demographic questions also enabled comparison between participants. For example, participants were asked in what country they have spent most of their adult life and in which country they permanently reside to help ensure only wine educators whose linguistic and social environment were embedded in an Australian or a Chinese context were recruited.

Next, the survey consisted of five questions presented as elicitation tasks and repeated for each of the 14 cue words selected. All participants received the same list of cue words in associated wine reviews as stimuli. From a theoretical perspective, these words were used in the literal sense as cues for meaning, with no assumption being made that a word had a set meaning, to enable comparative analysis and possible generalisation of meaning range had the participant pool been larger. Cue words were single linguistic units (i.e. a word) in a larger lexical unit (i.e., a sentence) drawn from adjective, noun, and verb POS appraising the wine components and characteristics of VA, OL, GH, and OQ. Selection was based on metaphoric potential identified using the protocol of MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010) and frequency of occurrence in Study 1. Cue word selection was centred on frequency of occurrence but words selected also drew from different POS, semantic source domains, and metaphoric themes.

Given the frequency of anthropomorphic metaphor use identified in Study 1, the focus of the current study was primarily their conceptualisation to identify imagery and properties generated to examine congruency within and between groups of participants. Of the 14 cue words used in the online survey, ten cue words were selected with anthropomorphic potential (AMRW). These words recorded high frequency of occurrence in Study 1 and arose from the metaphoric theme of A PERSON (i.e., *character*, *expression*, *generous*, *holding*, *life*, *provides*, *restrained*, *showing*, and *young*). In addition, three cue words were included that were identified as MRW in Study 1 categorised as A THREE DIMENSIONAL ARTEFACT, A LIVING ORGANISM, and AN INSTITUTIONAL ARTEFACT (i.e., *complex*, *fresh*, and *rich*) and two frequently used cue words (i.e., *fine* and *stylish*) where metaphoric potential was coded as a not metaphor-related word (NMRW) in this situated discursive context. These 14 cue words are listed in Table 3.2 in the order they were presented in the online survey. As shown, to limit ambiguity in syntax and to situate the representation, all cue words remained embedded within an extract from their originating wine review. The table also shows the semantic source domain, metaphoric theme, and spatio-temporal image schema categorised in Study 1 to highlight the intended diversity of cue words presented to participants in Study 2 during elicitation tasks.

Table 3.2

Cue Word Selection Breakdown in Wine Review Extract for Study 2 Online Survey

Cue Word	WRID ID	Wine Review Sentence	Wine Comp/Char	POS	Study 1 Semantic Source Domain	Study 1 Metaphoric Theme	Study 1 Spatio-temporal Image-schema
<i>complex</i>	105	The bouquet is extremely <i>complex</i> , with both wood and fruit aromas	OL	Adj.	A: General and abstract terms; A12: Easy/difficult	A THREE DIMENSIONAL ARTEFACT	COMPOSITION
<i>fine</i>	214	The tannins are plentiful and <i>fine</i> , and the acidity super-fresh, promising a long life	GH	Adj.	A: General and abstract terms; A5.1: Evaluation: Good/bad	NMRW in this discursive context	NMRW in this discursive context
<i>fresh</i>	148	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and <i>fresh</i> acids, plus lingering notes of savoury spices	GH	Adj.	T: Time; T3: Time: Period	A LIVING ORGANISM	FORM
<i>generous</i>	189	It is a <i>generous</i> wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum	GH	Adj.	S: Social actions, states, and processes; S1.2.2: Avarice	A PERSON	FORCE DYNAMICS
<i>restrained</i>	214	A surprisingly <i>restrained</i> bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer	OL	Adj.	E: Emotional actions, states, and processes; E3: Calm/Violent /Angry	A PERSON	FORCE DYNAMICS
<i>rich</i>	132	The palate is <i>rich</i> and powerful with balanced oak and fine acid	GH	Adj.	I: Money and commerce; I1.1: Money: Affluence	AN INSTITUTIONAL ARTEFACT	FORM
<i>stylish</i>	155	While in your mouth, it unwinds thick and dark with super-intense fruit, beautifully	GH	Adj.	O: Substances, materials, objects, and equipment;	NMRW in this discursive context	NMRW in this discursive context

		knit oak and a wave of <u>stylish</u> drying tannins to finish			O4.3: Colour and colour patterns		
<i>young</i>	144	Sweetly fruited as a <i>young</i> wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off	OL	Adj.	T: Time; T3: Time: Period	A PERSON	PROCES DYNAMICS
<i>character</i>	118	Refined, ripe and elegant with good varietal <i>character</i> and structure	GH	Noun	S: Social actions, states, and processes; S3: People	A PERSON	COMPOSITION
<i>expression</i>	225	A rich and nutty <i>expression</i> chock-full of appealing flavour to go with most food styles	GH	Noun	Q: Linguistic actions, states, and processes; Q3: Language, speech, and grammar	A PERSON	FORCE DYNAMICS
<i>life</i>	145	Wonderful nerve and energy, with a very long <i>life</i> ahead indeed	OQ	Noun	L: Life and living things; L1: Life and living things	A PERSON	PROCESS DYNAMICS
<i>holding</i>	170	Silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin <i>holding</i> the wine together in its svelte shape	GH	Verb	M: Movement, location, travel, and transport; M2: Putting, taking, pulling, pushing, transporting &c.	A PERSON	FORCE DYNAMICS
<i>provides</i>	187	Medium bodied and generously fruited, the mineral, savoury underpinning <i>provides</i> freshness and length on the finish	GH	Verb	A: General and abstract terms; A9: Getting and giving; possession	A PERSON	MOTION
<i>showing</i>	183	Highly perfumed and exotic on the bouquet, <i>showing</i> spiced apricot and cashew	OL	Verb	A: General and abstract terms; A10: Open/closed; Hiding/Hidden; Finding; Showing	A PERSON	MOTION

Note: italics = MRW; Wine Comp/Char = wine components and characteristics

The WCRS was conducted in English as the data collection language (see Appendix E). The online platform SocialSci (www.socialsci.com) was the chosen method of survey delivery to consenting participants. SocialSci was designed for academic research and assures researchers and participants of the efficiency and security of the website that does not share their information, collects little identifiable data, and employs usernames only. During the time leading up to survey deployment, I had endeavoured but been unable to source an alternative survey platform available for use within the University of Southern Queensland. This method of data collection, involving online delivery and participation, facilitated participant recruitment and selection, provided secure internet delivery and access to the survey, and streamlined data collection and processing. Furthermore, the instrument design supported a qualitative content analysis of short written responses and the quantification of data following import to a Microsoft 2010 Excel spreadsheet format for export to the IBM SPSS Statistics for Windows software (IBM SPSS Statistics for Windows, 2013) to facilitate data comparison should this be required for additional statistical analysis.

Initially, participants received a Letter of Introduction for participation in the online survey via email or on registering with SocialSci where the Participant Information Sheet and the Consent Form were positioned in the opening page of the survey. Participants were reassured of their privacy and confidentiality along with WSET support for the research project. Participant consent was sought prior to beginning the survey and was a requirement of proceeding to complete the survey. Participants were free to withdraw at any time from the study without consequence and they were not compelled to complete the entire questionnaire should they not wish to. They were also given the opportunity to contact the researcher directly via email or SKYPE at any stage to address queries or concerns prior to volunteering and before commencing the questionnaire. On verification of their willingness to participate in the research they were provided with a link to the SocialSci website to complete the WLRS and allocated an identification number by SocialSci. This identification was not linked to participants' personal information and access was solely for and by the researcher.

Participants were instructed to read the guidance sheet (i.e., Demonstration Sample), provided on page two of the WLRS, containing example questions and answers related to each of the survey questions to refer. The participants performed

the WLRS tasks sequentially in their own time beginning with the seven demographic questions to determine eligibility. No identifying information was recorded to protect participants' anonymity. Next, participants were asked to respond to a total of five questions which were repeated for each of the 14 lexical units (i.e., individual cue words) situated in extracts from Australian wine reviews. Participants were explicitly asked to read the wine review extract first, reflect on the cue word, and then respond to each of the five questions before moving on to the next cue word. The process was repeated for each of the 14 selected cue words which were each situated in different sentences drawn from the wine review data set collected in Study 1.

Questions relating to each cue word could be answered in any order but all five questions required responses before the participant could move on to the new cue word and accompanying questions on the next page of the survey. Although a possible limiting factor on survey completion, the completion of each task would enable a more thorough comparison within and between groups. The first question related to mental imagery and participants were asked to respond with a short sentence describing the content of any image evoked by the word (coded as: image). It was anticipated that mental image description could be analysed to understand emergent properties. Therefore, in question 1 of the survey, participants were asked to use a short sentence to describe imagery evoked by a cue word in its situated context (i.e., a wine review extract). Participant ability in producing imagery was expected to be variable because imagery processing is reliant on prior knowledge and "the evocation and vividness of the image is likely to depend on the level of knowledge development" (MacInnis & Price, 1987, p. 474).

As a measurement device, one item of the rating scale derived from the Vividness of Visual Imagery Questionnaire (VVIQ) (Marks, 1973) was adapted to measure the vividness of participant's visual imagery for the first image question in the WLRS. The aim of this question was to determine the participant's vividness of their visual imagery. Participants were asked if the concept of the word (i.e., insert cue word) had possibly brought a certain image or picture to their mind. They then rated the vividness of the image or picture by reference to the 5-point scale given below. For example, if their image or picture was vague and dim then they could give it a rating of 4 out of the following offered:

1. Perfectly clear and as vivid as normal vision
2. Clear and reasonably vivid
3. Moderately clear and vivid
4. Vague and dim
5. No image at all, you only know you are thinking of an object or entity

The VVIQ (Marks, 1973) had been used to measure the vividness of a visual or mental image which is rated along a 5-point scale. A body of evidence confirmed the reliability and validity of the VVIQ and the revised version VVIQ2 (Marks, 1995) as a psychometric measure used for predicting individual performance in cognitive, motor, and creative tasks (McKelvie, 1995; Richardson, 1994). Although many of these reviews of reliability and validity of the VVIQ suggested alterations or improvements, there was general acceptability of internal consistency reliability.

The VVIQ 5-point rating scale was incorporated in the WLRS in question 2 of to measure imagery skill so as to account for participants individual differences while also controlling for the variable of image ability as suggested by Vigliocco et al. (2013). Therefore, in the second question, participants were asked to rate the vividness of the image produced (coded as: vividness). Then, for the third question, participants were asked to list up to four properties or features that they understood as typically true of the cue word (coded as: property). The fourth question required the participant to imagine themselves in their wine education classroom and to briefly describe how they would explain the cue word in its situated context to their students (coded as: transfer). The final question asked for the participants' opinion as to whether the cue word in its situated context could be used to refer to red, white, or both wine styles (coded as: opinion). Subjects were given as much time as needed to individually complete the survey in one sitting in their place of choice with an estimated completion time in one sitting to be 15 minutes.

Detailed in Study 2 limitations in Chapter 4, the server platform of SocialSci that was used to launch the online survey suffered an extended period of downtime—two months—during which participants and researcher could not access the website. Prior to and again during and following the time of data collection interruptus, over 200 wine educators in China and Australia were individually emailed to seek their participation in the online survey or via an email copy. Furthermore, the survey site was listed on social media sites of LinkedIn and Weibo.

Participation was vigorously pursued but with little benefit apart from some excellent linkages being made with industry and educators across both countries. The final comment came from two industry leaders, Ms Debra Meiburg Master of Wine based in Hong Kong and Ms Fongyee Walker of Dragon Phoenix Fine Wine Consultancy based in Beijing, who conceded that survey data collection from China was difficult to the extreme. Ms Meiburg advised that her company stopped pursuing this avenue several years ago and now conducts personal interviews that remain anonymous and provides anecdotal reports instead. A lesson learned but belatedly and with detrimental effects on research results and researcher confidence.

As an aside, a second survey was devised to address some of the issues encountered in the first survey such as the small participant pool. Instead, data was collected from a broad sample of wine enthusiasts rather than educators who work or worked in the Asia-Pacific region. The data collection and resulting analysis were completed too late in the doctoral process for inclusion but will be submitted for publication as a separate study. Every endeavour to collect data from participants within the capacity of the granted ethics approval, and researcher ability was performed.

Rationale for Data Analysis Procedures

Although metaphor studies were plentiful and cross-disciplinary, for the most part they have focused on metaphor in isolation and usually in artificially created contexts engaging idealised cases (Gibbs Jr. & Colston, 2012). Such studies have favoured de-contextualised metaphors as stimulus material in analysing metaphor comprehension. Wang and Dowker (2010) argued that such an approach allowed participants to focus on interpreting metaphors rather than allowing contextual information to give clues about explanations. However, when researching natural language usage it is important to recognise that “situations, word associations, and metaphors are potentially important aspects of how abstract concepts are represented” (Barsalou & Wiemer-Hastings, 2005, p. 130). Pragmatic constraints involving situation availability also played a significant role in terms of background information, inclusive of conceptual and theoretical knowledge, and facilitated understanding through categorisation processes (Costello & Keane, 2000; Murphy & Medin, 1985; Rips & Conrad, 1989). Harré and Tisaw (2005) reasoned, “meanings

(uses) of the same sign are manifold and how each one should be taken depends on the context” (p. 75). Their argument was supported in research findings of Barsalou and Wiemer-Hastings (2005) that found that word meanings were not comprehended in isolation.

Low (1999) argued that a reliable protocol was necessary for the analysis and identification of linguistic and conceptual metaphor. To examine metaphor in wine discourse, contemporary researchers have favoured the combination of a conceptual and a lexico-linguistic approach. However, overall, the literature review of metaphor analysis of wine discourse provided no clear description of research methods prior to commencing the study. Deductive methods of analysis that involved a top-down approach represented the traditional approach to metaphor analysis in wine discourse research. Conceptual metaphor has been the focal point in past studies examined in the Chapter 2 Literature Review and conceptual structure examined intuitively to establish mappings and entailments. For instance, an extensive corpus-based analysis of metaphor usage in 12,000 wine reviews performed by Caballero (2009) proposed the categorisation of metaphor into various SOURCE domains associated with source senses or modalities. In a similar study, Caballero and Suarez-Toste (2010) reported the beneficial use of a combination of a user-centred approach, taking into account the user’s perspective, and an analyst-centred one, where decisions on metaphorocity are unilaterally determined.

Developing knowledge and understanding of the cognitive linguistic approach to metaphor analysis has helped the analyst to organise metaphors into SOURCE domain categories. Such an knowledge allowed me to consider how the linguistic expression “involved the understanding of and/or reference to wine or any of its attributes or elements [belong] to an experiential domain other than wine” (Caballero & Suarez-Toste, 2010, p. 6). However, it became evident in reviewing similar studies of metaphor that categorisation has fuzzy edges and there was apparent overlap between these instantiations and room for disagreement. For example, the metaphoric word *satiny* could be mapped to a textile metaphor or one relating to touch involving a three dimensional artefact created by human intervention, or simply to an inanimate object. Difficulty in categorisation was reflected in how the researcher established conceptual motivation as the basis for analysis.

Goatly (1997) considered the most obvious way of identifying metaphorical concepts was according to the word-class of the SOURCE domain. This was because metaphoric expressions can be identified which fall into all of the major word-class categories as well as influencing metaphor interpretation. Taking the verb Part-Of-Speech (POS) as an example, the word class usually represented imaginable objects or things along with processes over events that enact an image of spatial dimensions but also through nominalisation where a word that is not a noun is used as a noun (e.g., the action of lose into the object of loss). Figuratively extended verbs, however, evoked imagery indirectly according to Goatly (1997). These verbs reflected a motion-sensitive perceptive process with a more abstract concept where disparate entities are not compared (Cardillo, Watson, Schmidt, Kranjec, & Chatterjee, 2012).

Nevertheless, Low (1999), Cameron (2003), and Steen (1999) saw risk factors in a top down approach to conceptual metaphor. Low (1999) argued that over and under identification may result and Cameron (2003) suggested that the presumption of a conceptual category may result in a self-fulfilling outcome for the analyst. This was because the top-down approach started with predetermined conceptual metaphors and texts were in turn searched for evidence of compatible linguistic expressions based on these (Krennmayr, 2011). However, for a relatively inexperienced researcher such as myself, these proposed metaphoric themes provided insight and guidance during the process of analysis along with a reference point for validation of findings.

In contrast to top down approaches to metaphor analysis, the study of metaphor from a bottom-up approach makes no presumption of metaphoricity nor does it presuppose categorisations of underlying conceptual metaphors. Furthermore, the metaphoric expression and conceived conceptual mappings to TARGET domains were derived using an established protocol usually from a large, corpus-based sample. Cameron (2003) and Steen (1999) argued in favour of an inductive bottom-up approach involving a protocol with multiple stages (e.g., Pragglejaz Group, 2007; Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010) to avoid the temptation of mapping to presumed scenarios. To perform a classification of metaphor the Metaphor Identification Procedure Vrije Universiteit (MIPVU)

Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010) was used in the current research project due to the clear set of rules set down for metaphor identification.

Overall, the rationale of the researcher in using MIPVU, which will be discussed next, being to increase the validity and reliability of reported results by reducing intuition. As discussed in Chapter 3 at the conclusion of Study 1, the choice of method was not without its limitations. Furthermore, the analysis of metaphor in this thesis remained at the linguistic level for the purpose of identification. Semantic and conceptual levels were explored later in both Study 1 and 2 with the goal of proposing dominant metaphoric themes. Correlations were proposed for linguistic choices and metaphoric expressions in terms of lexical bundles that framed sensory and affective perceptions, in terms of production and reception, in the context of wine communication. Hence the use of the term metaphoric themes adopted from Boers (2003) definition to discuss results of metaphor in language, imagery, and property generation of features after data collection in Study 1 and 2.

Identification and measurement of metaphor in Study 1. To understand the meaning of a word in the context of its use requires the establishment of the words general, lexical, or dictionary derived meaning (sense) along with the particular entity or referential meaning that it denotes (Nieuwland, Petersson, & Van Berkum, 2007). The MIPVU procedure followed in Study 1 was a lexico-grammatical linguistic approach which Steen, Dorst, Herrmann, Kaal, Krennmayr, et al. (2010) developed as an extended and refined version of linguistic metaphor identification by building on the established Metaphor Identification Procedure (MIP) or Pragglejaz method (Pragglejaz Group, 2007). MIPVU used dictionary meaning as the basis for identification and analysis of metaphor—specifically corpus-based dictionaries. It proved to be a systematic and explicit method that involved manual annotation of metaphoric expressions in all forms. All forms, that is, where a dictionary derived meaning was found thus the focus being conventional metaphoric expressions as opposed to novel and more creative expressions.

As a metaphor identification method, MIPVU was aimed at identifying surface realisations of potentially metaphoric expressions in the form of linguistic units. In doing so, the process presented a basis for possible mappings from SOURCE to TARGET domain. The MIPVU has a word rather than phrase focus to coding

natural language data. Words are seen as the language systems building blocks and their identification is facilitated through dictionary use. However, some flexibility in the protocol is permitted in the form of an analysis of established lexical units and prepositions through the use of quality corpus-based dictionaries that was a requirement of the protocol. A dictionary is used to define lexical units so as to enable a comparison of basic and contextual meanings to identify metaphoric potential. Metaphoric potential being whether or not the expression is metaphoric to the language user in the present context of use. Although the MIPVU group of methodologists do not contend to identify conceptual metaphors with this method, and instead advocate an independent conceptual analysis, the notion of potential also translates to metaphorical meaning as indirect meaning “which is potentially motivated by similarity or cross-domain mapping, with the emphasis on ‘potentially’” (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010, p. 9).

The MIPVU provided me with a means of increasing validity and reliability through a repeatedly accessible, comparable, and independent third party, so to speak, for meaning identification thus reducing intuitive or interpretive assumptions and researcher bias. Nevertheless, intuition was never eliminated as will be discussed in the section of methodological limitations of the data procedure followed. Through the use of MIPVU, the basic (i.e., the meaning that is most physical or concrete, current, or contemporary) and contextual meaning (i.e., what the analyst believes the linguistic unit means in the situated context of understanding) of each unit was established, compared, and contrasted with the purpose of reducing confirmation bias by the analyst from preconceived mappings. The issue of bias related to the influence of pre-conceived categories on metaphor interpretation and was addressed in MIPVU by the analyst being explicitly instructed not to cross word class boundaries because contextual meanings cannot be compared for instance between a verb and a noun.

The annotation of POS was necessary preceding MIPVU. This was because POS have the nearest “connections with conceptual and referential classes like entities, processes, and attributes” (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010, p. 16). Inattention to POS or manual coding errors could lead to misinterpretation of the sentence, lexical unit and in turn the identification of metaphoric potential. A POS tagging system, also referred to as grammatical

tagging, is the most common form of corpus annotation. For the purposes of coding collected data prior to analysis, the automatic annotation software CLAWS was used (see Figure 3.1).

<p>a_AT0 big_AJ0 earthy_AJ0 shiraz_NN1 with_PRP stacks_NN2 of_PRF savoury NN1 ,_PUN dusty_AJ0 fruit_NN0 ,_PUN ripe_AJ0 tannins_NN2 and_CJC a_AT0 layer_NN1 of_PRF creamy_AJ0 oak_NN1 . _SENT -----_PUN</p>

Figure 3.1 Example of POS tagging using automatic annotation software Constituent Likelihood Automatic Word-tagging System (CLAWS) (Garside & Smith, 1997) of words in their text origins.

The CLAWS tagging system enabled the corpus to be classified and linguistic features to be counted through simple frequency counts to determine their significance. POS tagging was performed in the context of each wine review rather than as an analysis of words separated from their text origins to support a situated context analysis.

Based on the frequency of POS occurrence in the sample of wine reviews, the data subjected to a more detailed analysis of metaphoric form and function in Study 1 were adverb, adjective, noun, and verb POS derived from 126 Australian wine reviews encompassing some 6700 lexical units. The choice of POS was also based the discursive context which was of a descriptive nature therefore indicating that adjective POS would be used to convey sensory and affective responses. Furthermore, the genre of wine reviews arose from a knowledge domain founded on oenological science and in Steen, Dorst, Herrmann, Kaal, Krennmayr, et al. (2010) Dorst, Mulder, and Steen (2011) the science domain was reported to make frequent use of noun POS in particular. In addition, both noun and verb POS were the focus of property generation tasks reviewed in current literature with associated coding frameworks. Therefore, the existing literature indicated purposeful reasons for the inclusion of these POS relevant to Study 1 and Study 2.

Following annotation of POS and selection of all linguistic units classed as adverb, adjective, noun, and verb POS, the procedural protocol of MIPVU was followed. Figure 3.2 details four phases overall that begins with reading the whole text, then establishing lexical units, followed by establishing their contextual meaning and then determining if there was a contrast between the basic and the

contextual meaning with the goal of identifying metaphoric potential in which case the unit was marked as metaphorical (or not).

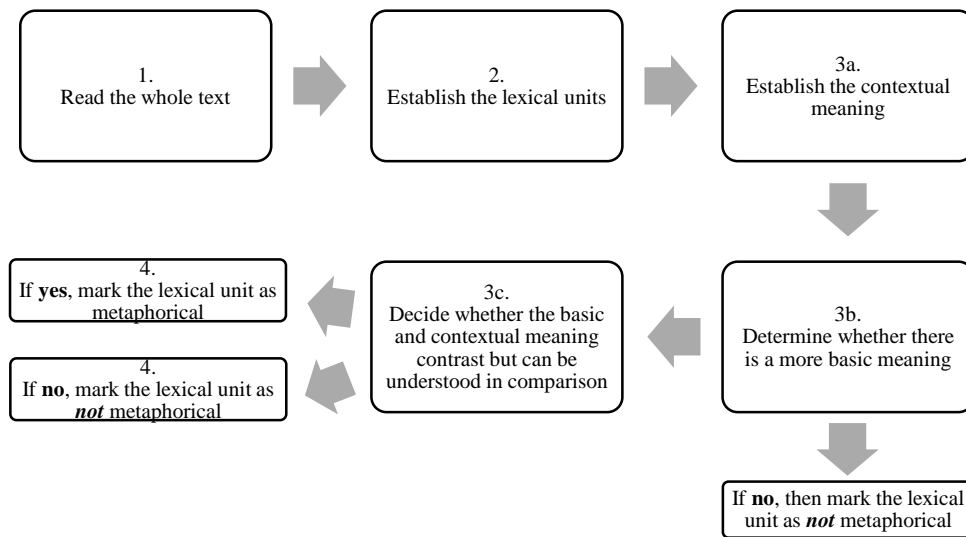


Figure 3.2 Visual representation of procedural protocol for MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010) adapted from Dorst, Reijnierse, and Venhuizen (2013).

The four procedural phases of MIPVU are:

1. Read the whole text to get a general understanding of the text's meaning in context. Each text to be read in its entirety and analysed separately to identify the metaphor focus and, if implicit, to explicate through propositional analysis.
2. Next, lexical units must be established in the text sample. Most words form single lexical units unless a potentially metaphoric phrase or expression is clearly identified requiring a larger unit of analysis in context.
3. Following the above step, the contextual meaning of the lexical unit must be established using a corpus-based dictionary. The research must take into account the situated context of the word. This involves: firstly, what comes before and after the lexical unit (e.g., a metaphor flag such as of); secondly, how the word applies to an entity, relation, or attribute in the situation evoked by the text (i.e., the contextual meaning); and thirdly, a more basic current, contemporary, or context free meaning which tends to be more concrete, a human or bodily feeling or action, or specific or historically older.

Note: For the purposes of Study 1, the researcher established each meaning (i.e., basic and contextual meanings) using two corpus-based contemporary English dictionaries: the Macmillan English Dictionary online version to reflect contemporary usage patterns and Australia's national dictionary, the Macquarie Dictionary Online version, to reflect an Australian socio-cultural context.

4. Determine if there is a contrast between the basic and the contextual meaning. If the meaning in context and the basic meaning clearly contrast but can be comprehended through a comparison with each other, the lexical unit can be noted as a metaphor-related word (henceforth MRW) or if no, then it is marked as a not metaphor-related word (henceforth NMRW) and this is generally removed from the analysis (henceforth RFA).
5. The procedure is demonstrated in the Table 3.3 with the word *life*—POS noun—taken from the wine review: Wonderful nerve and energy, with a very long life ahead indeed (WRID 145). The choice of a noun POS helps in this demonstration because noun meaning is prototypically more autonomous than say a verb POS thereby making it a more straightforward process to find the basic sense.

Table 3.3

The Four Procedural Phases of MIPVU: Lexical Unit 'life'

Phase	Procedure	McMillan Dictionary Definition
Phase 1	Read the entire text	Example: Wonderful nerve and energy, with a very long life ahead indeed
Phase 3	Establish lexical units POS	life noun
Phase 2	Contextual meaning Basic meaning	5: the period of time during which something exists or continues 1: the period of time from someone's birth until their death
Phase 4	Mark as MRW or NMRW	MRW <i>life</i>

Note: italics = MRW; MRW = Metaphor-related word; POS = Part-of-Speech

Following these four steps of MIPVU, it was determined that the contextual meaning of the noun *life* was entry 5 involving a thing with a beginning and end point. The basic meaning of *life* was found in entry 1 involving a life cycle of a person that indicated a beginning and end point for a living entity. When the dictionary meanings of these two senses were compared, they are found to be distinct in that the contextual sense of *life* in this wine review was different from the more basic or physical sense of the noun. However, although the contextual sense was distinct from the basic sense there was a similarity in their relation to one another because the duration of a wine's development from when it was first bottled to when it should be consumed by was like the duration of physical development of a living organisation, specifically a person, from birth to death. Therefore, the use of the noun *life* (note: italic font used for words identified as metaphoric expressions) in this wine review would be marked as a metaphoric related word (MRW) indicating that the word has metaphoric potential.

Due to the Australian context of the discourse under analysis the decision was made by this researcher to include the use of the Macmillan Dictionary (Rundell, 2007) alongside the Macquarie Dictionary Sixth Edition (Delbridge, 2006) because the latter is a standard reference on Australian English and Australia's national dictionary. Benefits of this combination were that colloquial expressions arising from an Australian linguistic context could be defined and lexical units listed with only a single meaning in one dictionary were more often than not listed in the other with two or more meanings. Without the ability to utilise two dictionaries, instances would arise where the researcher would fail to find word meanings to afford a comparison in terms of basic and contextual meanings necessary in step 4 of the MIPVU procedure. This would exclude some words from the metaphor analysis.

The analytical tool of MIPVU supported the identification of metaphoric lexical units along with those having anthropomorphic potential as in the above example. Nevertheless, the MIPVU protocol limited the method to the identification of surface expressions referred to as linguistic metaphors rather than presuming underpinning conceptualisations arising from cross-domain mapping that were referred to as conceptual metaphors from the perspective of CMT. Furthermore, MIPVU was not concerned with metaphor processing. Intended metaphorical expressions, as well as those that are not intended to be interpreted as metaphorical,

render each word or phrase subject to processing by the receiver. Hence, each identified lexical unit was considered to be potentially metaphoric when the contextual meaning can be contrasted with a more basic, concrete, or physical one and understood through comparison. This means that there is the ‘potential’ for the lexical unit to be processed through cross-domain mapping and the ‘potential’ for it to be experienced metaphorically.

Semantic source domain identification in Study 1 and 2. Metaphors exert a subtle yet powerful influence on human reasoning and behaviour. The review of methodological approaches to wine discourse analysis in current literature reports the significance of metaphor in linguistic expressions, dominant SOURCE domains, the personification of wine, and the frequent use of anthropomorphic metaphors in wine reviews. The Literature Review in Chapter 2 revealed a lack of transparency as to how linguistic metaphors were identified and how underlying conceptual metaphors were mapped across domains. Although CMT supported a comparative analysis through the examination of underlying conceptual metaphors, Lakoff and Johnson (1980) did not present a formulation or precise model of how metaphorical concepts are mapped. As a result, the proposal of various methods have arisen directed at facilitating a more precise model to classify linguistic data (Goatly, 1997; Grady, 1997; Steen, 2008a; Turner & Fauconnier, 2002). The next section proposes a method for semantic annotation and analysis to support an interpretive approach to the identification of underlying conceptual metaphors using automatic annotation software and details a coding scheme developed to assist analysis compiled from the Literature Review in Chapter 2.

Computational metaphor identification in corpus-based samples affords the capacity to identify linguistic patterns that are potentially indicative of conceptual metaphors. Studies in this field have used semi-automated methods of a core algorithm or variations of a central algorithm to automatically identify metaphors in large corpora (Assaf et al., 2013; Demmen et al., 2015; Goded Rambaud, 2006; Koller, Hardie, Rayson, & Semino, 2008). For instance, Demmen et al. (2015) used a two stage semi-automated methodology to identify potentially metaphoric words in the context of cancer and end of life narratives through semantic domains; Koller et al. (2008) applied semantic annotation software to analyse metaphor in corpora in business magazine articles; in Goded Rambaud (2006), lexical codification was

examined using a descriptive algorithm in a corpus-based approach to wine tasting lexicon combining conceptual and linguistic perspectives; and a study of corpora in articles drawn from Reuters and the New York Times in Assaf et al. (2013) demonstrated three novel rule-based algorithms for automatic metaphor identification showing that they outperformed human judgments “with 71% precision and 27% averaged improvement in prediction over the base-rate of metaphors in the corpus” (p. 1). Although similar, the automatic content analysis applied to the first two studies used the grammatical and semantic tagging software tool USAS (Rayson, Archer, Piao, & McEnery, 2004) that supported an automatic analysis of English using a hierarchical semantic tag set as a framework for semantic analysis.

The USAS automatic annotation method was used in Study 1 and 2 during metaphoric theme analysis. Following the MIPVU procedure, an initial analysis across the data set of all lexical units was generated through semantic source domain tagging prior to the more narrow focus on abstract concepts. This was effective in providing an overall picture of how the experience of wine appraisal shapes the wine review in an Australian context before examining the influence of metaphor conceptualisation. The USAS software tool developed at Lancaster University by Archer et al. (2002) and based on Tom McArthur’s Longman Lexicon of Contemporary English (McArthur, 1986), was used to semantically tag the data set (see Figure 3.3).

Good_A5.1+ old_T3+[i43.2.1 fashioned_T3+[i43.2.2 style_X4.2 ,_PUNC
soft_O4.5 ,_PUNC plush_O4.2+ and_Z5 not_Z6 afraid_E5- to_Z5 be_A3+
oaky_Z99 ,_PUNC with_Z5 chocolatey_F1 depth_N3.3+ to_Z5 its_Z8
honest_A5.2+ plummy_O4.2+ berry_L3 flavours_X3.1 ,_PUNC solid_O1.1
bear_L2mfn hug_S3.2 of_Z5 wine_F2 ,_PUNC just_A14 let_M2[i45.2.1
down_M2[i45.2.2 by_Z5 a_Z5 slightly_A13.6 hard_O4.5 finish_T2-

Figure 3.3 Example of automatic semantic tagging of text (i.e., wine review fragment) using the UCREL semantic analysis system (USAS) software tool developed at Lancaster University (Archer et al., 2002) and based on Tom McArthur’s Longman Lexicon of Contemporary English (McArthur, 1986).

In the annotated wine review fragment above, the text is read horizontally (the text can also be displayed horizontally using USAS). The semantic tags on the right of each word are composed of primarily an upper case letter indicating general discourse field (e.g., A: General and abstract terms) and a digit indicating a first

subdivision of the field (e.g., A5: Evaluation in relation to terms depicting quality). Optionally there is a decimal point followed by a further digit to indicate a finer subdivision (e.g., A5.1: Evaluation: Good/bad) and/or one or more plus or minus signs to indicate a positive or negative position on a semantic scale. Importantly, words senses that are related to each other at a general level in terms of the mental concept they represent are grouped together as semantic fields or domains and identified in the USAS system (Archer et al., 2002). The USAS tagset has 21 major discourse fields arranged in hierarchical order (see Figure 3.4). The full coding frame is attached in Appendix C.

A general and abstract terms	B the body and the individual	C arts and crafts	E emotion
F food and farming	G government and public	H architecture, housing and the home	I money and commerce in industry
K entertainment, sports and games	L life and living things	M movement, location, travel and transport	N numbers and measurement
O substances, materials, objects and equipment	P education	Q language and communication	S social actions, states and processes
T Time	W world and environment	X psychological actions, states and processes	Y science and technology
Z names and grammar			

Figure 3.4 USAS category system (Archer et al., 2002). The UCREL tagset has 21 major discourse fields arranged in hierarchical order and expanded into a further 232 category labels.

An example of the hierarchical structure used to organise semantic source domains in Study 1 is shown in Figure 3.5. The diagram displays a sample of data reported in Study 1 concerning wine components and characteristics (e.g., Visual Appearance, Olfactory, Gustatory and Haptic Sensations; and Overall Quality) with corresponding semantic levels drawn from the USAS categories. The proposed metaphoric theme is used as a label for the first box to the left (e.g., A PERSON) and identified linguistic units tagged in the USAS report and identified by MIPVU with metaphoric potential are shown in the far right boxes (e.g., honest).

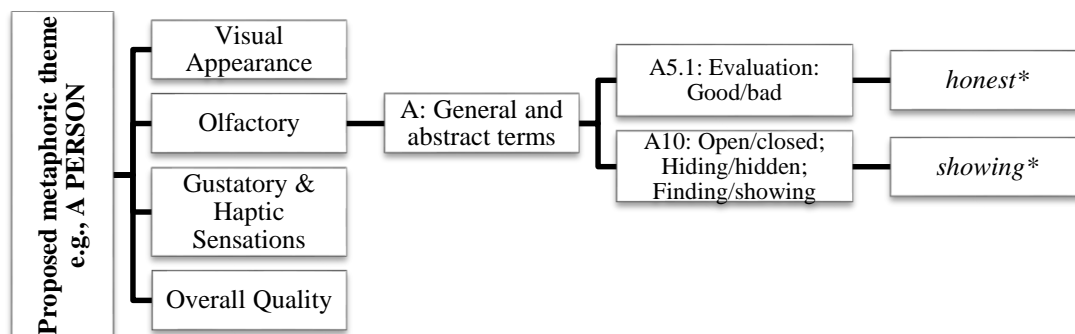


Figure 3.5 Hierarchical structure organising olfactory factors by displaying three levels of semantic source domain coding using the USAS software.

A semantic analysis approach offered the potential to identify typological significance as well as that of lexical units for further analysis including distribution and frequency counts. For instance, Jackson (2009) organised wine components and characteristics into the categories of visual appearance, odour in-glass, in-mouth sensations, finish, and overall quality. These terms have been adopted for the purposes of this thesis and are presented in this chapter as sub-sections titled visual appearance (VA), olfactory factors (OL), and gustatory perceptions and haptic sensations (GH). This enabled wine terms and generic framework to be organised into a hierarchical structure utilising data during the analysis and reporting of results in Study 1. The USAS software was useful for semantic analysis in the context of the linguistic analysis of corpus-based discourse in that it did not focus on specific word forms/classes but tagged every word in the wine review texts. The USAS system was also applicable to the analysis of features generated for both concrete and abstract concepts and was applied to the Study 2 elicitation task. Linguistic annotation was applied to the data set at three levels: automatic POS, automatic semantic field tags, and manual metaphoric theme codes.

Interpretive analysis of metaphoric themes in Study 1 and 2. The research of metaphor in wine discourse, that was framed by CMT and discussed in the Literature Review, offered insights as to the cognitive foundations of conceptual metaphors. Conceptual metaphors have been described in terms of a family of metaphors that are systematically related and organised on the basis of a shared implicit theme (Ritchie, 2003). Coutier (1994) for instance determined SOURCE domains with a human connection related to the body, mind and social behaviour in

wine discourse. This perceptive corresponds with Lakoff and Johnson's (1999) contention that our conceptualisation and understanding of self or "inner" life draws upon the SOURCE domains of space, object possession, an exertion of physical force such as motion and social relationships (p. 267). Furthermore, metaphoric expressions were shown to rely on cohesiveness and blending across domain mappings rather than consistency (Grady, 1997; Lakoff & Johnson, 1980; Turner & Fauconnier, 2002). Lakoff and Johnson (1980) argued that "conceptual systems are not consistent overall" (p. 272). Similarly, Fauconnier and Turner (2008), Steen (2008a), and Steffensen (2007) suggested that metaphor conceptualisation may not be asymmetrical but rather a process of interaction and blending involving both primary and complex metaphors. Furthermore, Lakoff and Johnson's (1980, 1999) proposal that metaphor was implicit, conceptual, and based on an embodied experience was sustained by their argument for groups of more common metaphors which are essentially organised around a common and implicit ontological, structural, and often spatially orientating metaphor such as HAPPY IS UP, SAD IS DOWN, MORE IS UP, and LESS IS DOWN. Other groups indicated cultural coherency such as TIME IS MONEY, LOVE IS A JOURNEY, and ANGER IS HEAT.

Linguistic expressions appear to benefit from a case by case examination to decide on underlying conceptual structures. For instance, Vervaeke and Kennedy (1996) proposed a more open interpretation of groups of metaphors because this has the potential for many and varied levels of generality based on situated conceptualisation. Conceptual knowledge was reported in Wilson-Mendenhall et al. (2013) as underlying the way people interpreted their experiences and this guided their experiential interactions in the world. With a focus on primary metaphoric schemas, Grady (1997) suggested it was necessary to break down complex or compound metaphors into their underpinning foundations referred to as primary metaphors. For example, following Grady (1997), Lakoff and Johnson (1999) classified A PURPOSEFUL LIFE IS A JOURNEY metaphor as a complex or compound metaphor formed by the primary metaphors PURPOSES ARE DESTINATIONS and ACTIONS ARE MOTIONS.

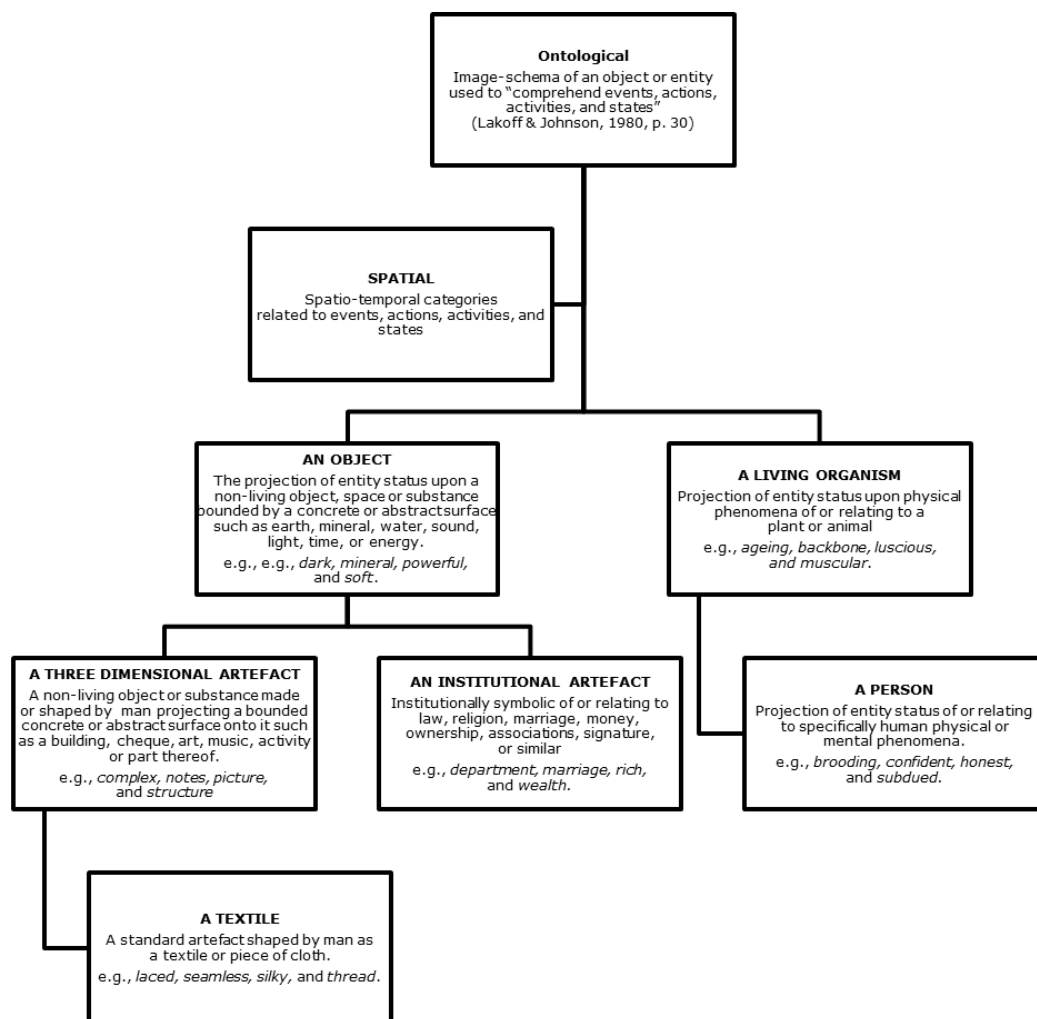
To facilitate metaphor analysis, a coding schema was developed for the purpose of annotating potential metaphoric themes through a compilation of metaphoric themes identified from literature reviewed in Chapter 2 and adapted from

the image schema inventory compiled by Risch (2008). The use of the Metaphoric Theme Index (see Appendix D) facilitated the categorisation of underlying metaphoric themes in Study 1 and in Study 2 from interactional image-schemas that emerged during the imagery and transfer tasks to facilitate a comparison of the data obtained. The coding schema provided a framework for metaphor analysis in the current thesis with the overall viewpoint taken from Lakoff and Johnson (1980) that all metaphors were ontological—an object or entity—in that they reflected a CONTAINER image- schema used to understand events, actions, activities, and states.

Frequently occurring image-schema prototypes identified in the sample of wine reviews in Study 1 of the thesis formed the categories to which metaphoric expressions were grouped and these categories afforded the proposition of six underpinning metaphoric themes in the wine review sample (see Appendix D). These themes were labelled in each study as AN OBJECT, A THREE DIMENSIONAL ARTEFACT drawing from the category A STANDARD ARTEFACT (Roversi, Borghi, & Tummolini, 2013), AN INSITUATIONAL ARTEFACT (Roversi, Borghi, Tummolini, 2013), A TEXTLE (Suárez-Toste, 2007), A LIVING ORGANISM (Suárez-Toste, 2007), and A PERSON (Amoraritei, 2002) shown in Table 3.4.

In addition, spatio-temporal properties or features of an object, entity, or artefact (i.e., SPATIAL) was an experiential and interactional element of each of these image-schema prototypes (see Metaphoric Theme Index Appendix D). Whilst not prototypical, the argument carried forth from the review of literature is one that assumes mental images to encompass sensory imagery reflecting functional resemblance that was not exclusively based on a concrete or physical property but still results from one. For instance, the concept of motion conveyed using words such as capturing or playing. The SPATIAL metaphoric theme was further categorised into the broad themes of RELATION, ORIENTATION, FORM, COMPOSITION, MOTION, TRANSFORMATION, BALANCE, PROCESS DYNAMICS, and FORCE DYNAMICS to facilitate discussion. Each of these overarching spatio-temporal elements relied on sub-categories to facilitate deeper exploration. For example, PROCESS DYNAMICS had the sub-categories of AGENCY (Mandler, 2004), CAUSATION (Lakoff & Johnson, 1980), CYCLE, CYCLIC CLIMAX, ENABLEMENT, PROCESS, and ITERATION (Johnson, 1987).

Table 3.4
Metaphoric Themes Reflecting Image-schema Prototypes



Study 1 and Study 2, reported in Chapter 4, noted that conceptual SOURCE domains, reflecting ontological image-schema prototypes, were referred to in this thesis as potential metaphoric themes following the definition of Boers (2000). The dominant metaphoric themes identified in the literature review, and categorised according to results of Study 1, where the layered nature of metaphoric themes as depicted in Table 3.4. For instance, the category of A PERSON, and metaphor-related words such as *brooding*, *confident*, *honest* and *subdued*, was a more specific human instantiation of the broader category of A LIVING ORGANSIM that was a projection of entity status upon physical phenomena of or relating to a plant or animal including metaphor-related words such as *ageing*, *backbone*, *luscious*, and *muscular*. In turn, the category of A LIVING ORGANSIM was included in the much broader category of an ontological image-schema entailing an object or entity used to frame

understanding. In contrast to an animate or inanimate living organism, the metaphoric theme of AN OBJECT reflect an image-schema entailing an object, space, or substance bounded by a concrete (e.g., a mineral) or more abstract surface (e.g., sound) but still reflecting a CONTAINER image-scheme.

Furthermore, this categorisation was assigned to properties and features that by dictionary definition could not be categorised into a more specific metaphoric theme or could be placed in a category of AN OBJECT or of A LIVING ORGANISM. For instance, the definition of the MRW *powerful* was defined in the McMillan dictionary was entry 2. Physically strong; a. with a lot of physical force. A physical force was not associated with an animate or inanimate form of life in the dictionary definition therefore, by default, it was categorised as AN OBJECT. Similarly, for the MRW *dark*. When used metaphorically in its situated context, the dictionary derived meaning, 1. Lacking light, could be directly associated with either an object or entity. Only spatial and temporal themes directly associated with AN OBJECT, A LIVING ORGANISM or A PERSON during the MIPVU process were allocated to an individual theme, otherwise they were categorised into a broad theme of SPATIAL.

Each of these metaphoric themes reflect image-schema prototypes identified as conceptual domains that categorised metaphor conceptualisation in terms of a SOURCE domain (e.g., A PERSON). Yet as Yu (2008) pointed out, the validity of SOURCE domains is culturally dependant. I would therefore argue for the limitations of the categories I have based the coding framework on in that they are also culturally framed as will be my own interpretations of conceptual SOURCE domains. Furthermore, Clausner and Croft (1997) argued that by constraining the SOURCE domain the analyst limits what mappings take place across the SOURCE and TARGET domain. However, determining the SOURCE domain and ensuring that it is not too narrow and restrictive may be problematic. Cross-cultural research has demonstrated that there was linguistic diversity and cultural dependency of word use and meaning across languages and this was consistent across different domains (Boroditsky, 2001; Goddard, 2003; Malt, Sloman, Gennari, Shi, & Wang, 1999; Wolff & Malt, 2010). Consequently, semantic networks and lexical relations played an important role in understanding metaphor.

Current literature revealed that semantic representations were systematically used by participants during property generation tasks providing a lens to analyse

word meaning without being definitive. The assumption that semantic features were the foundation of semantic representation crosses a variety of theories developed within cognitive science and neuroscience (Martin & Chao, 2001; Rosch & Mervis, 1975; Wu & Barsalou, 2009) as well as computational models (McRae, Cree, Seidenberg, & McNorgan, 2005). To test these theories, semantic feature representation was regularly used to collect production norms data to examine word meaning, conceptualisation, and categorisation (McRae et al., 2005).

Property generation tasks in Study 2. The research of metaphor conceptualisation, property generation, and of lexical semantic representation were reflected in the notion of image-schema involving feature-based effects grounded in sensorimotor experience. In Study 2 of the current thesis, the elicitation task of property generation was introduced as a useful and effective means of explicating image-schematic representations or conceptualisations from participants as demonstrated in a number of previous studies (1976; Cree & McRae, 2003; McRae et al., 2005; Santos et al., 2011; Smith, Osherson, Rips, & Keane, 1988; Solomon & Barsalou, 2001; Wu & Barsalou, 2009).

Property generation has been used across various branches of psychology and cognitive linguistics for generating semantic features to measure conceptual representations (Wu & Barsalou, 2009). This is because conceptual representations of abstract and concrete concepts are argued to be grounded and embodied in perception and action (Kiefer & Pulvermüller, 2012). For instance, in Wu and Barsalou (2009), participant's evoked imagery to facilitate property generation were categorised into the general properties of entity properties, introspective properties, situation properties, and taxonomic properties.

Studies of metaphor in general have focused on the noun word class with a unidirectional cross-domain mapping of A is a B where the SOURCE term of an object or entity (e.g., A PERSON) was compared or contrasted with the TARGET term (WINE). This word class focus was repeated in semantic feature norm studies utilising property generation tasks in cognitive psychology (Ashcraft, 1978; McRae et al., 2005; Rosch, 1975; Wu & Barsalou, 2009). In McRae et al. (2005) a public database of norms for 541 living and non-living objects in the domain of nouns arising from participant responses was established and Wu and Barsalou (2009) used nouns or noun phrases for objects to study conceptual combination and demonstrated that

people situate object conceptualisations in terms of physical settings and mental imagery.

Semantic feature production norms have been used in studies of word meaning, concepts, and categorisation to derive conceptual representations. Participants in such studies produced features or properties that they thought to be typically true when presented with a set of concept names. Data collected of semantic feature production norms in the majority of these studies related to concrete concepts of living and non-living things such as dog and chair (Ashcraft, 1978; McRae et al., 2005; Rosch, 1975; Wu & Barsalou, 2009). Reported findings from existing research indicate that feature norms, used in psycholinguistic experimental studies to examine the effects of semantic similarity among words, provide a valid and reliable means of making qualitative predictions. According to Vinson and Vigliocco (2008), such predictions are “developed by obtaining measures of semantic similarity among the words in the norms” (p. 186). Although most studies have investigated concrete nouns there are some studies which have successfully used feature norms to explore the nature of noun and verb representation (McRae, Ferretti, & Liane Amyote, 1997; Vinson & Vigliocco, 2002, 2008). There is also evidence that property generation was influenced by word association for a concept (Santos et al., 2011). Barsalou, Santos, Simmons, and Wilson (2008) argued that word association and simulation were potentially significant in influencing properties generated of concepts. However, lexical semantic representation research of abstract words is underdeveloped as is knowledge and understanding of abstract concepts.

More generally, semantic representations and feature production have been used to test theories and hypotheses, examine semantic memory and categorisation, construct experimental stimuli, and inform computational modelling. In Ashcraft (1978), feature norms were collected to construct feature variation experiments in relation to concepts derived from 140 living and nonliving things; Wu and Barsalou (2009) tested theories of perceptual symbol systems versus amodal semantics using a comparative study of feature forms; and Wilson-Mendenhall, Barrett, Simmons, and Barsalou (2011) used property generation experiments to analyse the content of concepts. In the domain of action and events involving nouns and verbs, Vinson and Vigliocco (2002, 2008) analysed the structure of conceptual representations using

semantic feature norms and to implement in computational models and McRae et al. (1997) explored the thematic role of verbs by categorising conceptualisation information possessed by agents and patients who produced feature norms for the study. Although semantic features are arguably the building blocks of semantic representation, Vinson and Vigliocco (2008) emphasised that feature type along with shared, distinctive, and/or correlated features underlie semantic organisation. There has also been interest shown in exploring metaphor in human thought processes via experiments comparing patterns in linguistic and cultural experience particularly concerning how people think about time (Boroditsky et al., 2011; Casasanto & Boroditsky, 2008; Lai & Boroditsky, 2013) as well as emotional memory (Casasanto & Dijkstra, 2010). No such studies were found relating to adverb POS. Therefore, the cue words in the current study were restricted to noun, verb, and adjective POS.

Wu and Barsalou (2009) argued that imagery could be categorised into the general properties of entity properties, introspective properties, situation properties, and taxonomic properties. Wu and Barsalou (2009) devised a scoring rubric of four conceptual relations which was adapted for use by Santos et al. (2011) to code abstract properties and features (see Table 3.5).

Table 3.5
List of Properties or Features from Santos, et al. (2011)

Property or Feature Category	Code
Compound continuation forward	1
Compound continuation backwards	2
Sound similarity	3
Root similarity	4
Synonym	5
Antonym	6
Domain higher level category	7
Domain lower level category	8
Domain same level category	9
Object or situation descriptor	10
None	11

Initially, the scoring rubric of conceptual relations of Barsalou et al. (2008) was used in Study 2 to categorise participant responses the property generation task. However, difficulties were experienced in categorising abstract concepts using this model. Instead, the framework adapted by Santos et al. (2011) from the Wu and Barsalou (2009) model was implemented and recoding performed with more consistency. Limitations of this coding framework are discussed at the end of Study 2 in Chapter 4.

Results from recent studies suggested that participants verify properties by using word association and/or situated simulation (Santos et al., 2011; Solomon & Barsalou, 2004; Wu & Barsalou, 2009). For example, in the context of wine appreciation, when a concrete word such as the word wine is recognised by a person neural states are re-enacted. These states represent how a sample of wine looks, smells, tastes, feels or even sounds as well as how the person interacts with wine in terms of their emotions or affective states involving the consumption process. However, simulations are not generic representation but rather are representations of a particular situation involving “a setting, agents, objects, actions, events, and mental states” (Santos et al., 2011, p. 88). Situated cognition is arguably central to understanding how a person represents the meaning of abstract concepts as well as concrete ones although the focus on situational content may differ.

Researcher Role and Limitations

The researcher’s role in this thesis, and hence the approach to the study of knowledge, is best described as the “organisation of reality through observer/observation/observed interaction” (Bennett, 2013, p. 42). This was conceived through the lens of embodied-grounded theories of cognition (Barsalou, 1999; 2008; Gallagher, 2005; Johnson, 1987; Kiefer & Pulvermüller, 2012; Lakoff, 1987; Lakoff & Johnson, 1980, 1999) in a situated cognition paradigm framed by CMT. The researcher’s analysis of metaphor in Australian wine reviews in Study 1 was influenced by her individual and subjective perceptions—sensory and affective experiences—elicited from the written discourse in the sample data backgrounded by her own Australian social environment. Furthermore, the researcher could be seen as an instrument employed for the process of metaphor identification and conceptual analysis. However, such subjectivity or potential bias was objectively balanced with

corpus-based dictionary support and semantic analysis software use (i.e., UCREL) in generating meaning and identifying key semantic features in the discourse of the sample.

At this stage of the Chapter, it is important to note that a cognitive linguistic methodology is reliant upon and integrative of other cognitive disciplines. Because of the complex and multifaceted nature of the phenomena of metaphor, it was desirable and arguably necessary to consider these cross-disciplinary perspectives. However, the researcher draws attention to the fact that her academic background is one of adult education, second language learning, and wine marketing. Nevertheless, the impact of other cognitive disciplines was directly relevant to the present study and the supporting literature has been interpreted to the best of the researcher's ability and with assistance, where required, from discipline specialists in these areas reflected in the literature review and in personal acknowledgments of thanks at the beginning of this thesis.

The researcher acknowledges an ontological bias influencing research questions and approach to this topic and the methodological assumptions upon which the research was based. This perspective was engendered by reviewing dominant literature in the field of corpus-based analysis of metaphor which was driven by cognitive linguistic approaches to metaphor analysis in discourse and which broadly followed CMT as a facilitative theoretical framework for analysis and cross-cultural comparison. From the researcher's standpoint, this perspective reflected Lakoff and Johnson's (1980) premise that "embodied mechanisms of conceptualization and thought are hidden from our consciousness, but they structure our experiences and are constitutive of what we do consciously experience" (p. 497). This viewpoint, labelled as an experientialist philosophical paradigm, understands linguistic phenomena from a non-objectivist, experientialist perspective where language is a social and cultural reality and plays an essential role in how people think about and perceive the world. Although inconsistent with major classical viewpoints, this philosophical perspective of human reason forms the basis of embodied experience and grounded cognition theories. It underpins how knowledge was defined, acquired, understood, and produced in this thesis.

Chapter Summary

Chapter 3 was framed by three distinct but interrelated ideas of theory, methodology, and person involved in the corpus-based research in Study 1 and the corpus-driven research in Study 2. Through the identification and analysis of metaphor, empirical data were presented to inform qualitative and quantitative research goals pertaining to the two studies. The Chapter was used to provide the research rationale in the context of the theoretical and methodological framework of cognitive linguistics. It began by providing the methodological framework and focused on the study of natural language usage as a necessary foundation for the examination of thought as process (or its products) (Steen, 2006). This usage-based approach provided insights in relation to the cognitive mapping process of metaphor.

The relevance of the cognitive linguistic approach to the research design was supported through an overview of analytical tools for data collection in the two studies and the analysis performed. The rationale demonstrated how and why metaphor identification and analysis and the semantic and conceptual analysis were approached preceded by a review of relevant literature. In particular, the method of metaphor identification—MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010)—was presented along with identification of ontological prototypes and image-schemas, referred to as metaphoric themes, through elicitation tasks involving imagery and property generation in situated contexts of conceptualisation and understanding. Mention was also made of the role of the researcher and limitations identified. The identification and examination of metaphoric expressions used in Australian wine reviews and how they have contributed to or hindered accessibility to understanding and knowledge building has implications for wine communicators. So too the pedagogical potential of wine writing in understanding the topic of wine appreciation and more broadly wine acculturation and education. In the next Chapter, each study was reported separately although the interactional nature of data collection and analysis detailed in the current Chapter backgrounds the Method sections in each.

CHAPTER 4: STUDY 1 AND STUDY 2

*One not only drinks the wine, one smells it, observes it, tastes it, sips it,
and one talks about it—King Edward VII, n.d.*

Chapter 4 is organised into the sections of Method, Results, and Discussion including limitations of the method and conclusions drawn from each study separately. First, Study 1 is presented in which a functional analysis of wine language, identified in corpus-based data (i.e., Australian wine reviews), explored the lexical choices made by wine critics in conveying the multisensory experience of wine appreciation. The study identified metaphoric language and presented a focused investigation of the semantic fields and conceptual domains drawn from to propose metaphoric themes used in Australian wine reviews. In doing so, the study identified the significance and communication function of metaphor in an Australian context of use. Next, Study 2 is presented in which corpus-driven data in the form of cue words, selected from the results of Study 1, were used in elicitation tasks with data collected in an online survey. The study offered insights as to the relationship between imagery, understanding, and transfer of potentially metaphoric meaning by wine educators in Australia and China. Adding to findings in Study 1, the current study highlighted lexical semantic interaction with conceptual representations across concrete and abstract concepts and drew attention to congruency of metaphoric themes within and between two groups of wine educators from Australia and China.

Study 1. Lexical Choices in Australian Wine Reviews

Study 1 addressed the first research question: How do Australian wine critics use metaphoric language in the wine review genre to conceptualise and convey judgements of wine quality to their discursive audience? The functional analysis of lexical choices in Australian wine reviews focused on the form, function, and significance of metaphoric language usage to the genre of wine reviews arising from an Australian social environment. To do so, metaphoric expressions were identified in the text of wine reviews, semantically analysed, and metaphoric themes proposed. These themes were explored in relation to sensory and affective properties of wine components and properties during the wine appraisal process.

Method

Data Sources and Materials

The data sample contained some 6646 lexical units of which 6194 lexical units (words) were individually analysed based on the indication that there was at least one unit that suggested metaphoric potential and the unit POS was an adverb, adjective, noun, or verb.

Lexical units were drawn from 126 individual Australian wine reviews appraising 44 wine products, including red ($n = 32$) and white wine ($n = 12$), written by 35 wine critics of which only two were women. The wines reviewed were from the Australian wineries Henschke, Taylors Wines, and Yalumba appraising domestic wines currently exported to China as reported by the said wine companies.

Data Analysis Procedures

The corpus of Australian wine reviews was manually entered into an Excel spreadsheet. Categories included an identification number for each wine review, the wine critics name, publication site, wine type (i.e., red or white), and wine style. Each wine review was broken down into separate numbered sentences and each lexical unit (word) was numbered according to its position within the sentence for ease of access and reference. Annotation of the corpus was performed using the CLAWS POS tagging software and the data adjusted so that all words included were from the POS adverb, adjective, noun, and verb. Remaining POS were discarded from the analysis.

Once the first tier of automatic annotation for POS was applied to the selected texts, it was followed by the manual MIPVU procedure where each word was analysed to identify metaphoric potential and highlighted if anthropomorphism was evident. MIPVU data are accessible for download from <https://onedrive.live.com/redir?resid=6CEBE7EC658C0685!10914&authkey=!ADgE3Y86CtfdxgI&ithint=file%2cxlsx>. Finally, all words in their situated context in the text were automatically annotated using the USAS software and metaphoric expressions within the semantically annotated text identified. Words identified as MRW or AMRW were grouped according to semantic source domain for analysis. Following an analysis of dominant semantic domains, six metaphoric themes were proposed and MRW and AMRW were categorised according to theme through an

interpretive analysis. In addition, an interactive spatio-temporal theme was used to classify words as a separate sub-categories if the conceptualisation of an object or entity was too broad for a specific classification to a single metaphoric theme (e.g., *powerful*).

Results

Study 1 results were centred on the appraisal aspect of wine appreciation that was referred to in Caballero (2007) as assessment in the organisational schema of the genre. This aspect of the organisational schema reflected the sensory evaluation process starting with words used to describe wine components and characteristics of VA followed by OL, GH, and concluded with OQ. However, generic descriptors appraising wine VA, irrespective of metaphoricity, were only short statements or else they were entirely absent from the wine reviews analysed. Nevertheless, visual descriptors were important when appraising wine components and characteristics in terms of OL, GH, and VA. The wine review (1) is an example of how visual properties of objects or entities (e.g., nuts, spices, apricots, and the human body) or a part or aspect of said object or entity (e.g., palate, emphatic, grip, and coarseness) were used by Australian wine writer Huon Hook:

(1) Yalumba The Virgilius Eden Valley Viognier 2010

Light to medium yellow, restrained colour for its age. Attractively nutty, spicy and gently apricotty aromas and flavours. Rich, full-bodied, very intense palate with apparent oak and concentrated flavour that lingers long. A powerful, driving wine. The finish is emphatic, clean and dry, with some oaky grip, but no coarseness. Superb, showy style of viognier. Drink 2013-2018 (WRID 201).

Ranked Concepts

Prior to metaphor identification and classification, the results demonstrated significant range and diversity of all words used in the corpus sample in contrast to word repetition used to communicate wine components and characteristics for red and white wine. Table 4.1 displays ranked concepts of the 20 most frequently occurring words of the 6194 total lexical units counted in red wine reviews.

Table 4.1

Red Wine Focus: Comparison of Top 20 Ranked Concepts in Wine Reviews

Ranked Concepts	POS	Red Wine		White Wine		Total	
		<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
fruit/s	noun	62	1.00	9	0.14	71	1.14
tannin/s	noun	40	0.65	0	0	40	0.65
black	adjective	38	0.61	0	0	38	0.61
wine	noun	34	0.55	13	0.21	47	0.76
dark	adjective	33	0.53	0	0	33	0.53
oak	noun	32	0.52	7	0.11	39	0.63
savoury	adjective	32	0.52	0	0	32	0.52
red	adjective	31	0.50	0	0	31	0.50
flavour/s	noun	30	0.48	7	0.11	37	0.60
palate	noun	30	0.48	12	0.19	42	0.69
long	adjective	28	0.45	3	0.05	31	0.50
spice/s	noun	26	0.42	0	0	26	0.42
good	adjective	18	0.29	6	0.09	24	0.39
aromas	noun	18	0.29	4	0.06	22	0.36
rich	adjective	18	0.29	3	0.05	21	0.34
blend	noun	17	0.24	2	0.03	19	0.31
very	adverb	16	0.26	5	0.08	21	0.34
concentrated	adjective	16	0.26	1	0.02	17	0.17
ripe	adjective	14	0.23	1	0.02	15	0.24
chocolate	noun	10	0.16	0	0	10	0.16
fine	adjective	9	0.15	3	0.05	12	0.19

Ranked concept frequency was compared across red and white wine styles and their POS followed by the total of said word in the overall sample. The highest frequency recorded for individual descriptor words in red wine reviews is the word fruit/s followed by tannin/s, black, wine, oak, savoury, red, flavour/s, dark, and spice/s. Of these 10 most frequent words, there were no instances recorded for the words tannin/s, black, savoury, red, dark, or spice/s being applied to white wine reviews. This finding indicates that the generic descriptors frequently rely on visual properties in terms of colour arising from darker coloured objects. The word very was the most frequently used intensifier in the red wine reviews and the word good was used in evaluation and appreciating practices.

Next, Table 4.2 displays ranked concepts of the 20 most frequently occurring words of the 6194 total lexical units counted in white wine reviews. Ranked concept frequency were compared across red and white wine styles and their POS followed by the total of each word (e.g., wine, palate, fruit/s, white, etc.) in the overall sample. The highest frequency recorded for individual descriptor words in white wine reviews is the word wine followed by palate, white, oak, flavour/s, bouquet, citrus, aromas, lemon, and variety. No instances recorded for the words white, citrus, lemon, or lime being applied to red wine reviews in the 10 most frequent words supporting the notion of darker colours associated with object properties describing red wine styles and lighter colours describing white wine styles. The results support similar findings in Paradis and Eeg-Olofsson (2013).

Of these 20 most frequent ranked concepts, the POS adjective and noun were the most frequent POS with no verb POS reported. Noun POS descriptors were used to convey different kinds of objects or entities, whereas adjective POS descriptors were often used as a specification of a noun phrase and as such described properties of an object or entity. In addition, the word very was the most frequently used intensifier in the white wine reviews, the word good was used in evaluation and appreciating practices, and the word some was utilised as a measure word.

Table 4.2

White Wine Focus: Comparison of Top 20 Ranked Concepts for Wine Reviews

Ranked Concepts	POS	White Wine		Red Wine		Total	
		<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
wine	noun	13	0.21	34	0.55	47	0.76
palate	noun	12	0.19	30	0.48	42	0.69
fruit/s	noun	9	0.14	62	1.00	71	1.15
white	adjective	9	0.14	0	0	9	0.14
flavour/s	noun	7	0.11	30	0.48	37	0.60
oak	noun	7	0.11	32	0.52	39	0.63
good	adjective	6	0.09	18	0.29	24	0.39
very	adverb	5	0.08	16	0.26	21	0.34
bouquet	noun	5	0.08	11	0.18	16	0.26
citrus	adjective	5	0.08	0	0	5	0.08
aromas	noun	4	0.06	18	0.29	22	0.36
fine	adjective	4	0.06	9	0.14	13	0.21
finish	noun	4	0.06	22	0.36	26	0.42
lemon	adjective	4	0.06	0	0	4	0.06
variety	noun	4	0.06	1	0.02	5	0.01
some	adjective	4	0.06	16	0.26	20	0.32
big	adjective	3	0.05	3	0.05	6	0.10
lime	adjective	3	0.05	0	0	3	0.05
rich	adjective	3	0.05	18	0.29	21	0.34
green	adjective	1	0.02	1	0.02	2	0.03

Metaphor Identification

Following the use of the MIPVU (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010), the overall frequency of occurrence of potentially metaphor-related words (defined as single lexical units) is reported. All marked MRW and AMRW are those ascribed to be metaphorical language use or metaphorically used words according to the criteria 1 and 2 listed in Chapter 3 espoused by Steen, Dorst, Herrmann, Kaal, Krennmayr, et al. (2010, p. 58).

Frequency of metaphorical language use. Results displayed in Table 4.3 show the categorisation of lexical units from the wine review samples into frequencies of occurrence concerning POS of all lexical units and those marked with metaphoric potential (MRW) and anthropomorphic metaphor (AMRW). Automatic annotation of POS for the whole data set of 6194 lexical units found the most frequent POS occurrence across the sample of wine reviews was noun (29.69%) followed by adjective (18.57%), adverb (7.41%), and verb (6.76%) word classes respectively. Of the total lexical units, those marked with metaphoric potential accounted for 1064 words (16.56%) incorporating MRW (13.29%) and AMRW (3.94%). POS tagging of all MRW and AMRW found the adjective POS (6.45%) to be most frequent followed by noun POS (6.01%) with verb (3.02%) and adverb (1.08%) being the least frequent. Separately, AMRW were found to have the highest frequency for the noun POS (1.65%) followed by the verb (1.24%), adjective (0.84%), and adverb POS (0.16%).

Table 4.3

Frequency of Occurrence of All Lexical Units, MRW, and AMRW according to POS

POS	All Lexical Units		MRW		AMRW		Total MRW & AMRW	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
adjective	1150	18.57	386	6.23	52	0.84	438	6.45
adverb	459	7.41	57	0.92	10	0.16	67	1.08
noun	1839	29.69	270	4.36	102	1.65	372	6.01
verb	419	6.76	110	1.78	77	1.24	187	3.02
other	2327	37.57	0	0	0	0	0	0
Total	6194	100.00	823	13.29	244	3.94	1064	16.56

Note: POS = part-of-speech; MRW = metaphor-related word; AMRW = anthropomorphic metaphor-related word; VA = Visual appearance; OL = Olfactory; GH = Gustatory & haptic sensations; OQ = Overall quality

Significance and communicative function of metaphor. Overall, the results displayed in the previous Table 4.4 showed a higher frequency of the generic descriptors accounting, evaluating, and appreciating GH (61.4%) in contrast to visual appearance (VA) which was appraised least frequently (2.44%) by Australian wine critics. These results give support to current literature that identified metaphor as a frequent feature of wine discourse along with the human conceptualisation of wine through the use of anthropomorphic metaphor in the genre of wine reviews (Caballero & Suárez-Toste, 2008).

Table 4.4 also presents the frequency of occurrence for the appraisal of wine components and characteristics across the sensory modalities of VA, OL, GH, and OQ. Generic descriptors were most frequently used to appraise GH (61.57%) and least frequently to appraise VA (2.44%) by Australian wine critics in the context of reviewing Australian red and white wines.

Table 4.4

Frequency of Occurrence for MRW and AMRW by Wine Components and Characteristics

Wine Components and Characteristics	MRW		AMRW		Total MRW & AMRW	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
VA	19	1.78	7	0.66	26	2.44
OL	124	11.62	39	3.66	163	15.28
GH	513	48.08	144	13.50	654	61.47
OQ	167	15.65	54	5.06	221	20.71
Total	823	77.13	241	22.87	1064	99.9

Note: VA = Visual appearance; OL = Olfactory; GH = Gustatory & haptic sensations; italics = MRW

In Table 4.5 the top 20 most frequently occurring lexical units marked as having metaphoric potential are listed along with POS and a comparison of frequency of occurrence for red and white wine styles. The results display the potentially metaphoric words *palate** (AMRW), *dark* (MRW), *long* (MRW), *finish* (MRW), and *rich* (MRW) as the five most frequently used descriptors identified by MIPVU as potentially metaphoric. Of these, the MRW *dark*, *deep*, *silky*, *smooth*, and *soft* are never used in the white wine reviews. Significantly, each of the MRW

palate, dark, long, finish, rich, and bouquet (bolded font in Table 4.5) are reported as occurring in the top 20 ranked concepts for red and/or white wines arising from the 125 wine reviews in the sample (see Table 4.1 and 4.2). In addition, words identified with metaphoric potential showed a higher frequency of adjective and noun POS for the wine reviews sampled in comparison to verb and adverb POS.

Table 4.5
Top 20 Ranked Concepts of Lexical Units with Metaphoric Potential

Ranked Concepts	POS	All Wine Reviews		Red Wine Reviews		White Wine Reviews	
		<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
palate*	noun	42	3.56	30	2.81	12	1.12
dark	adjective	33	3.09	33	3.09	0	0
long	adjective	28	2.91	31	2.90	3	0.28
finish	noun	26	2.44	22	2.06	4	0.37
fresh	adjective	19	1.78	16	1.50	3	0.28
rich	adjective	19	1.78	15	1.40	4	0.37
complex	adjective	17	1.59	14	1.31	3	0.28
bouquet	noun	16	1.50	11	1.03	5	0.46
balanced	adjective	14	1.31	9	0.84	5	0.46
length	noun	14	1.31	13	1.21	1	0.09
deep	adjective	13	1.22	13	1.21	0	0
smooth	adjective	13	1.22	13	1.21	0	0
great	adjective	12	1.12	10	0.93	2	0.18
silky	adjective	12	1.12	12	1.12	0	0
soft	adjective	12	1.12	12	1.12	0	0
here	verb	11	1.03	9	0.84	2	0.18
nose*	noun	11	1.03	9	0.84	2	0.18
time	noun	10	0.94	9	0.84	1	0.09
powerful	adjective	9	0.84	8	0.75	1	0.09
structure	noun	8	0.75	8	0.75	0	0

Note: *N* = 1064 words with metaphoric potential; AMRW = *; bold = MRW which were recorded in the top 20 ranked concepts for red and/or white wines

The top 20 most frequently occurring lexical units marked as having metaphoric potential and identified as anthropomorphic are listed in Table 4.6 along with POS and a comparison of frequency of occurrence for red and white wine styles.

Table 4.6

Top 20 Ranked Concepts of 1064 Lexical Units with Metaphoric Potential Identified as Anthropomorphic

Ranked Concepts	POS	All Wine		Red Wine		White Wine	
		Reviews		Reviews		Reviews	
		<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
palate*	noun	42	3.56	30	2.81	12	1.12
nose*	noun	11	1.03	9	0.84	2	0.18
show/showing	verb	15	1.40	13	1.21	2	0.37
beautifully	adverb	7	0.65	6	0.56	1	0.18
character/s	noun	7	0.65	4	0.37	3	0.28
age	verb	6	0.56	4	0.37	2	0.37
young	adjective	5	0.46	4	0.37	1	0.18
generous	adjective	5	0.46	4	0.37	1	0.18
restrained	verb	5	0.46	3	0.28	2	0.37
expression	verb	5	0.46	4	0.37	1	0.18
matured	verb	4	0.37	3	0.28	1	0.18
pretty	adjective	4	0.37	4	0.37	0	0
provides	verb	4	0.37	2	0.37	2	0.37
backed	verb	4	0.37	3	0.28	1	0.18
gentle	adjective	3	0.28	3	0.28	0	0
life	noun	3	0.28	2	0.37	1	0.18
hold/holding	verb	3	0.28	2	0.37	1	0.18
youthful	adjective	3	0.28	3	0.28	0	0
love	adjective	2	0.18	1	0.18	1	0.18
honest	adjective	2	0.18	1	0.18	1	0.18

Note: *N* = 1064 words with metaphoric potential; AMRW = *; bold = MRW which were recorded in the top 20 ranked concepts for red and/or white wines

The results illustrate the five most frequently used marked metaphor-related words with anthropomorphic potential were *palate* (AMRW) and *nose* (AMRW), both of which are labelled as metonymic, followed by *show/showing* (AMRW), *beautifully* (AMRW), and *character/s* (AMRW). Furthermore, the AMRW *pretty*, *gentle*, and *youthful* are never used in the white wine reviews. Words identified with anthropomorphic metaphoric potential showed higher frequency of verb POS and then noun POS in comparison with MRW where results show adjective POS and then noun POS found more frequently in the wine reviews sampled in the current study. In addition, verb POS was more frequent and used to express states of being (e.g., *age*, *matured*) or possession (e.g., *restrained*) as an actor with wilful actions (e.g., *showing*, *holding*).

Semantic Source Domain Analysis

Table 4.7 displays the results found using the USAS automatic annotation software. The results indicated diversity in semantic domains framing the discourse of Australian wine reviews. Semantic source domain clusters of related concepts are reported and visually depicted to show patterns of use in this section. The USAS software used for automatic annotation of semantic source domains also provided a taxonomy of semantic source domain categories for language-based semantic representations. When considering the whole data set (All Words) of 6194 lexical units, the highest frequency drew from the category Z Names and Grammatical Words (44.2%) and the lowest frequency from the category of Y Science and Technology where no words were tagged. Results demonstrate that the event of wine appreciation in the sample was most frequently conceptualised using words that were drawn the semantic domains of A: general and abstract terms (15.3%), O: substances, materials, objects and equipment (12.7%), F: food and farming (8.3%), and N: numbers and measurement (7.1%).

The lower frequencies of occurrence were recorded for P: education, C: arts and crafts, and G: government and the public domain indicating that these semantic source domains are underutilised in Australian wine writing. In contrast, animate and agentive properties were more frequent. For instance B: the body and the individual semantic source domain accounted for some 77.0 per cent of total MRW and AMRW. It is also important to note that lexical units may be conceptualised

across more than one semantic source domain accounting for the discrepancy between total linguistic units analysed and domains identified.

Table 4.7

Semantic Source Domains for Lexical Units Identified in Australian Wine Reviews

Semantic Source Domain (SSD)	All		MRW		AMRW		Total	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
A: general & abstract terms	945	15.3	142	15.0	34	3.6	176	18.9
B: the body & the individual	113	2.2	31	27.4	56	49.6	87	77.0
C: arts & crafts	6	0.1	2	33.3	0	0	2	33.3
E: emotional actions, states & processes	75	1.2	6	8.0	17	22.7	23	30.7
F: food & farming	514	8.3	7	1.4	0	0	7	1.4
G: govt. & the public domain	7	0.1	1	14.3	0	0	1	14.3
H: architecture, buildings, houses & the home	20	0.3	3	15.0	0	0	3	15.0
I: money & commerce	62	1.0	26	41.9	1	1.6	27	43.5
K: entertainment, sports & games	21	0.3	3	14.3	3	14.3	6	28.6
L: life & living things	104	1.7	28	26.9	4	3.8	32	30.8
M: movement, location, travel & transport	208	3.4	70	33.7	7	3.4	77	37.0
N: numbers & measurement	438	7.1	114	26.0	4	0.9	118	26.9
O: substances, materials, objects & equipment	784	12.7	198	25.3	25	3.2	223	28.4
P: education	3	0.1	0	0	0	0	0	0
Q: linguistics actions, states & processes	87	1.4	17	19.5	17	19.5	34	39.1
S: social actions, states & processes	164	2.7	24	14.6	32	19.5	56	34.2
T: time	309	5.0	78	25.2	26	8.4	104	33.7
W: the world & our environment	72	1.2	44	61.1	0	0	44	61.1
X: psychological actions, states & processes	322	5.2	25	7.8	14	4.4	39	12.1
Y: science & technology	0	0	0	0	0	0	0	0
Z: names & grammatical words	2726	44.2	21	0.8	1	0	22	0.8

Note: MRW = metaphor-related word; AMRW = anthropomorphic metaphor-related word

Next, the semantic source domains most frequently drawn from are presented using the USAS typology and words identified as metaphoric, indicated by italics or the addition of an * for AMRW, are grouped and visually displayed according to their annotated source. The most frequent semantic source domains and associated figures are A: General and abstract terms (18.9%), O: Substances, materials, objects, and equipment (28.4%), T: time (33.7%), N: Numbers and measurement (26.9%), B: the body and the individual (i.e., 49.6% of all words marked AMRW), and M: Movement, location, travel, and transport was found across the total MRW (77% of all lexical units) but to a much lesser extent AMRW (3.4% of all lexical units) as indicated in Table 4.8.

General and abstract terms. Current literature demonstrated that wine reviews are rich in figurative language of which metaphor is a significant and frequent feature. Not surprisingly, the results displayed in Table 4.7 indicate that potentially MRW and AMRW (Note: AMRW = *) identified in Australian wine reviews written by Australian wine critics frequently drew from the semantic source domain of A: General and abstract terms (18.9%). Within the category, the results displayed in figure 4.1 show that the wine review sample (and hence the reviewing wine critic) drew most frequently from the sub-categories of A1: General categories and A5: Evaluation (i.e., A5.1 Evaluation: Good/bad). Linguistic choices drawn from the source domain tended to convey quantities, measures, and degree, related GH (i.e., *finely, fine, succulent, supreme, fresh, and qualities*) and OQ (i.e., *brilliant, great, finest, finely, blockbuster, and quality*).

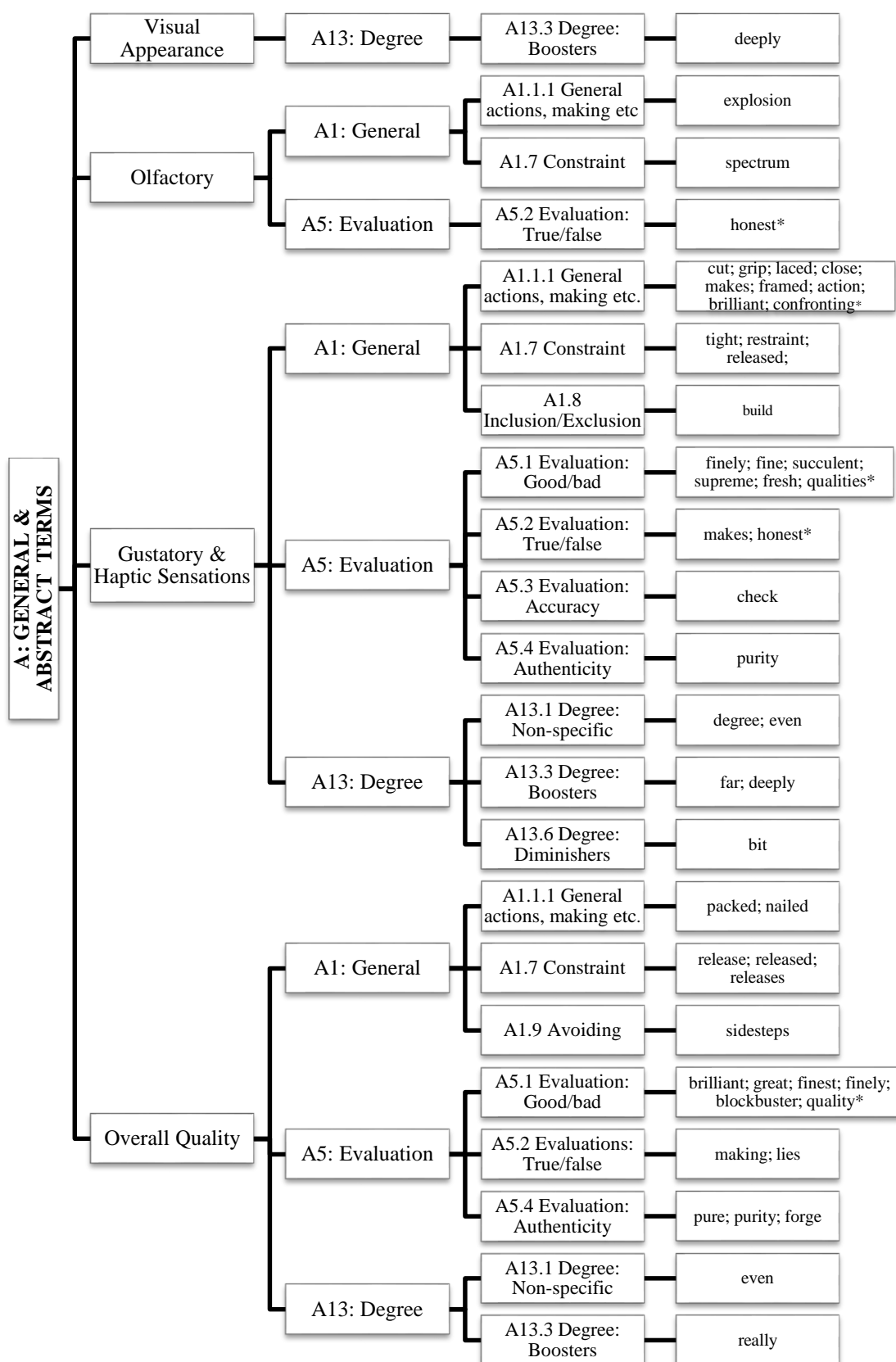


Figure 4.1 Hierarchical structure organising wine appraisal terms marked as MRW or AMRW (AMRW = *) by semantic source domain of A: General and abstract terms. Note: AMRW = *

Substances, materials, objects, and equipment. Significantly, the highest frequency of occurrence of word use for the total MRW and AMRW were drawn from the semantic source domain of O: Substances, materials, objects, and equipment (28.4%) (see Table 4.8). As displayed in figure 4.2 below, the category of O4: Physical attributes was frequent and tended to reference GH, and OA. In particular, O4.2: Judgement of appearance records the largest variety of words used (i.e., *ripe, fleshy, fleshiness, plush, make, impression, clean, lush, lovely, neatly, beauty*, beautifully*, gorgeous*, pretty*, finesse*, and appealing**) with many displaying anthropomorphic potential (i.e., indicated by the * symbol).

Significantly, words used for the function of appraising GH frequently drew from the sub-categories of O4.1: General appearance and physical properties (i.e., *bold, boldest, richly, balance, balanced, balancing, structure, polished, and oily*), O4.3: Colour and colour patterns (i.e., *red, creamy, grainy, bright, brightly, chalky, and stylish*), O4.4: Shape (i.e., *rounded, rounded, line, build, sweeping, and shape*), O4.6: Texture (i.e., *smooth, soft, silky, silken, firm, hard, texture, crisp, and coarseness*), and O4.6: Temperature (*lit*). Furthermore, O2: Objects generally occurred more frequently when the function was GH appraisal (i.e., *overlay, component, components, frame, ropes, ripple, thread, lacey, edge, core, and inlay*) than visual appearance (VA), OL, and OQ.

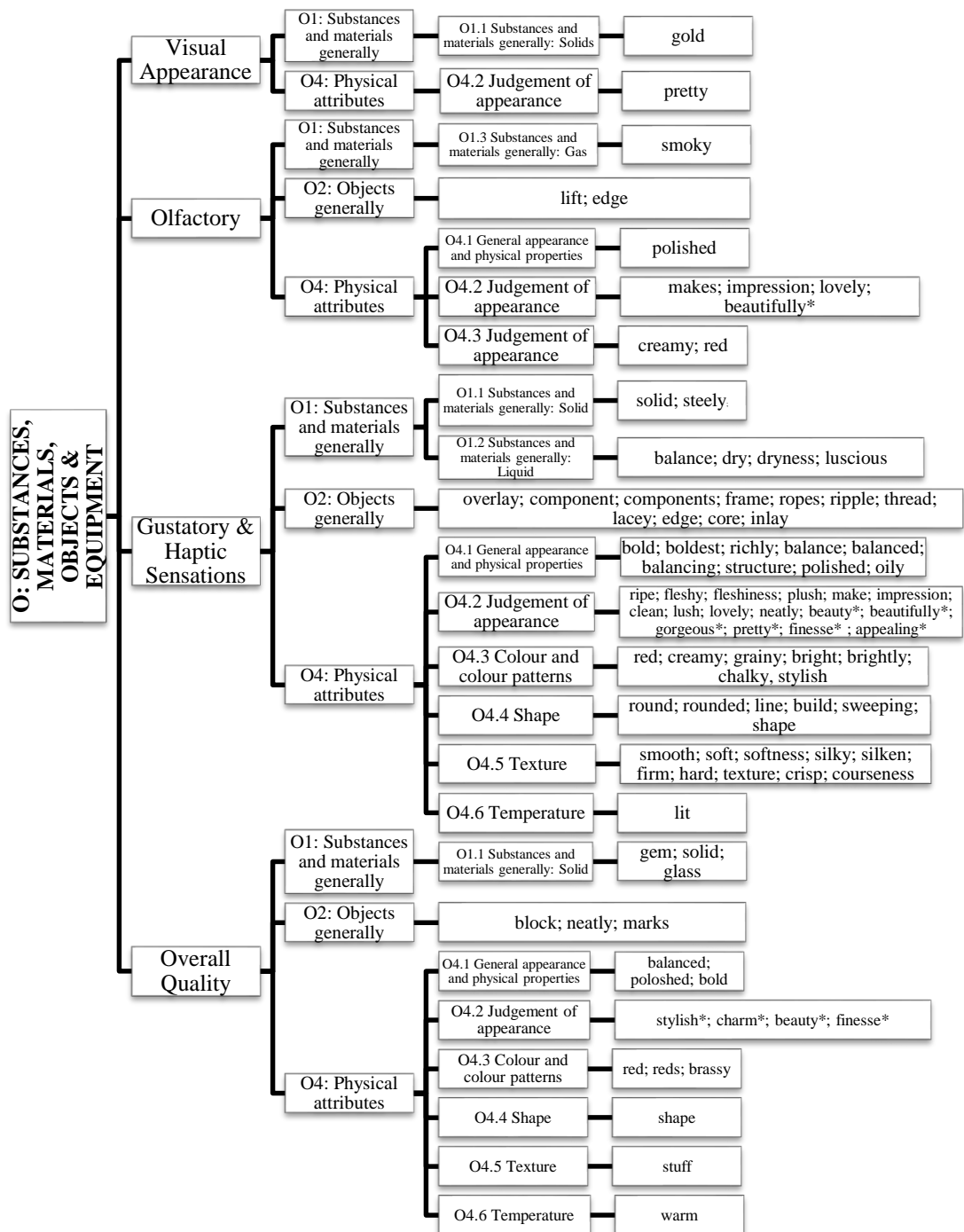


Figure 4.2 Hierarchical structure organising wine appraisal terms marked as MRW or AMRW (AMRW = *) by semantic source domain of O: Substances, materials, object, and equipment.

Time. The semantic source domain of T: time (33.7%) (see Table 4.7) was significant in terms of frequency of occurrence, as opposed to word diversity, for the total MRW and AMRW in the wine review sample. The words in the sub-category of T3: Time: Old, new, and young: age performed an appraisal function related to the wine component and characteristics of VA (i.e., *fresh*, *youthful**, and *age**), OL (i.e., *aged*, *fresh*, and *fresher*), and GH (i.e., *fresh*, *freshness*, *super-fresh*, *older*, *adult**, *mature**, *youthful**, and *youthfully**). Appraisal of OQ did not draw from this semantic source domain as shown in figure 4.3.

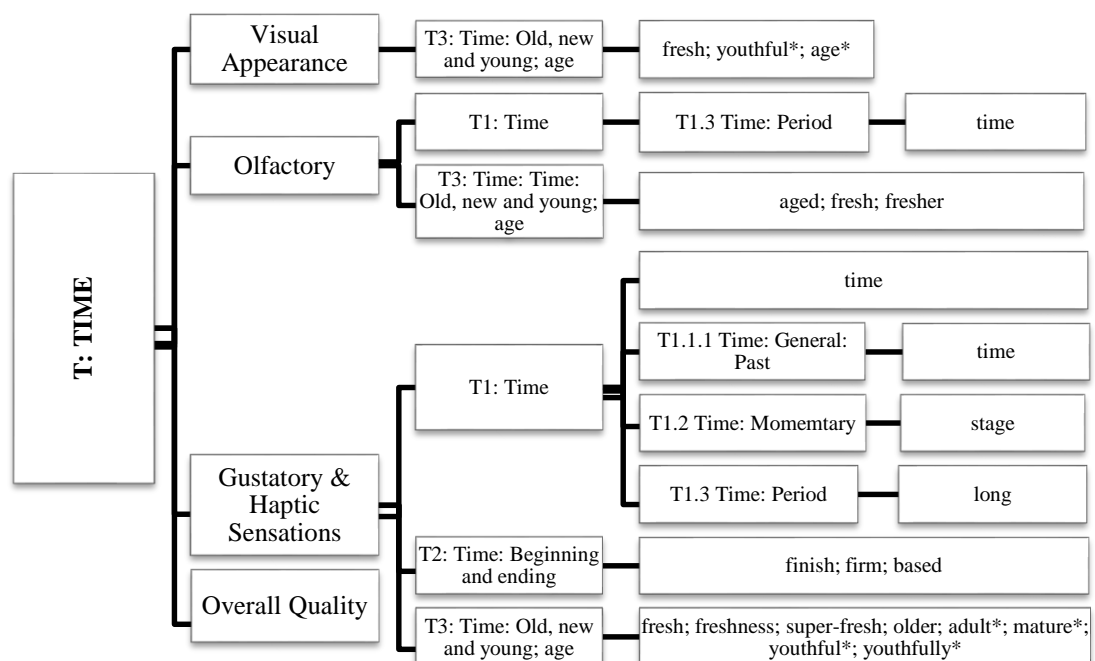


Figure 4.3 Hierarchical structure organising wine appraisal terms marked as MRW or AMRW (AMRW = *) by semantic source domain of T: Time.

Numbers and measurement. The semantic source domain of N: Numbers and measurement (26.9%) (see Table 4.7) was frequently drawn from for marked MRW, but to a lesser extent AMRW, in the categories of N3: Measurement and N5: Quantities. The category N3 recorded the most diversity in both sub-categories and word use with the function of appraising all wine components and characteristics as shown in figure 4.4.

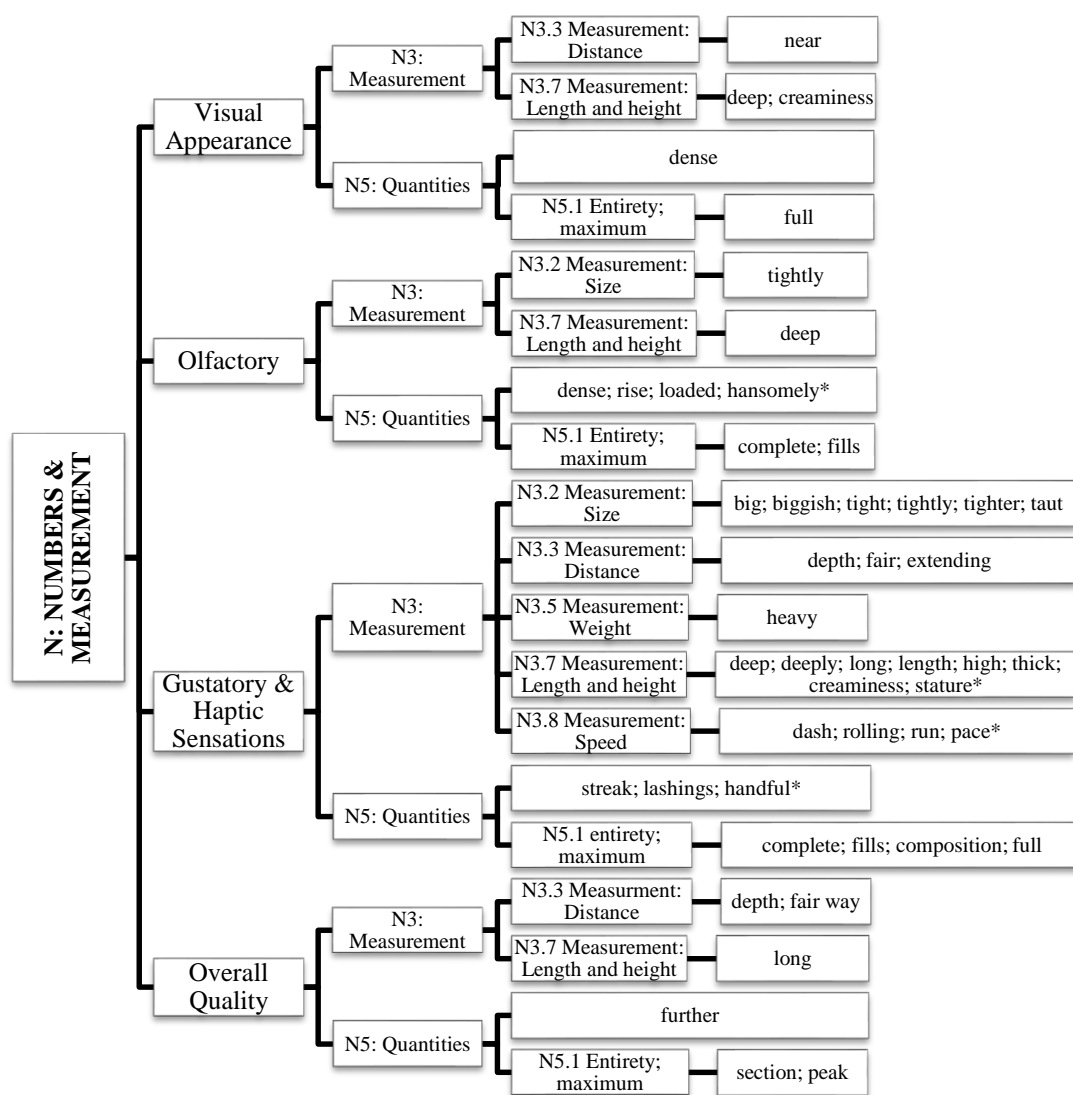


Figure 4.4 Hierarchical structure organising wine appraisal terms marked as MRW or AMRW (AMRW = *) by semantic source domain of N: Numbers and measurement.

The body and the individual. The results indicated that words marked as potentially AMRW in the wine reviews displayed high frequencies of occurrence arising from the semantic source domains of B: the body and the individual (i.e., 49.6% of all words marked AMRW) (see Table 4.7). As displayed in figure 4.5, the most frequent categories for the semantic source domains of these words were B1: Anatomy and physiology and B4: Cleaning and personal care that related to OL and GH.

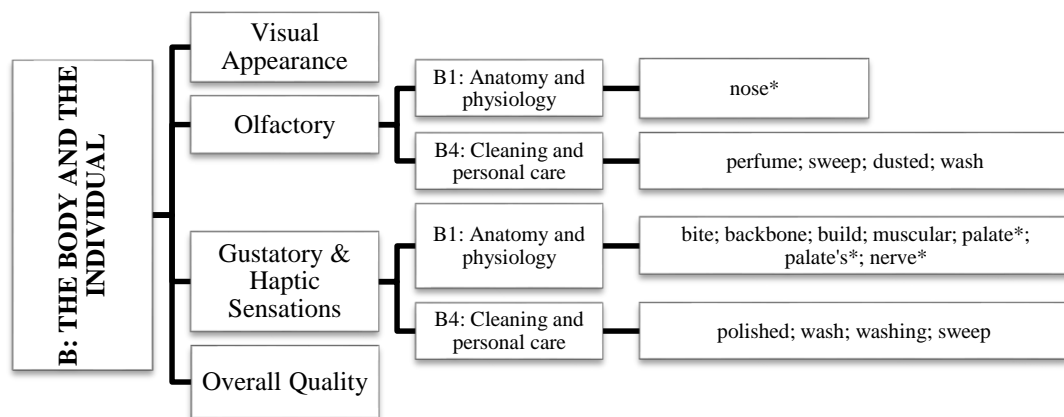


Figure 4.5 Hierarchical structure organising wine appraisal terms marked as MRW or AMRW (AMRW = *) by semantic source domain of B: The body and the individual.

Movement, location, travel, and transport. The semantic source domain category of M: Movement, location, travel, and transport was significant across the total MRW (77% of all lexical units) and to a much lesser extent AMRW (3.4% of all lexical units) (see Table 4.7). The sub-category of M2: Putting, taking, pulling, pushing, transporting, and other reports the highest frequency of words used and also of their diversity with the function of appraising the wine components and characteristics of OL (i.e., *lift*, *lifted*, and *pitched**), GH (i.e., *lifted*, *carries*, *carrying*, *poised*, *deliver*, *delivers*, *pitching**, *puts**, and *holding**), and OQ (i.e., *delivers*, *delivering*, *clear*, *moved*, *putting**, *set**, *holding**, and *pitched**) (see figure 4.6). Conceptualising wine components and characteristics during the appraisal process in the wine reviews sampled reflected the physical flow of sensory evaluation in the wine review organisational schema.

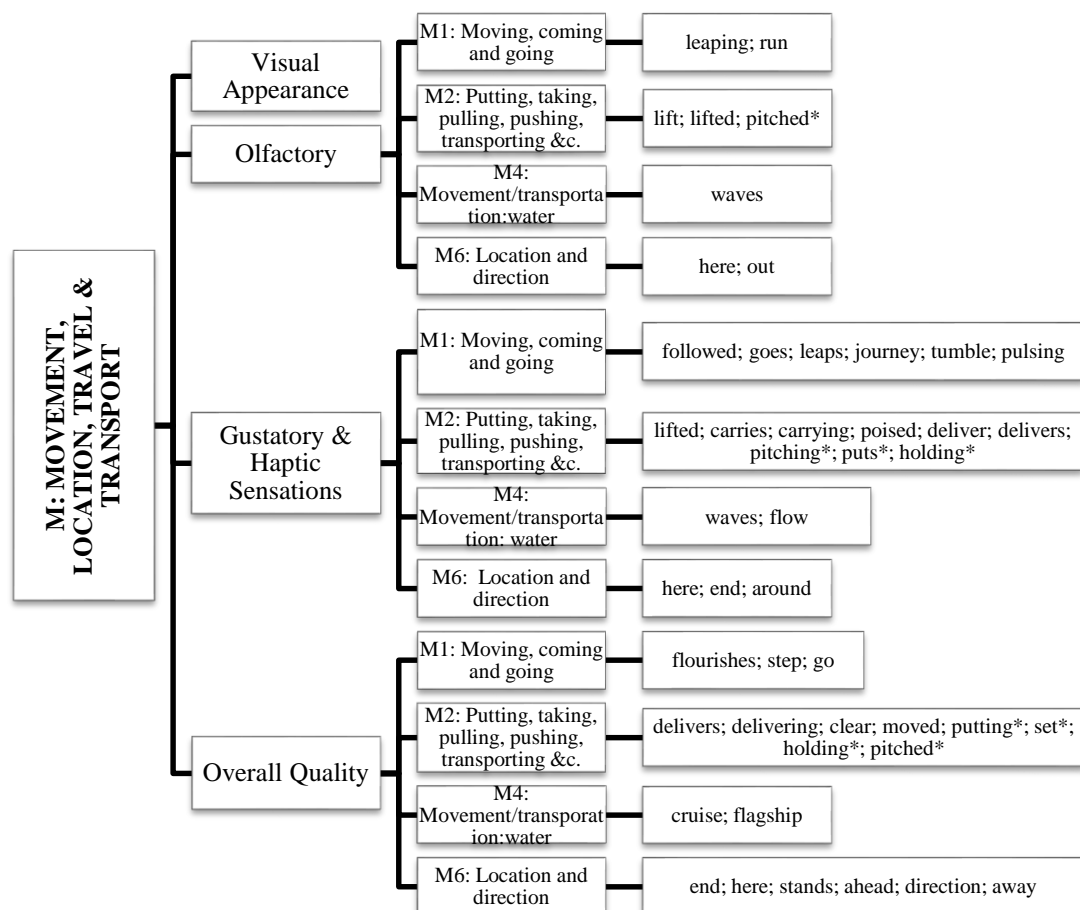


Figure 4.6 Hierarchical structure organising wine appraisal terms marked as MRW or AMRW (AMRW = *) by semantic source domain of M: Movement, location, travel, and transport.

Metaphoric Theme Analysis

The output of the USAS tool effectively highlighted semantic source domains that in turn facilitated a thematic analysis of the possible conceptual basis for ranked concepts across the data set of those words identified as potentially metaphoric. Results displayed in Table 4.8 show the frequency of occurrence of metaphoric themes identified in the Australia wine review data sample following metaphor identification using the MIPVU process. Due to the infrequency of identification, the metaphoric theme of A SOCIAL ARTEFACT was discarded from further analysis.

Table 4.8

Frequently Occurring Metaphoric Themes in Australian Wine Reviews

Code	Metaphoric Theme	Lexical Units	
		<i>f</i>	%
1	AN OBJECT	98	9.21
2	A THREE DIMENSIONAL ARTEFACT	61	5.73
3	A SOCIAL ARTEFACT (removed)	1	0.09
4	AN INSTITUTIONAL ARTEFACT	42	3.95
5	A TEXTILE	45	4.23
6	A LIVING ORGANISIM	117	11.00
7	A PERSON	241	22.65
8	SPATIAL	459	43.14
	Total	1064	100.00

Results indicated that the most frequent conceptual domains were spatially or temporally interactional properties and interactions of an object or entity labelled as the conceptual theme SPATIAL in terms of metaphoric themes arising from the introspective method used in the current study. Next, experientially perceivable properties and interactions of a human being categorised as A PERSON. Then, experientially perceivable properties and interactions of a plant or animal categorised as A LIVING ORGANISM. The latter two metaphoric themes incorporated spatio-temporal elements that were able to be specifically attributable to a human being or a living entity be it plant or animal.

Conceptualisation of the wine tasting experience. Overall, the results indicated that of the potentially metaphoric words identified in the Australian wine review sample, many were frequently underpinned by the SPATIAL experiential and interactional schema of a metaphoric theme and reflected spatially and/or temporally interactional properties and features (43.01%).

The SPATIAL domain interacted with the metaphoric themes of AN OBJECT (9.21%), A THREE DIMENSIONAL ARTEFACT (5.73%) with separate sub-categories of A SOCIAL ARTEFACT (0.09%), AN INSTITUTIONAL ARTEFACT (3.95%), A TEXTILE (4.23%), and A LIVING ORGANISM (11.00%) with the separate sub-category of A PERSON (22.65%). The SOURCE domain of A PERSON included associated spatial properties and features directly related to this anthropomorphic conceptualisation of wine components and characteristics. Only spatial and temporal themes directly associated with AN OBJECT, A LIVING ORGANISM or A PERSON during the MIPVU process were allocated to an individual theme, otherwise they were categorised into a broad theme of SPATIAL.

In Table 4.9, the top 20 most frequently occurring words with metaphoric potential in the corpus are displayed. The results demonstrated the dominance of spatio-temporal properties or features (i.e., SPATIAL) of objects, entities, or artefacts when conveying experiential and interactional elements relative to the conceptualisation of wine components and characteristics.

Table 4.9
Ranked Concepts of MRW or AMRW Categorised by Metaphoric Theme

Rank	Concepts	POS	Code	Metaphoric Theme: SOURCE Domain
1	palate*	noun	7	A PERSON
2	dark	adjective	1	AN OBJECT
3	long	adjective	8	SPATIAL
4	finish	noun	1	AN OBJECT
5	fresh	adjective	6	A LIVING ORGANISM
6	rich	adjective	4	AN INSTITUTIONAL ARTEFACT
7	complex	adjective	2	A THREE DIMENSIONAL ARTEFACT
8	bouquet	noun	6	A LIVING ORGANISM
9	balanced	adjective	8	SPATIAL
10	length	noun	8	SPATIAL
11	deep	adjective	8	SPATIAL
12	smooth	adjective	1	AN OBJECT
13	great	adjective	8	SPATIAL
14	silky	adjective	5	A TEXTILE
15	soft	adjective	1	AN OBJECT
16	here	verb	8	SPATIAL
17	nose*	noun	7	A PERSON
18	time	noun	8	SPATIAL
19	powerful	adjective	1	AN OBJECT
20	structure	noun	2	A THREE DIMENSIONAL ARTEFACT
Most frequent metaphoric theme			8	SPATIAL

Next, the metaphoric themes most frequently identified are presented based on the metaphoric theme index for coding (see Appendix D). Words identified as metaphoric, indicated by italics or the addition of an * for AMRW, are grouped and visually displayed according to theme as indicated in Table 4.9.

Source domain: AN OBJECT. When people project entity status upon a non-living object, space, or substance bounded by a concrete or abstract surface, such as earth, a mineral, water, sound, light, time, or energy, the underpinning concept of AN OBJECT is indicated (Lakoff & Johnson, 1980). Described here as a metaphoric theme, AN OBJECT is reported to account for 9.19% of all MRW in the Australian wine review sample. The image-schema prototype of an OBJECT or ENTITY structures a CONTAINER image-schema for ontological metaphors used to “comprehend events, actions, activities, and states” (Lakoff & Johnson, 1980, p. 30). Although the lexical choices of Australian wine critics favoured direct comparison with fruit/s properties and features (e.g., blackberry, cherry, or lemon) to convey wine components and characteristics, their choices of metaphor-related words favoured earth derived objects (e.g., *brassy, chalky, gem, gold, jewel, mineral, minerality*, and *steely*) (see figure 4.7).

It is important to note here the following distinction: Categorised separately from the general SOURCE domain of AN OBJECT, but underpinned by it, is the more specific image-schema prototype of A THREE DIMENSIONAL ARTEFACT. For purposes of categorisation for Study 1, an artefact is described as a non-living object or substance made or shaped by man (e.g., art, music, a building, textile, tools, or an activity or part thereof) and projecting a bounded concrete or abstract surface onto it (Roversi et al., 2013). The metaphoric theme of A THREE DIMENSIONAL ARTEFACT was categorised as one of four domains in Study 1 pertaining to the more general category of artefact and results for each domain were counted and analysed separately. The other three SOURCE domains were A SOCIAL ARTEFACT (Note: insignificant with only one occurrence coded), AN INSTITUTIONAL ARTEFACT, and A TEXTILE. Results reported for frequency of occurrence of each of these SOURCE domains were based on the distinction made in current literature between the SOURCE domain of A THREE DIMENSIONAL ARTEFACT and that of A TEXTILE or PIECE OF CLOTH in Caballero and Suárez-Toste (2008). Results from each of these separate conceptual SOURCE domains were reported as distinct from the overarching SOURCE domain of AN OBJECT in separate sections.

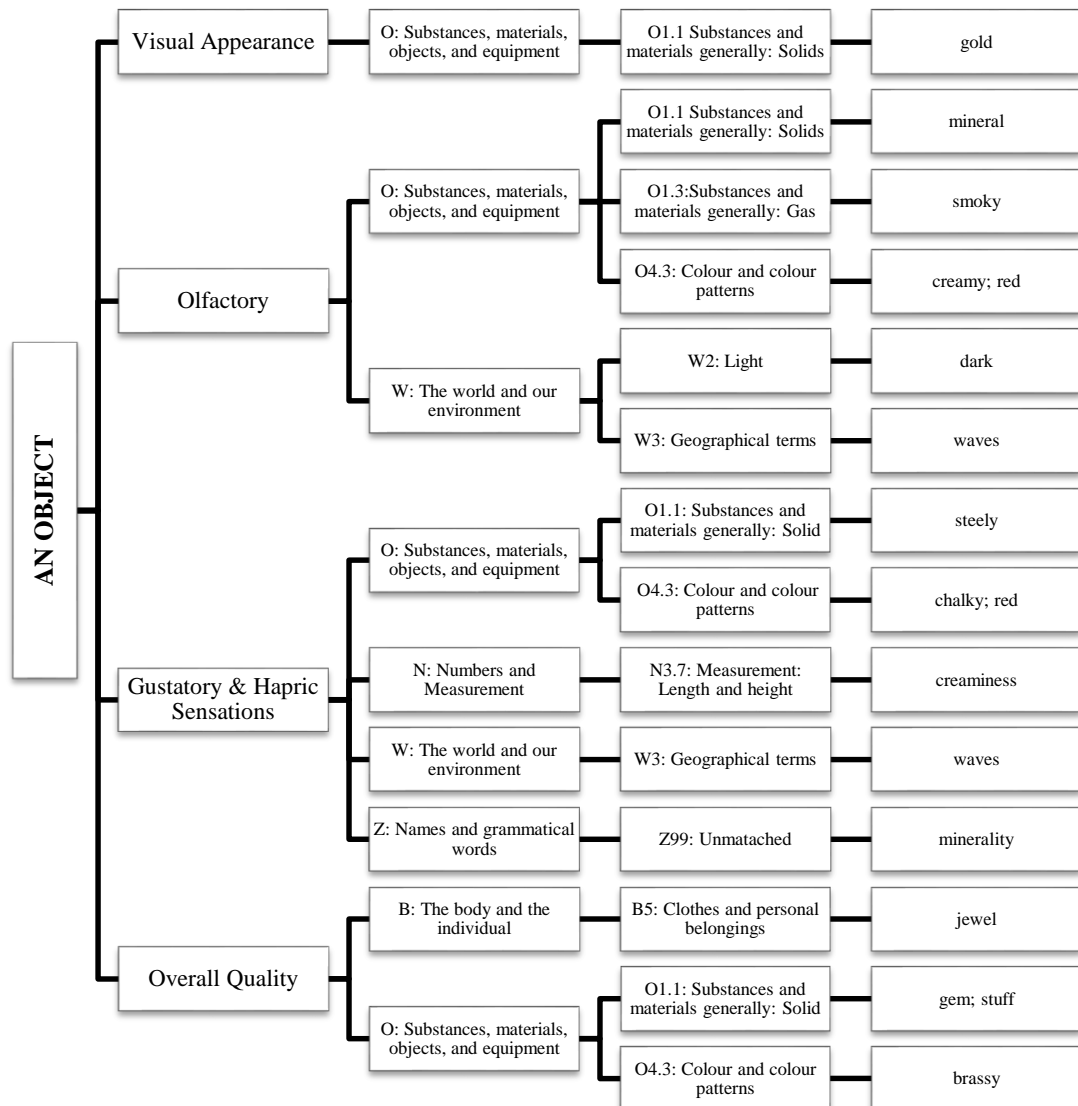


Figure 4.7 Hierarchical structure of metaphoric theme of AN OBJECT and potentially MRW.

Source domain: A THREE DIMENSIONAL ARTEFACT. An artefact is a non-living object or substance created or shaped by man. The metaphoric theme of A THREE DIMENSIONAL ARTEFACT was a separate thematic category from those image-schema prototypes labelled in Study 1 as the conceptual SOURCE domains AN INSTITUTIONAL ARTEFACT. The domain was a more specific element of the broad and more general domain of AN OBJECT.

The results demonstrated the diversity of expressions arising from this metaphoric theme of A THREE DIMENSIONAL ARTEFACT. As displayed in figure 4.8, the most frequently represented semantic source domains are A: General and abstract terms (*complex, stage, underpinning, nailed, stable, case, and illustration*), O: Substances, materials, objects, and equipment (*complex, component, components, frame, framed, inlay, perfume, perfumed, ropes, and structure*), and Q: Linguistic actions, states, and processes (i.e., *note, notes, and polish*). Furthermore, the thematic category of A THREE DIMENSIONAL ARTEFACT could relate to the metaphoric theme of A BUILDING identified in Caballero and Suárez-Toste (2008) framing the metaphoric expressions *build, complex, floor, frame, and structure*.

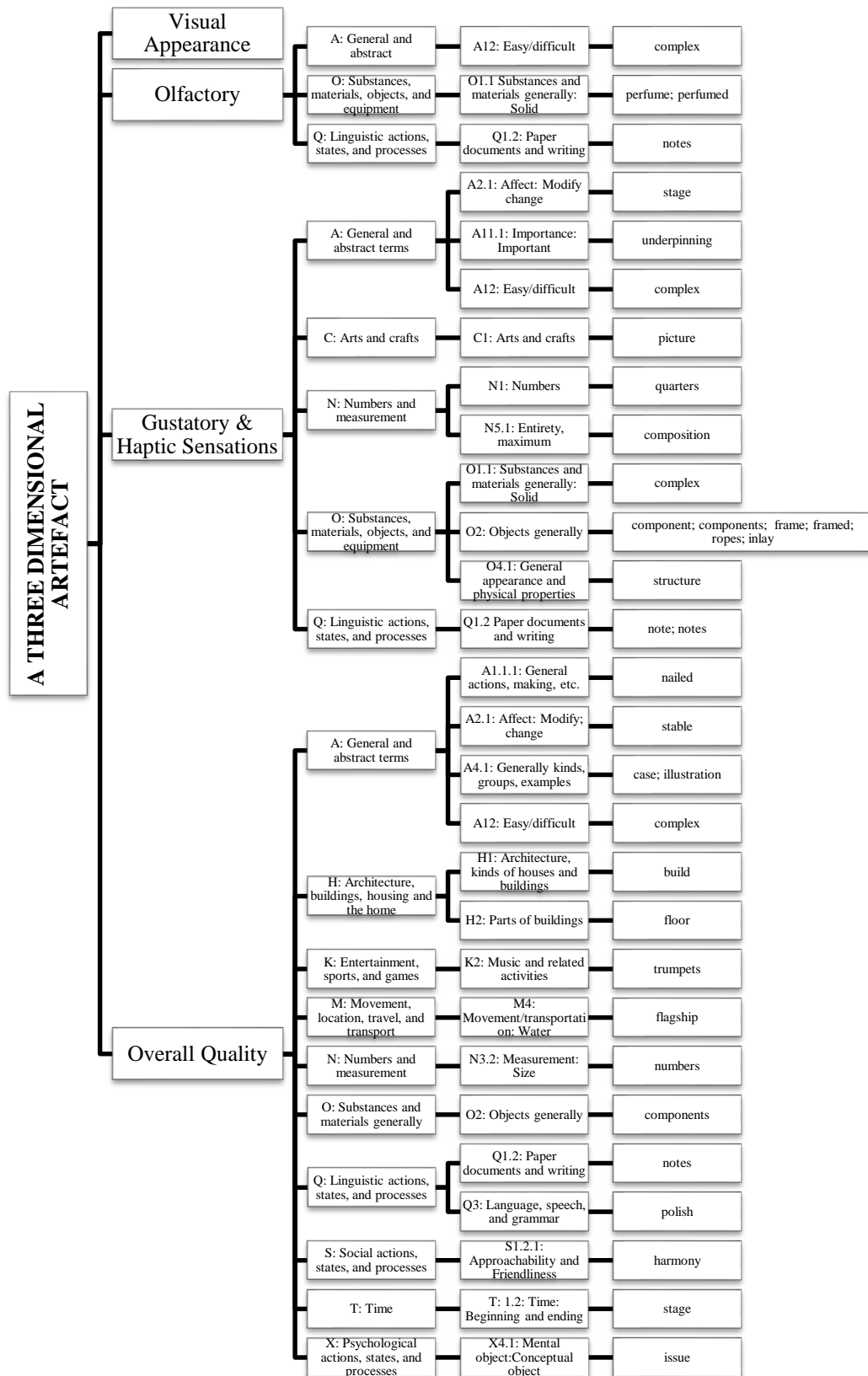


Figure 4.8 Hierarchical structure of metaphoric theme of A THREE DIMENSIONAL ARTEFACT and potentially MRW.

Source domain: AN INSTITUTIONAL ARTEFACT. The reported frequency for the SOURCE domain of AN INSTITUTIONAL ARTEFACT is some 3.93% of MRW. This metaphoric theme reflects an image-schema prototype that is institutionally symbolic of or relating to instantiations including law, religion, or marriage and money, ownership, or associations (Roversi et al., 2013). Linguistic choices underpinned by the metaphoric theme of AN INSTITUTIONAL ARTEFACT (see figure 4.9) included the MRW *department, definition, flagship, heaven, job, interest, marriage, rich, richly, richness, signature, status, terms, and wealth.*

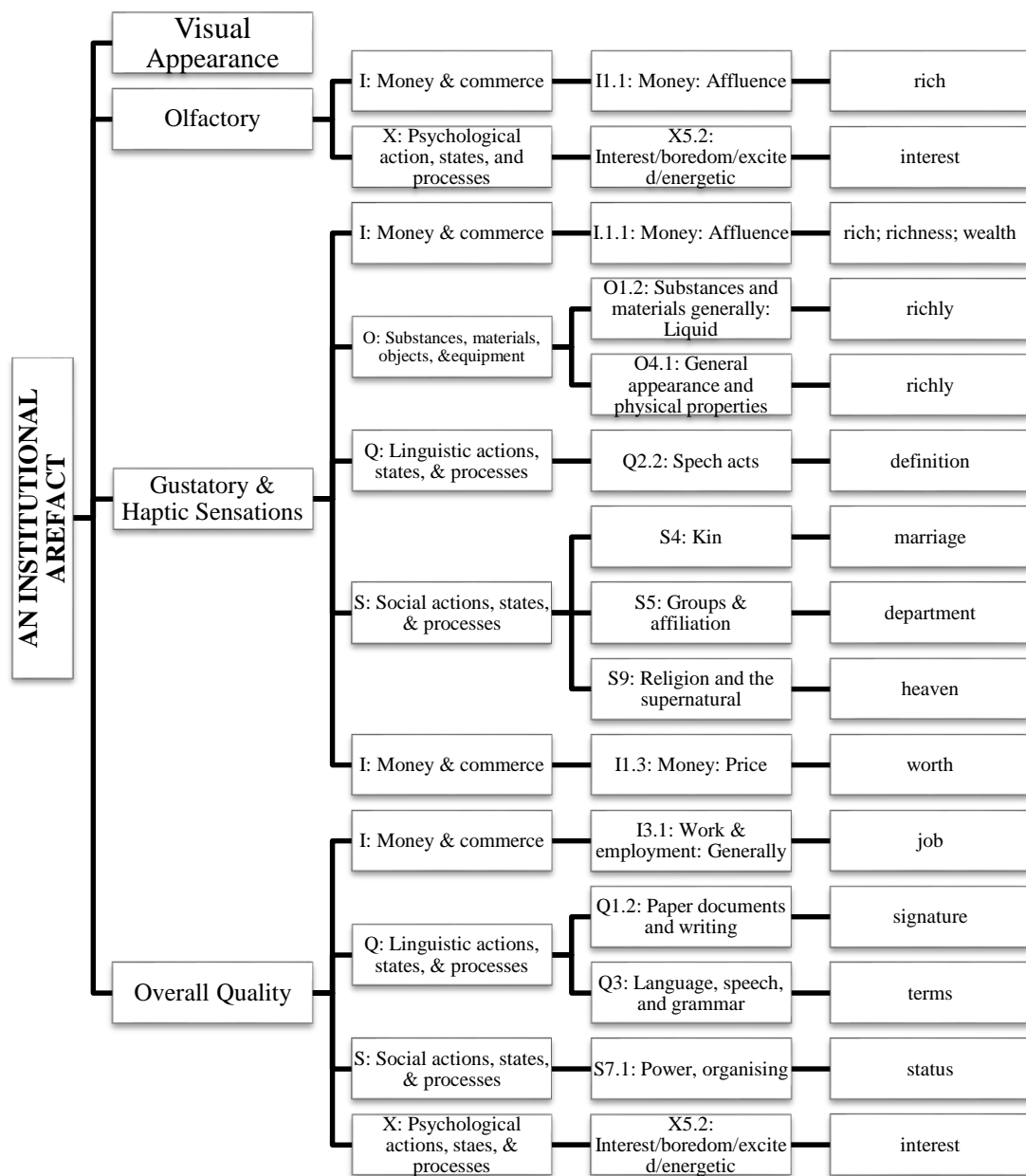


Figure 4.9 Hierarchical structure of metaphoric theme of A THREE DIMENSIONAL ARTEFACT and potentially MRW.

In addition, the SOURCE domain of A SOCIAL ARTEFACT is defined in this study as the projection of entity status of or relating to a social activity, event, action, or state such as friendship or disagreement, a party, choir, or team (Roversi et al., 2013). Australian wine critics rarely used MRW when conveying their conceptualisation of this SOURCE domain with the only instance being the MRW traditional pertaining to GH.

Source domain: A TEXTILE. A more specific concept underpinned by the metaphoric theme of AN OBJECT is that of A TEXTILE or A PIECE OF CLOTH (as labelled in current literature) identified as a frequent feature of wine writing in current literature (Caballero & Suárez-Toste, 2008). In the Australian data, this specific SOURCE domain was less significant and accounted for some 4.21% of all MRW when counted separately from the SOURCE domain of AN OBJECT. Repetition of word use was reflected in this frequency count when conveying the OL and GH of wine (see figure 4.10).

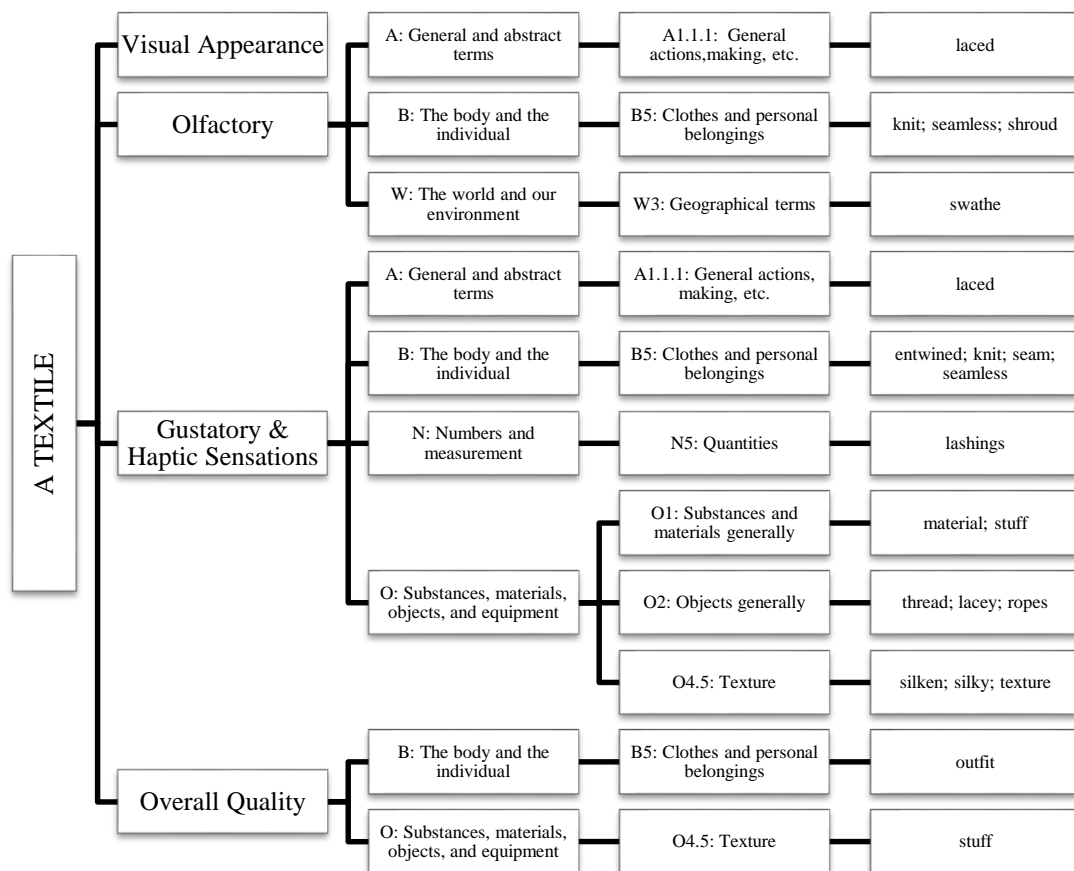


Figure 4.10 Hierarchical structure of metaphoric theme of A TEXTILE and potentially MRW.

Lexical choices by wine critics in wine writing, underpinned by the metaphoric theme of A TEXTILE or PIECE OF CLOTH, frequently drew from observational and experiential or tactile dimensions (Caballero & Suárez-Toste, 2008) using words associated with objects, felt sensations, and actions or affective responses (e.g., *knit*, *lashings*, *material*, *shroud*, *silky*, *seamless*, *texture*, and *thread*). These dimensions were used to convey VA, OL, GH, and OQ but were most frequently and repetitively used for in-mouth sensations related to GH. These dimensions also interacted with visually perceivable SPATIAL properties and features through the use of MRW, such as *long* (RELATION) and *smooth* (FORM), for purposes of evaluation and measurement as is evident in the wine review extract of wine critic Jeremy Oliver appraising a 2009 Henschke Mount Edelstone:

Long, smooth and silky, its seamless marriage of ripe, pastille-like dark plum, cassis and mulberry flavour, sweet vanilla oak and dusty, loose-knit tannin finishes long and savoury, with a lingering smokiness and minerality (WRID 257).

Source domain: A LIVING ORGANISM. Wine was frequently conceptualised as a living entity, referred to in current literature as A LIVING ENTITY or DISCRETE LIVING ORGANISM, when people thought and talked about wine (Amoraritei, 2002; Caballero, 2007). Australian wine reviews reflected this conceptualisation through the use of metaphorical expressions mapping wine to the metaphoric theme of A LIVING ORGANISM in 10.7% of all MRW. This domain involved the projection of entity status upon physical phenomena of or relating to a plant or animal (Suárez-Toste, 2007). A more specific thematic concept in the SOURCE domain of A LIVING ORGANISM was the domain of A PERSON. When wine was conceptualised through human related events, actions, activities, and states this is referred to as anthropomorphism or personification.

The domain of A PERSON was reported and discussed separately to the more general concept of the SOURCE domain of A LIVING ORGANISM that encompassed other animals and plants (see figure 4.11). The semantic source domains that Australian wine critics frequently drew from were underpinned by the metaphoric theme of A LIVING ORGANISM. These semantic source domains included F: Food and farming (8.3%), B: The body and the individual (2.2%), and L: Life and living

things (2.0%). The concept of MOTION was also indicated when the semantic source domain of T: Time was drawn from (e.g., *ageing*). The lexical choices made by wine critics, that were potentially metaphoric, arose from the semantic source domains of B: The body and the individual (77% of all lexical units) of which some 56% were marked as AMRW; L: Life and living things (30.8% of all lexical units); and to a much lesser degree F: Food and farming (1.4% of all lexical units) where this semantic domain featured in the SOURCE domain of A LIVING ORGANISM. The mapping between the TARGET domain of WINE and the SOURCE domain of A LIVING ORGANISM showed a strong correlation with these semantic source domains with results indicating that animal anatomy and physiology and plant morphology were important aspects of the SOURCE domain of A LIVING ORGANISM when mapped to components of the TARGET domain of WINE.

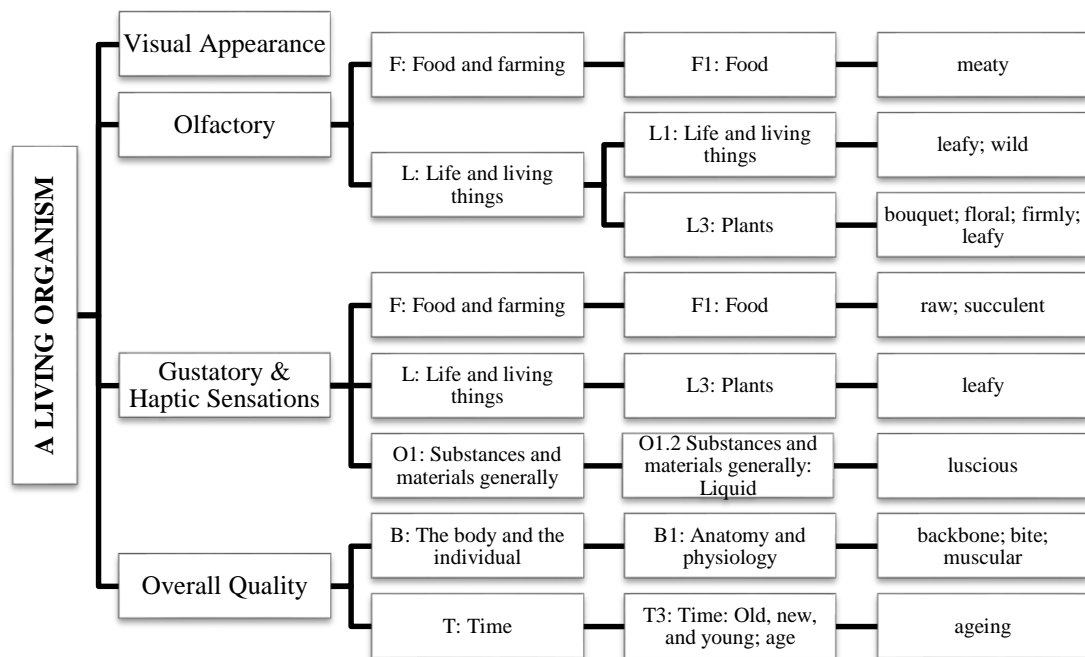


Figure 4.11 Hierarchical structure of metaphoric theme of A LIVING ORGANISM and potentially MRW.

Source domain: A PERSON. A more specific conceptual category than the metaphoric theme of A LIVING ORGANISM is the SOURCE domain A PERSON. The SOURCE domain A PERSON was defined in Study 1 as the projection of entity status of or relating to specifically human physical or mental phenomena (Amoraritei,

2002). Of the total POS annotated as adjective, adverb, noun, and verb in the Australian wine reviews in Study 1, those lexical units identified as MRW accounted for 13.29% and anthropomorphic metaphors accounted for 3.94% (see Table 4.9). These results made it apparent that anthropomorphic metaphor (AMRW) was a significant feature in this Australian wine review data sample in terms of how the tasting experience of Australian wine critics is expressed across 35 individual critics. The results supported findings of European and American literature of metaphor in wine discourse (Alousque, 2012; Amoraritei, 2002; Bratož, 2013; Coutier, 1994; Planelles Iváñez, 2011; Suárez-Toste, 2007).

The SOURCE domain of A PERSON performed a significant function and role in how wine critics conveyed their appraisal of the wine components and characteristics of OL, GH, and OQ. The VA was rarely conceptualised as A PERSON (e.g., *pretty*) in contrast to OL. The OL dimensions were appraised using words related to vocal sounds (e.g., *whispers* and *suggestions*) to measure and account for wine components and characteristics, by physiology in terms of judgements of bodily appearance to measure and evaluate (e.g., *handsomely*, *beautifully*, and *pretty*), psychological traits or actions to practice appreciating (e.g., *honest*, *character*, and *interest*), and perceivable physical action (e.g., *showing*) during the wine appraisal.

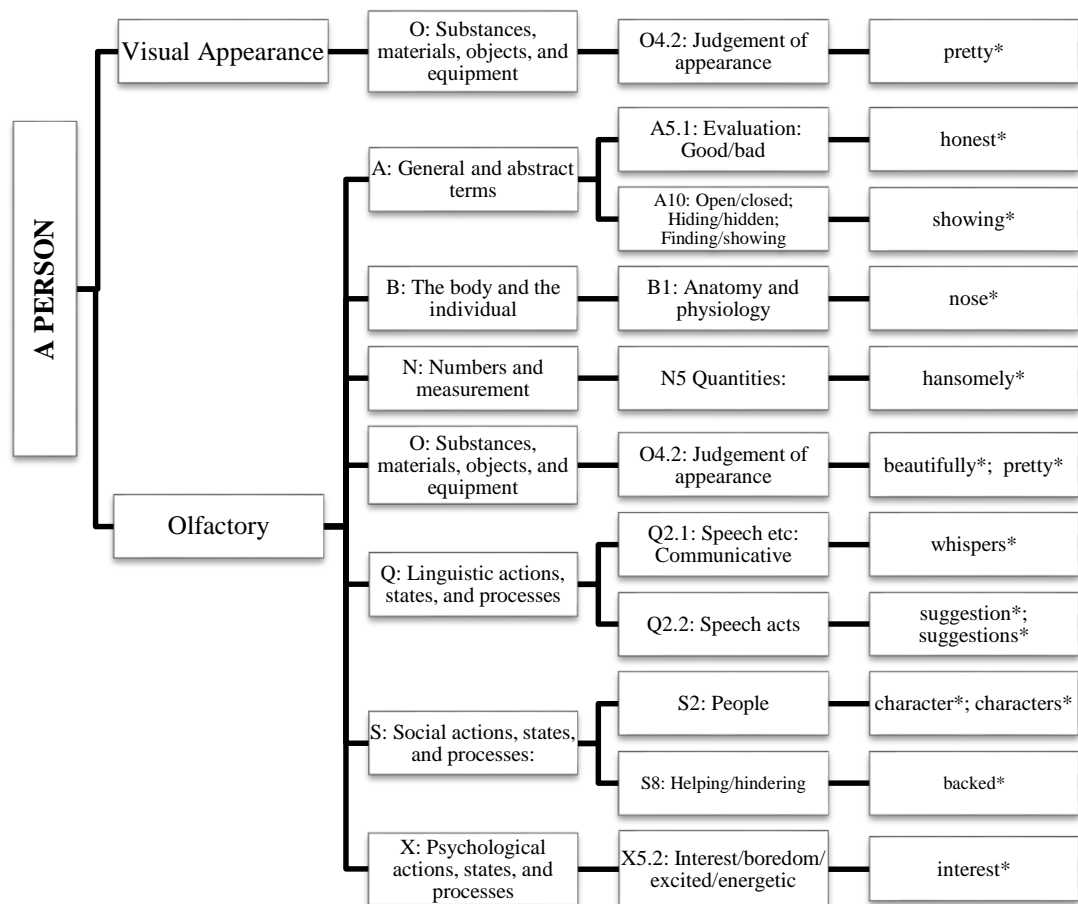


Figure 4.12 Hierarchical structure of metaphoric theme of A PERSON and potentially MRW applied to VA and OL wine components and characteristics.

The wine components and characteristics categories of GH (see Figure 4.13) and OQ (see figure 4.14) were the most frequently appraised in the wine reviews indicating a fixation point for the aesthetic appreciation of wine. Wine critics frequently drew from the metaphoric theme of A PERSON reflecting the broader conceptualisation of wine as a consumption object. This may be because image-schema construction for abstract concepts enables people to “capture elements of a dynamic situation” (Wilson-Mendenhall et al., 2013, p. 921). Through this process, the wine critic may contextualise connections to relevant facts to assign meaning and value.

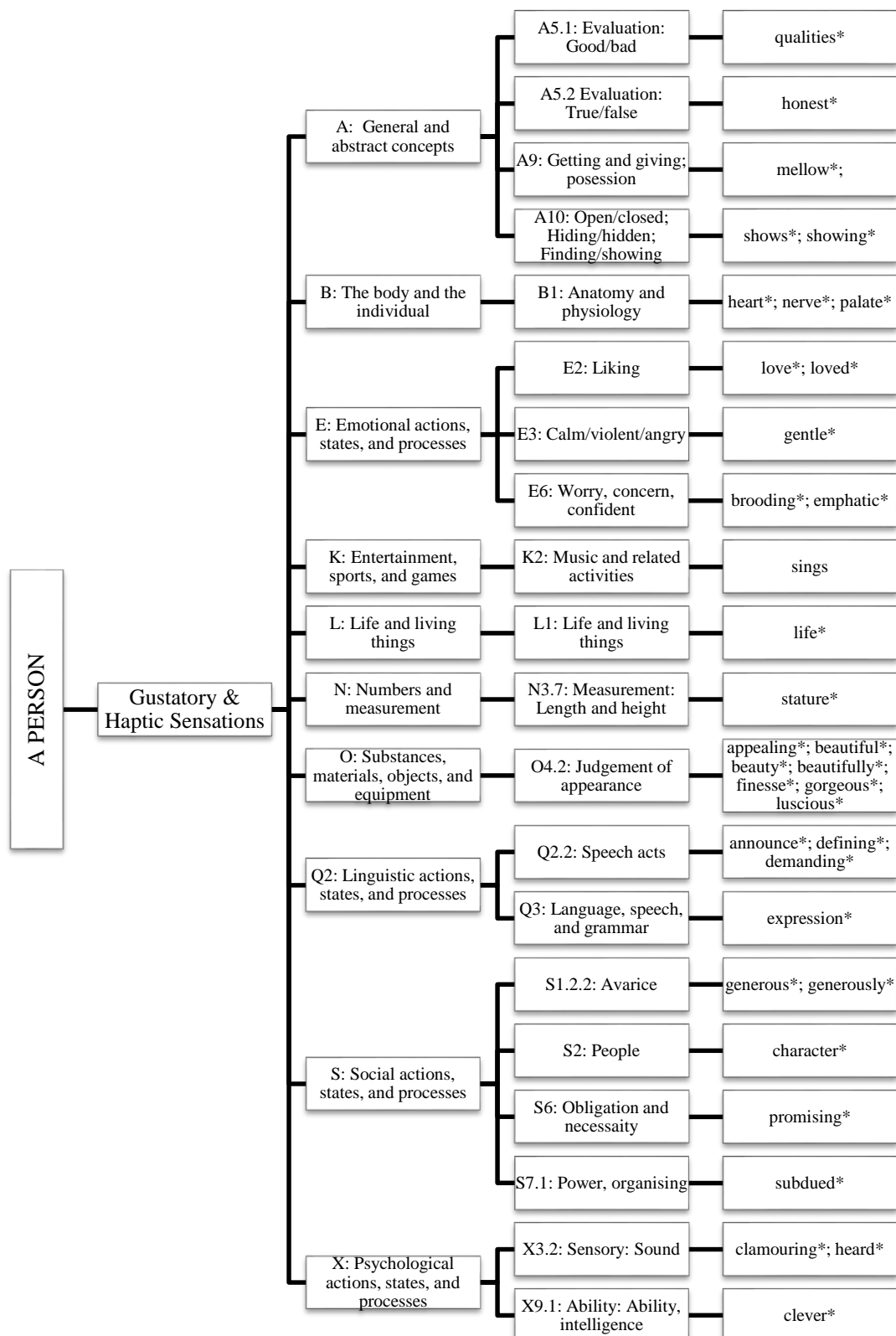


Figure 4.13 Hierarchical structure of metaphoric theme of A PERSON and potentially MRW applied to GH wine components and characteristics.

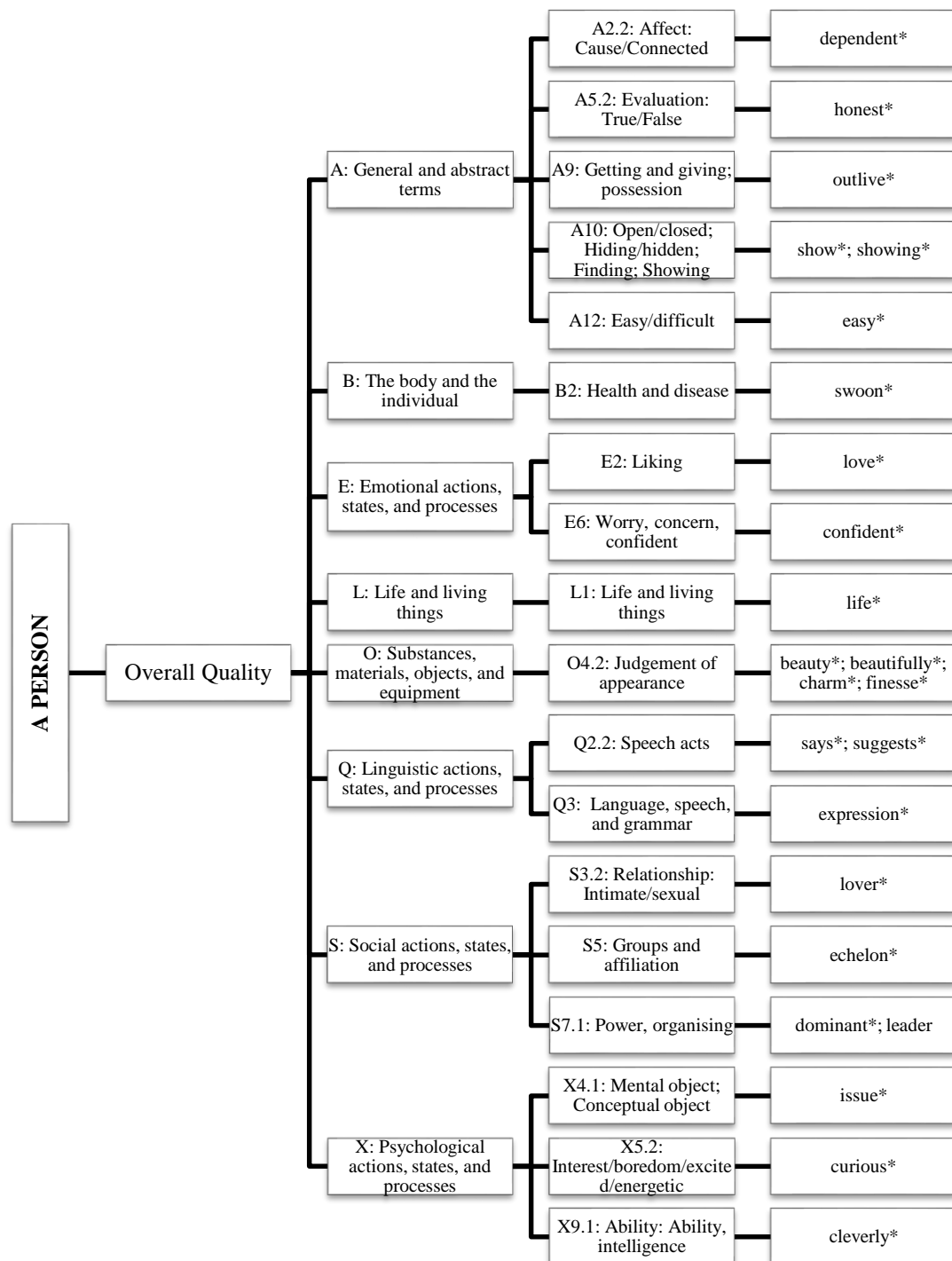


Figure 4.14 Hierarchical structure of metaphoric theme of A PERSON and potentially MRW applied to OQ wine components and characteristics.

The lexical choices made by wine critics were motivated and constrained by individual capacities involving sensory perceptions, norms and conventions, and historical knowledge. These choices reflect a body image consisting of perceptions, attitudes, and beliefs evolving from one's own body (Gallagher, 2005). The realisations of the conceptual domain WINE IS A PERSON, identified in lexical units coded as AMRW, focused on intensity, duration, and quality of wine components and characteristics. These components were frequently conceived as introspective actions and behaviour—linguistic, social, emotional, and psychological—and as visual appearance of entity properties with external and internal surfaces drawing from anatomy (e.g., *heart*, *nerve*, *palate*, and *stature*) and aesthetic elements of appreciation (e.g., *beautiful* and *gorgeous*).

A strong connection was demonstrated for human personality traits involving behaviour and characteristics (e.g., *brooding*, *character*, *clever*, *generous*, *gentle*, *honest*, and *mellow*) and physical actions (e.g., *clamouring*, *demanding*, *promising*, *shows*, and *sings*). Metaphoric language used when appraising GH (see figure 4.14) also performed the function of conveying qualities of a spatio-temporal context, such as strength, size, weight, and concentration (e.g., *demanding*, *generous*, *luscious*, *mellow*, or *stature*), framed by sensorimotor and affective content used to represent and convey an interactional experience.

Source domain: SPATIAL. Significantly, the results indicated that the conceptualisation of wine AS A PERSON was facilitated by spatial properties and features through experiential and interactional in what Lakoff and Johnson (1980) refer to as events, actions, activities, and states. In the data sample, these properties and features were interpreted to be a reflection of the metaphoric theme arising from the conceptual SOURCE domains of FORM (41.0%) and MOTION (28.3%) and the two interrelated domains of PROCESS DYNAMICS (12.0%) and FORCE DYNAMICS (10.3%). The SOURCE domains of PROCESS DYNAMICS and FORCE DYNAMICS were interactive with, but counted separately from, the more general domain of MOTION. To a lesser degree, the SOURCE domains of COMPOSITION, ORIENTATION, RELATION, BALANCE, and TRANSFORMATION also interacted with the general domains of A PERSON in relation to FORM and MOTION.

Table 4.10 displays each SOURCE domain frequency count to highlight the relevance of their relationship to the conceptual domain of A PERSON.

Table 4.10

Metaphoric Themes of AMRW Relating to Spatial Properties and Features

Metaphoric Theme: SPATIAL	AMRW	
	<i>f</i>	%
FORM	100	41.0
MOTION	69	28.3
PROCESS DYNAMICS	27	12.0
FORCE DYNAMICS	25	10.3
COMPOSITION	12	4.9
ORIENTATION	4	1.6
RELATION	3	1.2
BALANCE	3	1.2
TRANSFORMATION	1	0.4
Total	244	100

Given the focus in this thesis on anthropomorphic metaphor in wine language and the conceptualisation of the sensory experience through wine reviews, results related to these spatial domains are reported in the next section.

Spatially related property and features: FORM. The most frequent metaphoric theme for AMRW (i.e., WINE IS A PERSON) was the spatial property of FORM (41%) as displayed in Table 4.10. This spatial property drew from a metaphoric theme SOURCE domain of SURFACE (Wu & Barsalou, 2009) image-schema involving internal and external surface features to frame entity properties, introspective properties, and situation properties (see figure 4.15). The results of Study 1 identified the dominant AMRW are *nose* and *palate* reflecting this personifying image-schema. The metaphoric SOURCE domain of FORM was used to convey sensory and affective responses, during the appraisal of all wine components and characteristics, involving visual image-schemas predominantly related to entity properties such as external or internal surface features (e.g., *beauty*, *gorgeous*, *handsomely*, *nose*, *palate*, and *pretty*) and behaviour and action (e.g., *backed*, *confident*, *curious*, *easy*, *gentle*, *glimpses*, *heard*, *honest*, and *mellow*).

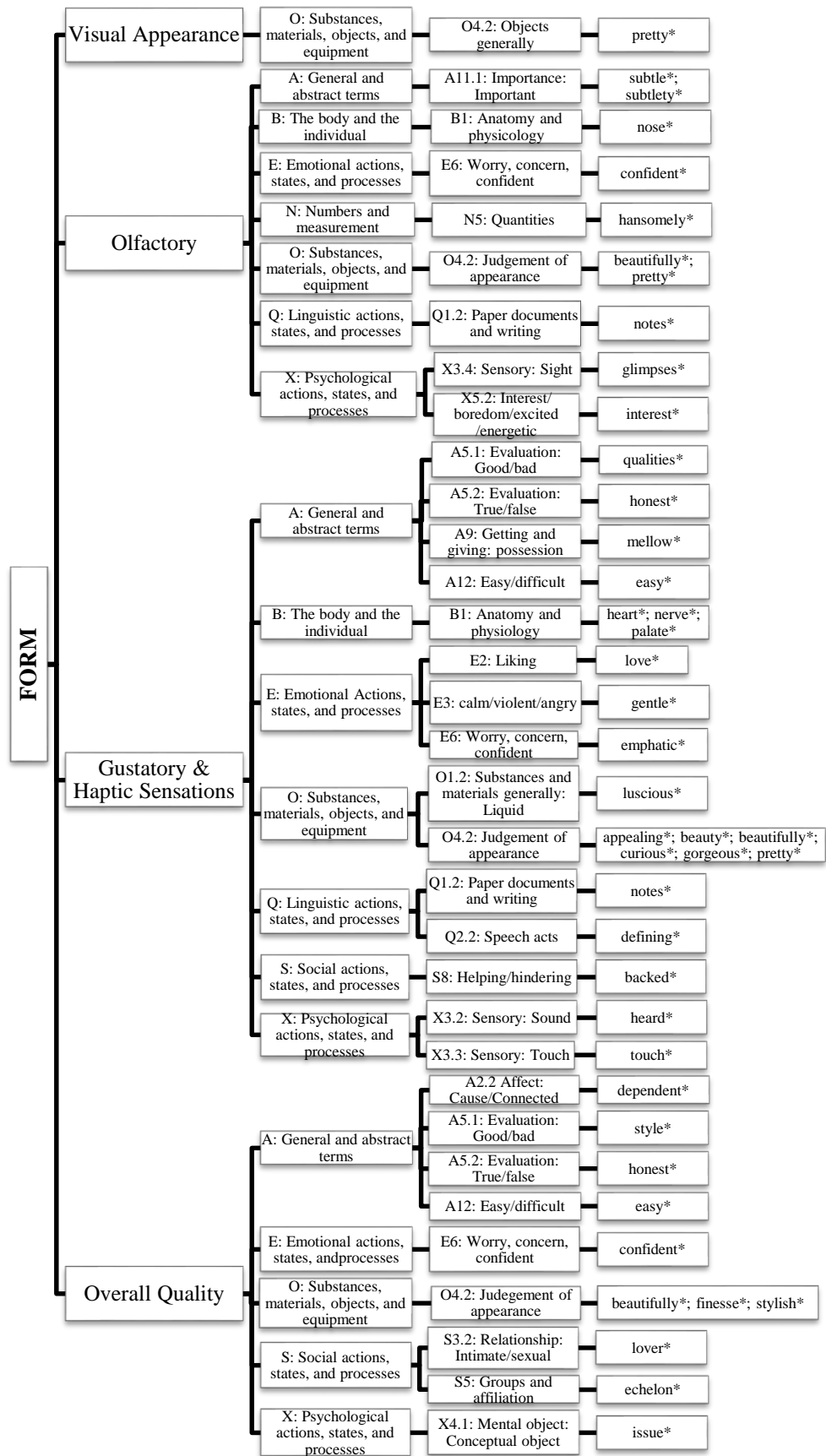


Figure 4.15 Hierarchical structure of metaphoric theme of FORM.

Spatially related property and features: MOTION. The results displayed in Table 4.10 demonstrate that the Australian wine reviews sampled were frequently framed by the concept of MOTION (Mandler, 1992) (28.3%) and this was often reflected in AMRW where the lexical choice of wine critics conceptualised WINE as A PERSON. The concept of MOTION in this context suggested the use of the verb POS for entity and situation properties. The results demonstrated that these wine critics conceptualised the wine along with the appraisal process in terms of spatial properties and features frequently using verbs (e.g., *capturing*, *playing*, *revealing*, and *shows*) to frame fictive and actual motion drawing from diverse semantic source domains (see figures 4.16 and 4.17). Caballero (2007) has extensively researched manner-of-motion verbs in wine discourse and proposed that their use in wine reviews/tasting notes is centred on conveying intensity and persistence of organoleptic sensations primarily from the nose and mouth presenting examples such as “earthy flavors run through this firm-textured red” (p. 2095) and “berry, plum and spice flavors that practically tumble over each other” (p. 2096). Although no literal movement occurred, these sensory perceptions are articulated through the concept of ANIMATE MOTION (Mandler, 1992) situating a physically embodied spatial arrangement reliant on vivid imagery.

The results from Study 1 showed that the metaphoric theme of MOTION most frequently underpinned GH and OQ (see figure 4.15). However, overall POS frequency for verbs was low in the Australian wine reviews in comparison to adjective and noun POS which were most frequent irrespective of metaphoricity (see Table 4.3). More specific conceptualisations of the MOTION concept are the experiential and interactional categories of PROCESS DYNAMICS (Johnson, 1987; Lakoff & Johnson, 1980; Mandler, 2004) and FORCE DYNAMICS (Johnson, 1987; Mandler, 2004) are reported separately next.

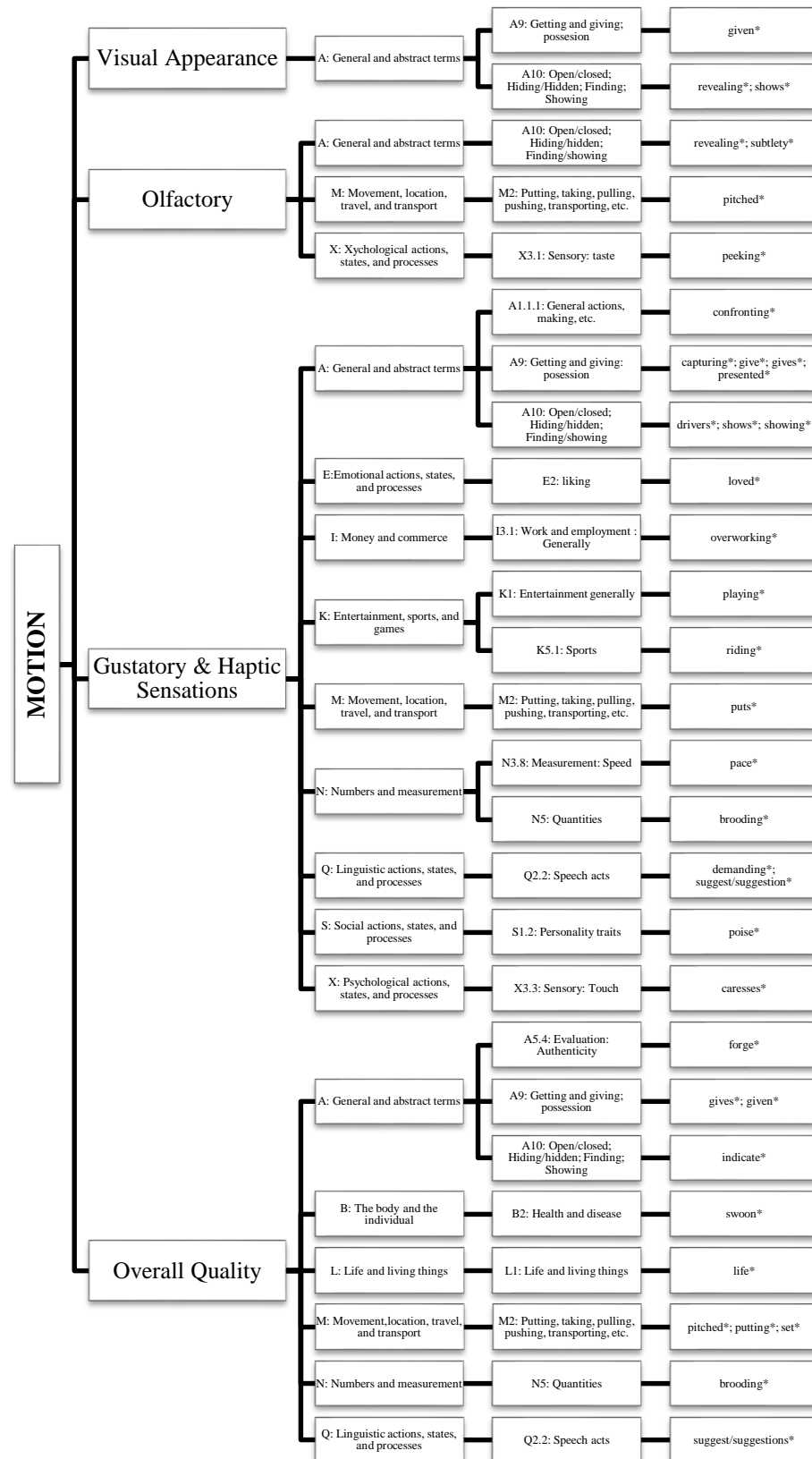


Figure 4.16 Hierarchical structure of metaphoric theme of MOTION.

The abstract concept of time was conceptualised most frequently through the SOURCE domain of PROCESS DYNAMICS (see figure 4.17) when appraising the VA, GH, and OQ of wine but was never used to conceptualise components and characteristics of OL.

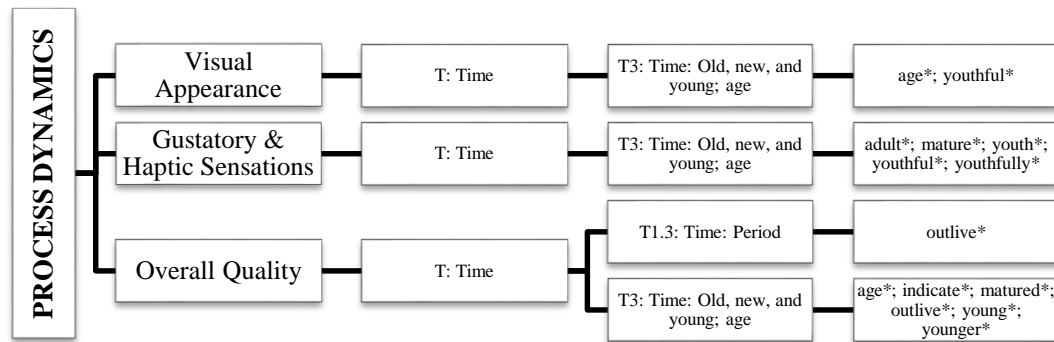


Figure 4.17 Hierarchical structure of metaphoric theme for PROCESS DYNAMICS conceptualising wine components and characteristics of VA, GH, and OQ only.

Context-enhancing lexical choices arising from the SOURCE domain of PROCESS DYNAMICS, underpinned by the metaphoric theme of MOTION, may increase the specificity of actions and events because relevant facts are connected to embodied experience. For instance, the lexical units *adult*, *mature*, *youth*, *youthful*, and *youthfully* are used to convey GH while the words *age*, *indicate*, *matured*, *outlive*, *young*, and *younger* are used for OQ. Furthermore, the word *age* (T3) performed the function of accounting for the VA of red and white wine types whereas *youthful* (T3) is used to talk about VA, GH, and OQ in red wine styles only. This was possibly due to the propensity and desirability of cellaring a red wine style for a period of time. These AMRW had an ontological image-schema and were structured spatially through PROCESS DYNAMICS relating to a CYCLE (Johnson, 1987). The use of AMRW foreground wine within a human lifecycle schema which is an anthropomorphic metaphor schemata identified in current literature (Alousque, 2012; Coutier, 1994).

In the same sense, the SOURCE domain of A PERSON was used to account for actions and events represented by the use of AMRW conceptualised through the SOURCE domain of FORCE DYNAMICS (see figure 4.18). For instance, the AMRW *restrained* is used by wine critics to convey OL, GH, and OQ dimensions of red wine styles alone during the appraisal process. Similar lexical choices were

dominates, holding, and subdued. For example, the AMRW *holding* suggests restrained motion by a person, which may be drawn from the semantic domains of L1: Life and living things and M1: Movement, location, travel, and transport, as in this wine review example: the silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin *holding* the wine together in its svelte shape (WRID 170).

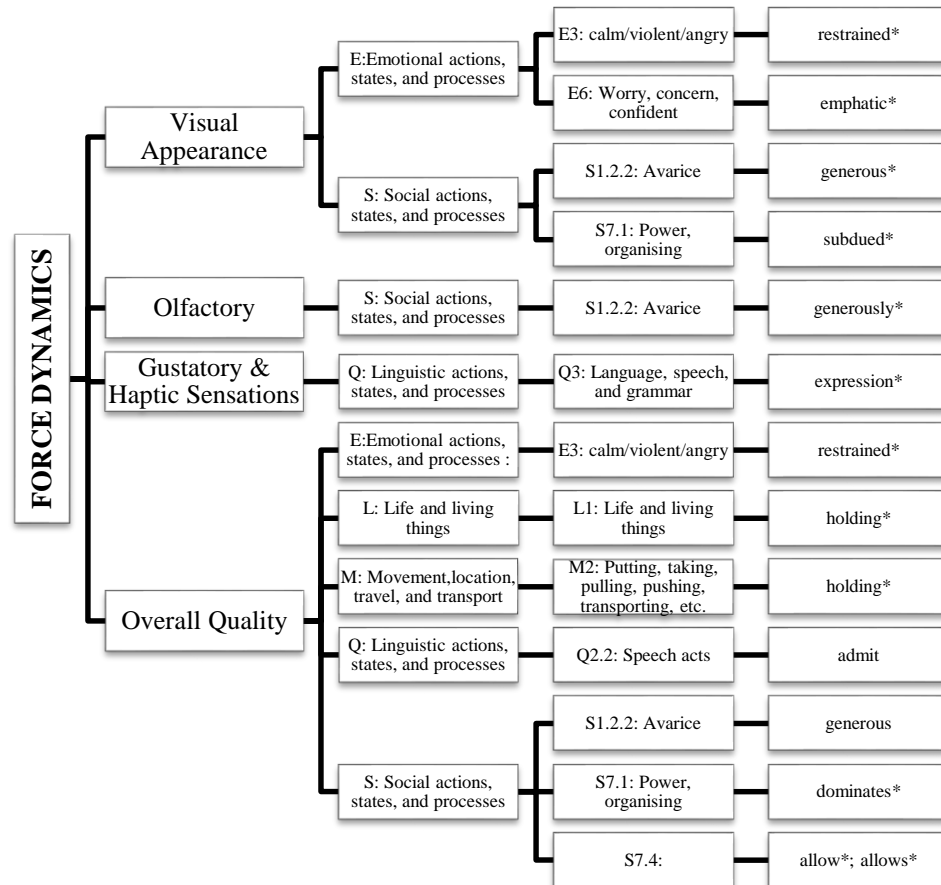


Figure 4.18 Hierarchical structure of metaphoric theme for FORCE DYNAMICS and potentially AMRW conceptualising wine components and characteristics of VA, OL, GH, and OQ.

Some words conceptualised through the domain of FORCE DYNAMICS may be conceptually structured through the spatial feature of RESTRAINT (Johnson, 1987) as observed in the use of the AMRW *restrained*. It is semantically associated with emotional domains in the wine review extract appraising a 2006 Yalumba The Octavius by wine critic Ben Edwards: a surprisingly *restrained* bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer (WRID 214). In contrast, the AMRW *admit* and *allow/s* suggests RESTRAINT REMOVAL (Gibbs Jr, 2005) and is applied only to GH whereas the AMRW *expression* related to GH and OQ of red and white wine styles underpinned by the concept of

MOMENTUM (Gibbs Jr., 2006). In the few instances relating to AMRW, the conceptual SOURCE domains of COMPOSITION, ORIENTATION, RELATION, BALANCE, and TRANSFORMATION framed wine appraisal. For instance, the cue word *character/s, handful, team, qualities* were framed by the SOURCE domain of COMPOSITION and underpinned by the concept of COLLECTION (Johnson, 1987).

Discussion

The section will develop understanding of how the conceptual basis of metaphoric language, reported as a frequent and significant feature in the Results section, interacted within the specialised genre of wine reviews. The results reported here were limited to Australian wine reviews, written by Australian wine critics, selected from wine currently exported to China, and represented proportionally more red than white wine varieties given the dominance of red wines exported to that market.

Study 1 contributed to existing theoretical knowledge of metaphor in wine discourse but more specifically in the genre of wine reviews situated in an Australian social environment. Language and linguistic expressions, rather than being a purely descriptive tool or instrument for communicating about the world, are a means of influencing cognitive states. The research explored the wine critic's use of metaphor as a stylistic tool to influence the thoughts and behaviour of wine consumers. However, it must be emphasised that the wine critics' internalised states and intentions were an interpretive representation and reading by the analyst herself and did not give, nor have the writers been sought to give, a first person reflection of these (a possibility for future research). Overall, the results demonstrate that metaphor is a frequent feature in Australian wine reviews and Australian wine critics convey an array of sensory and affective perceptions to their discursive audience through their use and is discussed in this section. Significantly, the study identified six dominant metaphoric themes and a further theme of spatio-temporal behaviours that Australian wine critics used in the wine review genre to conceptualise and convey judgements of wine quality to their discursive audience.

As a genre, wine reviews were located not simply in textual conventions but within a blended relationship between text, industry, audience, and history. Furthermore, wine reviews were structured by the process of sensory evaluation arising from a scientific community of oenologists. Thus, the wine review genre was

backgrounded by the register of science texts. The corpus used in Study 1 was a representative sample derived from a professional community—Australian wine critics—with shared genre knowledge, awareness, and skills involving textual conventions applied to the specialised genre of wine reviews. As evidenced, this amounts to the community's use of this institutional framework and semantic structure of the genre underpinned by the process of sensory evaluation. Framework and structure guided and influenced the linguistic choices made by wine critics because the genre links together a technical introduction, a description and evaluation, and an overall evaluation or rating. The generic category of the wine review was shaped and formed by the relationship between each of these elements and followed the temporal flow of the process of wine appraisal.

Wine Descriptors used in Australian Wine Reviews

Study 1 focused on adjective, adverb, noun, and verb POS. Across all lexical units, results reported showed the noun POS (29.69%) was the most frequently used in the wine reviews sampled followed by adjective POS (18.57%) across all wine component and characteristics appraised. When compared to results for all lexical units, potentially MRW recorded the highest frequency for adjective POS (6.45%) followed by noun POS (6.01%). The compilation of patterns of metaphor across the registers of conversation, fiction, news, and science texts (Dorst et al., 2011; Herrmann, 2013; Krennmayr, 2011; Pasma, 2011) found the adjective word class was more metaphorical than expected but this was not so in the science text reported by Pasma (2011)). A plausible explanation may be that in the genre of wine reviews, although arising from a science domain, the language was framed by the registers of conversation and news. Whether the register of fiction played a role remains open to debate.

The Literature Review performed in Chapter 2 of wine language in the genre of wine reviews revealed general categories, spatial dimensions, temporal development, motion, and weight underpinned by affective reactions (Brochet & Dubourdieu, 2001; Caballero, 2007; Lehrer, 2009; Suárez-Toste, 2007). These concepts were reflected in the results reported in Study 1 and demonstrated that across all lexical units in the wine reviews there were recurrent patterns of descriptors for VA, OL, and GH. These descriptors displayed high frequencies of

occurrence recorded in the semantic source domain categories for general categories relating to O: Substances, materials, objects and equipment, F: Food and farming, and B: The body and the individual. For instance, the top 5 words that recorded the highest frequency across all lexical units in the Australian wine review sample were the words fruit/s (F1), wine (F2), *palate** (B1), oak (O1.1), and flavour/s (X3.1). Overall, these dominant semantic domains were also drawn from to convey understanding of the semantic domains of T: Time and N: Numbers and measurement often through the use of metaphorical language. For instance, the five MRW with the highest frequency in the study were the noun POS *palate** (B1), *finish* (T2), and *fresh* (T3), and the adjective POS *dark* (W2) and *long* (N3).

Results of Study 1 presented a contrast to findings of Corsi et al. (2014) in terms of frequency counts for generic descriptors. In data collected from Chinese and Western participants in the Corsi et al. (2014) sample, the researchers found the use of the terms astringent, sour, mellow, lingering, and fruity as the top five words in terms of frequency count. In addition, they ascribed significance from their results to the terms astringent, fruity, smooth, intense, refreshing, and oaky because they were the most frequently selected adjectives used as wine taste descriptors by their participants. In contrast, Study 1 reported the descriptors black, savoury, red, *dark*, good, *rich*, very, *long*, concentrated, *ripe*, and *fine* as the most frequently used adjectives by Australian wine critics in Australian wine reviews. Of these, generic descriptors referring to taste, categorised in the current study as GH, were savoury, *rich*, concentrated, *ripe*, and *fine*.

Study 1 findings also suggested that observational categories, discussed in Chapter 2 (Betts, 1909; Popova, 2003; Sweetser, 1990; Viberg, 1984), appear to frequently motivate and constrain source domains of both conceptual SOURCE and semantic source domains. Following identification of potentially metaphoric words and coding of conceptual SOURCE domains, analysis of the lexical choices of Australian wine critics indicated that conceptualisation of the wine tasting experience (i.e., the TARGET domain of WINE) was dominated by the SOURCE domains of AN OBJECT, A THREE DIMENSIONAL ARTEFACT, A TEXTILE, A LIVING ORGANISM, that often involved physical attributes, and A PERSON particularly in reference to anatomy and physiology but also cleaning and personal care.

The findings of Study 1, as reported in the Results section, engendered a notion of fixed categorisation. This format failed to indicate the frequency of “partial metaphorical utilisation” (Kovecses, 2002, p. 81) of the metaphoric theme to understand the TARGET domain is observed throughout the analysis. However, the intention of the short discussion accompanying the results prior to this Discussion section was to point out possible interactions of SOURCE domains demonstrated through individual categorisation. This is explored in the next four language usage examples taken from the corpus. Example (1) illustrates how the figurative language of the wine review extract coupled with linguistic metaphors arose from the SOURCE domain of A PERSON and utilised aspects of anatomy (i.e., *nose* and *palate*) and physiology (i.e., *brooding* and *aged*) to convey wine components and characteristics through metonymization for the former and metaphorization for the latter. The conceptualisation also drew from the metaphoric theme of WINE IS AN INSTITUTIONAL ARTEFACT (i.e., *rich*) in relation to people and sociocultural elements:

(1) Dense, *brooding nose* and a *rich* and well-*aged palate* (WRID 117).

Similarly, example (2) was again underpinned by the SOURCE domain of A PERSON but the metaphor utilised the spatial domains of FORCE DYNAMICS and MOTION (i.e., *strength*, *released*, and *deliver*) and the domain of FORM (*depth*, *deep*, and *dense*) to portray an intensity of wine components and characteristics through repetition of number and measurement concepts:

(2) Newly *released* 2008 vintage which has swagger and *brooding depth* amid plenty of spice, plenty of dark plum and blackberry fruit and *deep, dense* tannins that *deliver* supple *strength* (WRID 168).

In contrast, example (3) conveyed the metaphor WINE IS A TEXTILE (i.e., *silky*) as a more specific instantiation of the metaphoric theme AN INSTITUTIONAL ARTEFACT metaphoric theme. This mapped visual surface texture and visually perceivable spatial concepts of FORM (i.e., *complex*, *creamy*, and *plush*) and levelness (i.e., *balance* and *pitch*) and with MOTION (i.e., *sweep*) in the wine review extract. This example shows how the sensory experience conveyed was framed by the interaction between linguistic metaphors coupled with the stylistic choices of the wine critic:

- (3) *Complex* and layered with a *sweep* of *plush, silky* tannin that caresses the mouth—*creamy* almost—and just above medium bodied, the *balance* and *pitch* of it all just so (WRID 144).

In the final example (4), the interaction builds between visually perceivable spatial concept of FORM (i.e., *long*) and RELATION (i.e., *smooth*) with surface texture in WINE IS A TEXTILE (i.e., *silky, seamless, and loose-knit*), a social and legal artefact in WINE IS AN INSTITUTIONAL ARTEFACT (i.e., *marriage*), and an inanimate object in WINE IS AN OBJECT (i.e., *smokiness* and *minerality*):

- (4) *Long, smooth* and *silky*, its *seamless marriage* of ripe, pastille-like dark plum, cassis and mulberry flavour, sweet vanilla oak and dusty, *loose-knit* tannin finishes *long* and savoury, with a lingering *smokiness* and *minerality* (WRID 146)

What becomes apparent through the focus on these examples was that no singular metaphoric theme underpinned metaphorical expressions in Australian wine reviews. Rather, different aspects were utilised and SOURCE domains interacted with others forming a linguistic framework for knowledge integration within the overall generic framework. The wine reviews, as will all genres, provided a “powerful way of understanding situated language use” (Hyland, 2008, p. 547). Furthermore, the semantic source domains of numbers and measurement (e.g., FORM and RELATION), time (e.g., TIME), and movement (e.g., MOTION or FORCE DYNAMICS) were significant experiential and interactional categories that are spatially related to the most frequent conceptual SOURCE domains identified as metaphoric expressions in this corpus. To be clear, the conceptual domain broadly labelled as SPATIAL in each case (e.g., FORCE DYNAMICS, FORM, or MOTION) was not specifically a TARGET domain but rather a perceptual property interactive with the effect or intent of the TARGET domain such as A PERSON.

In addition, potentially metaphoric expressions were a frequent and significant feature of the genre in this situated context contributing to the appraisal of wine components and characteristics in reference to visual appearance (VA), olfactory (OL), gustatory and haptic sensations (GH), and overall quality (OQ). Category choice in turn integrated sensory and affective perceptions into a coherent experience. Given the sensory evaluation process entailed a beginning, where visual appearance is appraised, and ending, where the finish and overall quality were

appraised and evaluated, the metaphoric conceptualisation not surprisingly conveyed spatial and temporal dimensions integrated with underpinning conceptual SOURCE domains in this wine review sample.

The Act of Consumption

Overall, the study showed that wine lexicon relied on ontological schemas to convey sensory and affective perception as was detailed in Morrot et al. (2001) and Paradis and Eeg-Olofsson (2013). In this section, wine conceptualisation in Australian wine reviews is discussed through Holt's (1995) first of four pre-dominant typological metaphors—CONSUMING AS EXPERIENCE—to describe and discuss the act of consumption (i.e., wine appraisal) structured by the descriptive categories of accounting, evaluation, and appreciating. The purpose of this section is to show how Australian wine critics think and talk about wine during the wine tasting experience and integrate the significance and communicative function of metaphorical language use in this situated socio-cultural and discursive context.

Then, the act of wine appreciation is explored in relation to how Australian wine critics convey the TARGET domain of WINE in terms of the metaphoric themes of AN OBJECT, A THREE DIMENSIONAL ARTEFACT, A TEXTILE, and A LIVING ORGANISM. Particular focus is given to the theme of A PERSON due to the significance of anthropomorphic metaphor in results reported in Study 1. The discussion concludes by offering the impetus for Study 2 based on the research questions 3. As Zaidman and Holmes (2009) argued, an understanding of how audiences use written elements of a discourse to construct meaning “as well as the social, contextual, and relational meanings they apply to these texts” (p. 5) contribute to an overall understanding of the nature and challenges of intercultural communication.

The consumption experience. The process of wine tasting and appraisal by the professional wine critic involved different aspects of consuming, reflecting structure and purpose, which orientated their actions during the consumption experience. The genre of wine reviews was used to build a physical experience of aesthetic, sensory, affective, and emotional dimensions arising from the wine critic's lexical grammatical choices when responding as the consumer. The specialised genre of wine reviews provided an interpretive framework for the consumption

experience. Seen in this way, the integration of genre and framework could be said to organise peoples understanding and communication through lexical grammatical choice. Holt (1995) argued that the way in which “consumers experience consumption objects is structured by the interpretive framework(s) that they apply to engage the object [and] such experiences are rarely constructed anew” (p. 3). The genre of wine reviews have been shown in Study 1 to be framed by the institutional framework underpinning and guiding the discipline of wine appraisal along with key words arising from the discipline of oenology. They provided compatible ways of expressing ideas, thoughts, and feelings coupled with a shared vocabulary of frequently used words by interlocutors that facilitated meaning construction. However, Study 1 showed that variation was a significant feature of the sample of wine reviewed analysed.

Furthermore, social environment has been demonstrated to shape how people sense the world around them (Howes, 2003; Levitan et al., 2014; McKenzie et al., 2012). As argued in Howes (2003), “the sensory profile of a culture [...] can mold not only how people interact, but the very form in which they think” (p. 16). The current study has shown that the words Australian wine critics choose to write about wine represented manipulable objects, actions, perceptions, and emotions. Harré and Tissaw (2005) contended that while “words are tools for accomplishing all kinds of tasks [language] is the main tool with which human beings think and coordinate their actions” (p. 5). Language is an expression and an action which is often goal directed corresponding to sensory and motor functions. It construed and constructed reality reflecting “the system of social values that motivate speech behaviour” (Bartlett, 2004, p. 72).

To perform the practices of accounting, evaluation, and appreciating during the consumption experience, Australian wine critics conveyed their sensory and affective responses to wine through the genre predominantly with language integrating concepts of an object or entity with spatial features and properties reflecting actions, events, and states. This experiential and interactional involvement with an ontological image-schema was most frequently categorised in the conceptual SOURCE domains of AN OBJECT, AN ARTEFACT—A THREE DIMENSIONAL ARTEFACT; AN INSTITUTIONAL ARTEFACT; and A TEXTILE—A LIVING ORGANISM, and A PERSON evoked by the sensory evaluation process and as the wine critic wrote their

critical appraisal. According to Goatly (2007), such “ready-made categories carry with them an ontology or ideology of which we may not be aware” (p. 25). Furthermore, the underlying SOURCE domain of A PERSON was significant to the consumption experience across the practices of accounting, evaluation, and appreciation in reference to all wine components and characteristics in the wine reviews. Whether the Australian wine critics actively engaged this SOURCE domain during their appraisal and writing process and therefore consider wine to be human-like is open to conjecture. More likely was their passive understanding of bodily events, actions, activities, and states, their sensory and affective responses evoked by the object of wine, and their prior knowledge of wine writing arising from an Indo-European context of wine appreciation.

Accounting. Holt’s (1995) practice of accounting involved an institutional framework to account for actions and objects. This practice developed two stages in the consumption experiences that are detailed and discussed next.

Stage 1. First, consumers (i.e., the wine critic) typify actions and objects. Put simply, at this stage of the consumption experience, specific meaning and value were assigned through a deductive process whereby the rules and conventions of the wine appraisal provided an interpretive framework to perform and construct a wine review. The genre of wine reviews guided the temporal flow of the wine tasting experience and appraisal process. Key terms provided structure and guidance. Study 1 findings showed that these terms may include: colour words when referring to VA; the words *aroma*, *bouquet*, and *nose* when conveying OL dimensions; and the words *palate* and *finish* to explore GH. These key oenological terms were recorded as frequent and significant in the results of Study 1. The terms are evident in the extract of a wine review (5) from leading Australian wine critic James Halliday in his remarks about a 2009 Taylors Jaraman Cabernet Sauvignon:

(5) A 64/36 percent blend that has good colour and an aromatic fruit-driven *bouquet* with a mix of juicy and more savoury black and red fruits on the medium-bodied *palate*; the tannins are fine and ripe, and sustain the *finish* (WRID 109).

The use of key terms by industry professionals in sensory evaluation provided a useful tool to orientate the reader when conveying sensory experiences through the wine review genre irrespective of whether the writer understood them as

metaphorical or not. Key terms can enhance the heuristic role of the genre. This is an important consideration so as to facilitate effective cross-cultural communication when producing wine appraisal information for promotion and education purposes for diverse cultural and linguistic wine marketplaces. However, there was great diversity in frequency of use of these key terms along with range of lexical choices made by the wine critics in Study 1. Similar conclusions were drawn from past research in Brochet (2001) and Brochet and Dubourdieu (2001) in the investigation of word co-occurrence amongst wine experts with results indicating idiosyncratic usage amongst tasters. For instance, Brochet and Dubourdieu (2001) pointed out that wine experts “mix together visual, olfactory, taste, trigeminal, hedonistic and idealistic descriptive terms which cannot all strictly be considered to be a part of a tasting vocabulary” (p. 190).

Furthermore, the perceived metaphoricity of key terms such as these, in respect of the general language user (i.e., an outsider’s or amateur enthusiast’s perspective) and the technical or specialist language user (i.e., the wine critic), may facilitate or impede understanding and experiential potential of the term. For instance, the oenological terms *aroma*, *nose* and *palate*, recorded a high frequency of occurrence, and conceived the TARGET domain of WINE through the SOURCE domain of A LIVING ORGANISM and more specifically as A PERSON. For example, consider the extract (6) from the wine review of Ben Edwards appraising a 2012 Yalumba Y Series Viognier:

(6) the *palate* is *fleshy*, unctuous and *reveals a backbone* of vibrant acidity, finishing *fresh* and fine (WRID 183).

The terms *nose* and *palate*, identified as AMRW in Study 1, were underpinned by a CONTAINER image-schema (i.e., the human body) accounting for OL components and GH sensations arising from wine components and characteristics. This schema facilitated the use of visual objects to account for tactile activities and relations in terms of CONTACT (Lakoff & Johnson, 1980) in the instance of *nose* and *palate* and orientation through the image-schema of FRONT-BACK (Lakoff, 1987) in the case of *palate*. Such conceptualisations enable the perceiver to convey sensory perceptions and account for associated experiences. These perceptions and experiences were linked to objects, properties, events, and activities involving human anatomy and spatial dimensions—MOTION in particular—

due to the sequential evaluation during the process of wine assessment. There was also an alignment with holistic and emotional perceptions (Jackson, 2006; Lehrer, 2009) which will be discussed later in this section to detail the process of evaluation in the consumption experience.

Similarly, the wine's *finish* was accounted for in the concluding stages of the sensory evaluation process enacting spatial properties and features underpinned by a CONTAINER image-schema. The CONTAINER image-schema enabled the MRW *finish* to be thought about as a particular component or characteristic of the wine in terms of GH as a specific area of in-mouth sensation that occurs at the back of the mouth/tongue area or in resulting aftertaste indicating a conclusion to the tasting experience. This schema also evoked dimensions which were relational in terms of CONTACT (Lakoff, 1987) and orientational in that the word drew from a FRONT-BACK (Lakoff, 1987) image-schema. Wine critics' use of the word *finish*, marked as a MRW in Study 1, drew from the semantic source domain of T: Time (T1). Use of the word *finish* across the wine reviews sampled indicated it was a key oenological term. The interpretive analysis showed that this lexical choice was conceived as AN OBJECT or ENTITY through a CONTAINER image-schema underpinned by the conceptual SOURCE domains of MOTION (Lakoff & Johnson, 1980) and PROCESS DYNAMICS (Johnson, 1987) reflected in instances where notions of time were intended.

Stage 2. The second stage in the practice of accounting involved contextualisation to give a more nuanced account to enhance understanding and capture sensory experiences (i.e., vision, smell—orthronasal, taste/smell—retronasal, and touch/mouthfeel). This was the stage where more novel and creative expressions came to the fore as observed in the Mike Bennie wine review (7) of a 2010 Henschke Tappa Pass Shiraz where wine was conceptualised through the SOURCE domain of A TEXTILE (Caballero & Suárez-Toste, 2008):

(7) *silky texture*, fine *ripples* of satiny fruit with a *tight thread*
of *lacy tannin holding* the wine together in its *svelte*
shape (WRID 170).

The use of evocative expressions in wine reviews to convey sensory experiences, particularly words with metaphoric potential, may be enhanced when key terms structure and scaffold understanding. Thereby, as Bhatia (2004) argued,

innovative and creative exploitation of language can be, and only is, effective “in the context of the already available and familiar” (p. 188). For instance, Peter Simic began his wine review (8) with colour words and went on to integrate key terms (i.e., *palate* and *finish*) with identified metaphorical expressions in his appraisal of a 2009 Taylors Promised Land Shiraz Cabernet:

(8) *Fresh, vibrant, purple wine with seamless integration of spicy plums and charred oak aromas, followed by a gorgeous rich, plum cake-like palate with a soft middle and light oak finish* (WRID110).

Lexical choices observed in the wine reviews of Study 1 represented what Lakoff and Johnson (1980) referred to as experiential and interactional states. In the context of wine, this arose through an ontological prototype having a spatial form and experiential and interactional surface. These physical or more concrete attributes were used when accounting for wine components and characteristics during the process of sensory evaluation. They pertained to substances, materials, objects, plants, and food drawn from the semantic source domains of O: Substances, materials, objects, and equipment, L: Life and living things, and F: Food and farming. Of total words marked as potentially metaphoric (see Table 4.4), the frequency of F: Food and farming (1.4%) is insignificant. In contrast, the semantic source domains of O: Substances, materials, objects, and equipment (29%) and L: Life and living things (31.0%) showed a higher metaphor frequency of use as did total words marked as potentially metaphoric in the semantic source domains of W: The world and our environment (61.1%).

The dominant use of visual perception to convey other sensory experiences, such as taste and smell, reflected the directionality principle (Johnson & Malgady, 1980; Lakoff & Johnson, 1980; Shen, 1997; Shen & Gadir, 2009) and draw attention to the wine critic’s use of synesthetic metaphors in wine reviews. Caballero and Suárez-Toste (2008) pointed out that these metaphors map sensory information across domains where a word with a basic meaning belonging to visual perceptions gets their meaning extended to cover aspects of other sense modalities. For instance, a colour or smell word was understood through the mapping of sensory information encountered to a visually perceivable object such as a type of fruit. The findings from Study 1 indicated a significant feature of these Australian wine reviews were

observable attributes particularly those referencing fruit (i.e., taste, form, or colour) that recorded one of the highest frequency of occurrence results across all lexical units (see Table 4.2). Paradis and Eeg-Olofsson (2013) proposed that an entity, such as a cherry, evoked a WHOLE FOR PART configuration “and the mechanism is focus of attention on a salient part of the meaning structure, more precisely zone activation within a sense” (p. 36). They went on to argue that people understand meaning in relation to perception through a monosemous and syncretic process in contrast to a metaphoric and polysemous one (Paradis & Eeg-Olofsson, 2013).

As an aside from the current study, dominance of such a syncretic process was presented in findings reported in Study 2 in Chapter 5. An example of such an outcome was evident in the wine review (9) from wine critic Matt Skinner appraising a 2006 Henschke Hill of Grace where darker coloured fruits (F1), food (F1), or objects (O1) are utilised:

(9) Layer (O2) upon (Z5) layer (O2) of sweet (X3.1) plum (F1), macerated (A1.1.2) cherry (F1), liquorice (F1), spice (F1) and cedar (L3) run (M1/N3.8) the nose (B1), while in your mouth (B1), it unwinds (B1) thick (N3.7) and dark (W2) with super-intense fruit (F1), beautifully (O4.2) knit (B5) oak (O1.1) and a wave (W3/M4) of stylish (O4.2) drying (O1.2) tannins (O1) to finish (T2) (WRID 155).

In contrast, lighter coloured fruits (F1), flowers (L3), or objects (O1) were applied to white wine styles as was evident in the example (10) from wine critic Jeremy Oliver’s appraisal of a 2011 Taylors Jaraman Riesling:

(10) It’s fresh (T3), schisty (Z99) bouquet (L3) of lime (F1) and lemon (F1) rind (L3), chalk (O1.1) and a hint (Q2.2) of mineral (O1) is lifted (M2) by an estery (Z99) scent (X3.5) of white (O4.3) flowers (L3).

The use of physical attributes to account for odour judgments, in the examples (9) and (10), indicated a reliance on the integration of sensory experiences along with higher order cues including the labels of concrete objects such as plum, macerated cherry, liquorice, spice, cedar, and oak in Australian wine reviews. From a cross-cultural perspective, findings reported in Corsi et al. (2014) suggested that although consumers in China were familiar with Western fruit descriptors, this

consumer group preferred the use of Chinese descriptors for fruits over Western ones because these were more natural wine descriptors in terms of their own culture and consumption practices influencing use and understanding.

The words tannin and black recorded a high frequency of use but were relevant to red wine styles alone in Study 1 due to the fruit used and the wine making process. The word black was used to account for VA in terms of wine colour (e.g., this black beauty is a wine of luscious, rich flavours WRID 169) but more often OL and GH dimensions frequently in combination with or as part of a fruit word, often indicating the type of fruit (e.g., black fruits, black olive, and blackberry), or with a food word (e.g., black pepper). Similarly, the word dark was used to account for VA, OL, and GH in combination with fruit words (e.g., dark fruit, dark berries, and dark plum) or food words (e.g., dark chocolate and dark spices). However, the word dark was also used to account for OL (e.g., Deep, dark, and savoury on the nose WRID 116) and GH intensity (e.g., it unwinds thick and dark with super-intense fruit WRID 155) as well as providing a further descriptive dimension for colours (e.g., dark-purple WRID 207) and metaphorical expressions (e.g., Dark *heart* of fruit WRID 211).

Accounting for GH arising through in-mouth sensations, the word tannin accounted for fruit-derived tannin, a naturally occurring polyphenol predominantly found in the skins and seeds of berries, and in the stems, and oak tannins imparted by barrel fermentation or maturation of red and white wine styles. Tannins cannot be smelt or tasted but are recognised as a tactile sensation varying in intensity or feel from soft and silky to dry and harsh. They are an important sensory property of particular white and red wine styles including the colour and longevity of red wines. At the same time however, fruit derived tannins are a physical property and, in red wine styles, polymerise and soften with age eventually forming a dark red deposit at the bottom of the wine bottle. Therefore, the frequency of the word tannin in the wine reviews accorded with wine critic's practice of accounting for typical actions of the object (i.e., tannins) in relation to GH sensations while also contextualising the sensory experience. In the following example (11), the object of tannin was accounted for by wine critic Angus Hughson in the review of a 2004 Yalumba The Reserve Cabernet Sauvignon and Shiraz:

- (11) this brooding (E6), muscular (B1) Barossa Valley wine (F2) is laced (A1.1.1) with cassis (Z99), mulberry (Z1) and cedary (Z99) fruit (F1) still (T2) tightly (N3.2) wound (M2) around (Z5) a core (O2) of firm (O4.5) grainy (O4.3) tannins (O1) and superbly (A5.1) integrated (A1.8) French (Z2) oak (O1.1) (WRID 221)

In the previous wine review, tannin was described to capture the sensory experiences of GH sensations conveyed using the MRW *grainy* (O4.3), and was evaluated through the conceptualisation of AN OBJECT, that was solid with a shape and surface, through the use of the words ‘core’ (O2) and ‘firm’ (O4.2). The practices of evaluation and appreciating, involving judgements along with sensory and emotional cues, framed the hedonistic and aesthetic elements of consumption (Holt, 1995). Similarly, the use of the word oak was reported in Study 1 as very frequent. The choice of the words tannin and oak were often made in the same wine review as evidenced in example (11). This was because, as outlined in the previous discussion of tannin, the word oak was used to account for tannins derived from wine barrels whereas tannin referred to that derived from the wine grape.

Results from Study 1 demonstrated that the conceptualisation of wine components and characteristics arising from oak arose most frequently in the sensory modalities of OL and GH and were reliant on visual imagery drawing from the conceptual domains of SPATIAL properties, AN OBJECT, A LIVING ORGANISM, A TEXTILE, and A PERSON. In contrast to the high frequency words tannin and black, the word oak was applied to both red and white wine styles. Fewer white wine reviews were analysed in Study 1 compared to red wine reviews due to wine sold and marketed to China being dominated by red wine styles. Proportionally, in terms of frequency of occurrence, the word oak was used more frequently in wine reviews of white wine styles in contrast to tannins in red wine styles. The white wine reviews analysed in Study 1 accounted for oak presence (e.g., Rich, full-bodied, very intense palate with apparent oak and concentrated flavour that lingers long; WRID 201), balance of oak (e.g., the *palate* is *rich* and *powerful* with *balanced* oak and fine acid; WRID 132), or oak absence (e.g., No oak influence here; WRID 181) demonstrating an integration of accounting with the practice of evaluation. In contrast, oak as a component and characteristic of red wine was accounted for

through its conceptualisation of AN OBJECT and evaluated and appreciated similarly to tannin in red wine reviews. When oak—barrel derived tannin—was accounted for in wine reviews it was appraised through the sensory experiences of OL most frequently. For instance, WRID 216: *fresh, tight-grained smoky oak reveals* nuances of black pepper and spice, with undertones of currents and prunes. Somewhat less frequently, descriptors accounted for GH sensations as in WRID 155: *a wave of stylish drying tannins to finish*; in which the sensation of tannin in the mouth is conveyed as a *wave* moving to the end (i.e., *finish*) of the tasting process. The mapping of visual imagery to sensory and affective experiences was evident throughout the practice of accounting in the consumption experience.

Evaluation. The analysis of Australian wine reviews (see Table 4.2) demonstrated the diversity of conceptualisation arising from the tasting experience by Australian wine critics. The wine critics passed judgment on the actions, events, and states encountered during the sensory evaluation of wine. Judgements were likely shaped by the genre and institutional framework of the wine review using evaluative norms and baseline data from previous tasting experiences, wine knowledge, and conventions. The consumption experience reflected an evaluative process interacting with the processes of accounting and appreciating involving a judgement of good or bad (A5.1) using words, including potentially MRW, such as good and *great*, better and best, *fine* and *finest*, and *balanced*, excellent, *blockbuster*, or superior favouring adjective POS. In addition, the wine critic's evaluative appraisal was most frequently quantified by degree (A13.3) commonly using booster words such as more, much, and very with a penchant for adverb POS such as intensely, *finely*, overly, profoundly, highly, nicely, and wonderfully. Furthermore, examination of the O4 category revealed that wine critics also relied on the sub-categories of O4.2: Judgment of appearance, leading to expressions such as *beautiful*, elegant, *gorgeous*, opulent, and stylish being used indicating interaction between evaluation and the process of appreciating and that of the metaphoric theme of A PERSON. Although somewhat less frequently, the semantic source domain of O4.1: General appearance and physical properties was used in the wine reviews structured by the metaphoric theme of AN OBJECT and A THREE DIMENSIONAL ARTEFACT revealed in words such as *balanced*, *bold*, layered, *polished*.

The results also indicated that wine evaluation in Australian wine reviews was frequently conveyed in terms of spatial dimensions. Wine critics in this sample drew from the semantic source domain N: numbers and measurement which interacts with evaluative language by qualifying judgements most often through quantities (N5.1), such as *full*, good deal, much, plenty, or some and then by size (N3.2) such as *big* or large, medium, small or little, and *tight*, *taut* or *tightly*, or in combination such as substantial (N3.2) amount (N5.1), medium (N3.2) intensity (N5), or small (N3.2) handful (N5) but also through measurement of length and height (N3.7) across VA, OL, GH, and OQ. These results suggested an association between intensity reflecting value, degree, strength, or amount (e.g., *vibrant*, *complex*, *long*, and layered) and extent (e.g., plenty of stuffing for the future) drawing from the abstract concept of time. This conceptualisation is demonstrated using the example (1) from wine critic Ben Edwards when reviewing a 2010 Yalumba The Scribbler:

- (1) The medium- (N3.2) to full-bodied (F2) palate (B1) is vibrant (X5.2) and complex (A12), long (N3.7) and layered (O4.1), with plenty (N5) of stuffing (M2) for the future (T1.1.3), and enough (N5) fruit (F1) to enjoy (E2) in the short (T1.3) term (T1.3) (WRID ID 195).

Nevertheless, lexical choices of wine critics to convey numbers and measurement potentially presented the consumer with difficulties in understanding across social environments. For example, the expressions: a *pretty* ruby colour with *lashings* of red berries (WRID 212); there is still a good deal of coffeed, bourbon-like oak apparent in this (WRID 215); *rich* blackcurrant and cassis on the *nose* and *palate*, with a dash of mint (WRID 108); with masses of blackcurrant and concentrated black fruits (WRID 114). The MRW *lashings* for instance mapped the theme of A THREE DIMENSIONAL ARTEFACT (i.e., the ropes used to tie one thing to another or two things together) to a SPATIAL concept measuring a large quantity. Similarly, the MRW *dash* mapped the metaphoric theme of motion of A LIVING ORGANISM or A PERSON (i.e., an act of running or going somewhere very quickly because you are in a hurry) to a SPATIAL concept measuring a small quantity. It was necessary to remember that historical background knowledge, or lack of it, may hinder understanding for MRW that have become conventional or ‘dead’ in the sense that they are no longer realised as metaphoric (Kövecses, 2002). Their metaphorical

death was because of their deep entrenchment in the social environment the word arise from.

Furthermore, comprehension was a vicarious experience according to Zwaan (2003). Words or entire sentences are not simply mapped onto a semantic representation as is the traditionally held view of comprehension. Instead, people were absorbed in the situational experience and continuously use linguistic, conceptual, and pragmatic knowledge in online language processing (Gibbs Jr & Macedo, 2010; Littlemore & Low, 2006; Zwaan, 2003). In the case of metaphor, Caballero (2003) argued that the textual and communicative role and function of metaphor was framed by the genre of wine reviews and facilitated “the language-mediated, disciplinary enculturation process” (p. 177). Furthermore, Littlemore and Low (2006) believed that these conventional metaphorical expressions and the images and meanings they evoked may remain “very much alive” (p. 272) for second language learners or others with an outsider’s perspective according to Cameron (2003) and Steen (2007). As metaphor in wine language is engrained in the domains jargon and culture, incorporation into pedagogical design will inform and benefit teacher delivery as well as learners understanding, meaning retention, and acculturation in the discipline.

Appreciating. Sensory and emotional cues underpinned the hedonistic and aesthetic elements of consumption (Holt, 1995). Such elements were dependent on psychophysical and physiological information integrated with social and interpersonal components which enriched the perceptual experience (Fetsch et al., 2013). For instance, the consumption experience evoked feelings of excitement, surprise, and contentment along with disappointment or relief. These emotional aspects are part of the practice of appreciating and relate to “holistic, short-term feelings” (p. 5) that consumers express as they convey their emotional responses (Holt, 1995). In the discursive context of wine reviews, positive responses were the most frequent in the Australian sample. These were often drawn from the semantic source domain sub-categories of A5: evaluation, A13: degree and O4: physical attributes to conceptualise the consumption experience of appreciating in this situated context reflecting entity properties or features.

Holt’s (1995) process of appreciating, involved the consumer in sensory stimulation and aesthetic responses as well as responses of anticipation and

enthusiasm for unexpected situations and actions. Lexical choices (e.g., It's a cracking red WRID 113; This 06 is a *gem* WRID 118; and This is a wow wine WRID 153) conveyed the state of mind of the wine critic in terms of—light hearted—emotional reactions. For example, the lament captured in wine review extract (1) from wine critic Lindsay Saunders' of the 2010 Taylors Jaraman Cabernet Sauvignon:

- (1) It was a sad (E4.1) moment (T1.2) when (Z5) the bottle (O2) was empty (N5) (WRID 105).

Nevertheless, states of mind such as the expression sad, do not necessarily have matching translations across languages. For example, Ye (2001) demonstrated that there is no precise equivalent for the English concept of 'sadness' in Chinese. The closest translations were linked to mourning with āi 和, the word bēi 貝 which is had a more fatalistic and inevitable tone, or chóu 周 which was an everyday expression for worry in the first person present tense.

Overall, the practice of appreciating was accorded the least individualised attention in the consumption experience in Australian wine reviews. Furthermore, there was substantial integration with the consumption practice of evaluation where the semantic source domains of A5.1: Evaluation: good/bad (e.g., *blockbuster*, *classic*, *excellent*, *exceptional*, *fine*, *outstanding*, *supreme*, *terrific*, and *world-class*) and O4.2: Judgement of appearance (e.g., *beautifully*, *elegant*, *gorgeous*, *impressive*, *lovely*, *majestic*, *stunning*, and *unpalatable*) dominate.

Significantly, for the wine review samples used in Study 1 for data collection, the results demonstrated infrequent use of the semantic source domain of E: Emotional actions, states and processes (i.e., 1.2%) by Australian wine critics. This was in relation to the wine critics' use of emotive responses through their lexical choices as well as the transfer of emotive properties to wine when conceived of as an ontological prototype independent of conceptual SOURCE domain. Instead, the analysis indicated implicit rather than explicit linguistic demonstrations of emotional actions, states, and processes during the wine critic's consumption experience. Where affective and emotive responses did arise, critics drew from a range of semantic source domains. These frequently included potentially metaphoric expressions chosen to imbue the wine writing style of Australian wine critics when

practicing consumption as appreciating. Consider wine critic Huon Hook's review (3) of a 2007 Henschke Hill of Grace:

(2) *Powerful* (S7.1), *fleshy* (O4.2), and *loaded* (N5) with spice (F1), black (O4.3) fruits (F1), cedar (L3), mint (F1) and many (N5) other (A6.1) flavours (X3.1), the wine (F2) is *dense* (N5) and amply (A13.3) endowed (I1.1/A9) with tannins (O1) which are *forceful* (E6) yet (T1.1.2) svelte (Z99) (WRID 161).

As evidenced in example (3), although the semantic source domain of E: Emotional actions, states and processes was rarely drawn from, the lexical choices made by Australian wine critics offered a subtle but influential portrayal of the emotional undercurrent of Australian wine reviews. This undercurrent involved the critics effective use of stylistic tools often making deliberate use of figurative language (e.g., amply endowed with tannins WRID 161) and metaphorical expressions (e.g., *powerful*, *fleshy* and *loaded* with spice WRID 161). These choices utilised aspects of the conceptual domains of A LIVING ORGANISM and spatial experiences of FORM, MOTION and FORCE DYNAMICS to vividly portray a sensory experience that conceived of wine as an animate entity associated with a person.

This section of Chapter 4 has detailed the methods applied to analyse metaphor in naturalistic data to identify lexical units with metaphoric potential and to categorise semantic and conceptual source domains to explore metaphor conceptualisation and their significance to the genre of wine reviews. Overall, Holt's (1995) appreciating practice were featured less frequently than those practicing accounting and were commonly integrated with the practice of evaluation in the wine review genre arising from an Australian social environment. The typology was effective in showing how wine as a consumption experience was understood by the reading audience through the language and metaphorical expressions used in the genre of wine reviews. Next, limitations encountered during data collection and analysis are provided to inform the overall discussion.

Methodological Limitations

Limitations will be discussed in terms of the metaphor identification and analysis procedure followed in Study 1, the analytical tool used to identify and

analyse semantic source domains, and the process used during the conceptual analysis to determine frequently occurring metaphoric themes across the data.

Limitations of data analysis procedure for metaphor identification. Four key limitations of administering the procedure used to identify potentially metaphor-related expressions in the wine review sample will be addressed next.

The first limitation concerned the researcher herself. The MIPVU method used in Study 1 successfully identified metaphoric language in the dataset and provided a valid and repeatable method. The latter being key concerns to the researcher prior to beginning the thesis. However, once a suitable method of metaphor identification was found through extensive review of current literature, the researcher applied the method and advanced her understanding of the method in real time i.e., whilst performing the analysis. Methodological training, and hence a deep understanding of application, was lacking and knowledge gained only as the project moved forward and limitations became apparent. However, as highlighted in the Literature Review, methodology was never explicitly detailed in exiting literature of wine language exploring metaphor to gain procedural knowledge from. The MIPVU did indeed effectively identify more conventional metaphors, the most frequent type of metaphor in discourse, and also facilitated annotation of metaphoric expressions with anthropomorphic potential.

Secondly, MIPVU was aimed at identifying surface realisations of potentially metaphoric expressions in the form of linguistic units and in doing so, presented a basis for possible mappings from SOURCE to TARGET domain. The MIPVU has a word rather than phrase focus to coding natural language data. The identity of a word is situated in a larger part of a phrase. Therefore, when each sentence was broken down to a word by word focus. As a results, the analysis is open to annotator interpretation to determine its literal sense and more basic sense in the situated context of the text influenced by familiarity or expectation. Furthermore, the intended meaning could be lost along with its meaning potential given the metaphoric theme that adds structure remains unrecognised. For instance, the metaphoric theme of A PERSON underpins the following sentence taken from the previous example (3): the wine is *dense* and amply endowed with tannins which are *forceful* yet *svelte* (WRID 161). As a result, deliberate use of personifying figurative references (e.g., amply endowed; svelte) are not categorised as MRW.

Thirdly, MIPVU proved to be a systematic and explicit method that involved manual annotation of metaphoric expressions in all forms. All forms, that is, where a dictionary derived meaning was found. The dictionary meaning was used as the basis for identification and analysis of metaphor—specifically corpus-based dictionaries as detailed in Chapter 3. The focus for Study 1 became conventional metaphoric expressions as opposed to novel and more creative expressions.

Application of the MIPVU method resulted in the elimination of a range of novel and creative descriptors from analysis because each potentially metaphoric word required a dictionary entry for analysis. Therefore, if the word was not defined in the dictionary then it was removed from analysis. In addition, MIPVU required a contextual and basic meaning that was dictionary derived, to be established so as to enable their contrast and comparison to demonstrate that the word had been used metaphorically or not. For instance, novel and creative expressions such as nouns or adjectives where a suffix or prefix as a modifier was added such as examples listed in Table 4.11.

Table 4.11

Examples of Novel and Creative Expressions used in Australian Wine Reviews

Modifier	Expressions
-y	apricotty; brambly; charry; cedary; cigarboxy; citrusy; essency; estery; gluggy; grippy; grapefruity; jubey; lacey; leathery; meaty; minerally; minerality; mouthcreamy; mulchy; oaky; peachy; prune; raisiny; satiny; schist; velvety
-ness	dustiness; earthiness; mintiness; nuttiness; savouriness; smokiness
-like	cake-like; clove-like; lacework-like; oyster-like; sultana-like; violet-like; wet-pebble-like
-ed	boysenberried; coffeed; fine-boned; full-throated; tight-grained
super-	super-fresh; super-intense; super-ripe

These are examples in Table 4.11 of lexical units that fell outside the pre-determined units of analysis commonly arose from semantic extension using modifiers applied to noun POS in the form of suffix or prefix (e.g., apricotty, earthiness, clove-like, coffeed, and super-intense). The words were also excluded by

the USAS software for semantic analysis and were not marked as examples of metaphorical language usage. However, their rhetorical function was often integral to the semantic representation and conceptualisation of wine components and characteristics conveyed in the wine reviews.

Notwithstanding, these types of lexical units, as shown in Table 4.11, could be labelled more loosely as metaphor-related words but not as metaphorical language use or metaphorically used words according to the criteria listed in Chapter 2 espoused by Steen, Dorst, Herrmann, Kaal, Krennmayr, et al. (2010). The reason being that these lexical units involved direct meaning by comparison, rather than indirect meaning by comparison, through cross-domain mapping thereby possibly making them “related to more specific underlying conceptual structures that are metaphorical” (Steen, Dorst, Herrmann, Kaal, Krennmayr, et al., 2010, p. 58). For instance, the word earthiness was a semantic extension of earth. The word earthiness was used to compare or evoke similarity with the perceived smell of the cabernet sauvignon grape variety in the following wine review: Minty aromas mix with dark fruit and briary notes on the nose, with savoury cabernet earthiness underneath (WRID 106). In contrast, the word clove-like explicitly directed the reader to make a direct comparison with spice also through semantic extension as in the following example: A full-bodied, concentrated palate carrying plenty of ripe, plummy fruit on top of more savoury clove-like spice (WRID 119). Such examples were not marked as metaphoric in use following MIPVU.

Fourthly, the MIPVU was a detailed and informative procedure but one that was time consuming as a coding and analysis method. The compilation of corpora involved a cyclical process of collection, investigation, trial, and revision that involved the researcher in compromising between what was desirable and that was feasible. Therefore, I emphasise that the corpus of metaphoric language study is authentic, representative, and carefully sampled. It could not however be described as large as it consists of 126 wine reviews encompassing some 6700 lexical units. Each of these lexical units required individual analysis according to the MIPVU method. Nevertheless, for a single researcher following this analytical method, MIPVU enabled a focused and intensive investigation of specific discourse features in their situated context. The method also facilitated the selection of frequently occurring MRW and AMRW to be used in Study 2 exploring communication across

social environments in terms of metaphor conceptualisation and understanding through the lens of wine educators in Australia and China.

Semantic source domain analysis. Automatic annotation of POS and tagging of potential semantic source domains in the data set using the USAS system (Rayson et al., 2004) afforded a context based analysis of words in situ. Furthermore, the USAS system established a valid and reliable method for information retrieval to support the interpretation of the conceptual basis of lexical expressions in the data set during the metaphoric theme analysis phase. Although the USAS database contained the lexicon from nearly 37,000 words and the template list contained over 16,000 multi-word units, there were some issues with word recognition of multiword expressions in terms of assigning semantic field information due to the specialised nature of the discourse. Such words were often classified as Z: names and grammatical words. For example, unknown plant or food names such as cassis, mulberry, and boysenberries, wine production terms such as cellaring, and multi-words such as dark-plum, medium-bodied, tight-grained, and purple-crimson or those which were more obscure such as cedary, drinkable, full-throated, oaky, swirling, and super-fresh. This was not just an issue with semantic annotation but also with MIPVU given that many of these words (see Table 4.11) were excluded based on the principle that a dictionary based meaning was necessary to begin analysis of metaphoric potential.

Furthermore, the USAS automatic annotation applied a symbolic approach rather than being a statistical tool relying on collocational information. This approach was more efficient than statistical approaches as it has greater immunity to frequency in general domains and genres when multi-word expressions are involved. However, it can “suffer from low recall when dealing with domains/genres beyond the scope of the training data” according to Piao, Rayson, Archer, and McEnery (2005, p. 379). In addition, without comparison with different social environments, the role of experience—drawn from social environment, knowledge system, or physical sensations—in driving semantic source domain selection cannot be realised. This limitation was explored in the cross-cultural analysis in Study 2 reported in Chapter 5.

Despite these limitations, the combination of a manual annotation method with a semantic annotation system such as the USAS proved useful and effective in

terms of increasing validity, reliability, and went some way to improving credibility of metaphoric themes identified in relation to interpretation of metaphoric theme categories. For instance, all metaphor-related words were able to be searched for and categorised according to the semantic source domains wine critics in Study 1 and participants in Study 2 potentially drew from. Categorisation in turn enabled correspondences to be proposed between semantic source and conceptual SOURCE domains. Although not practiced in this thesis, the researcher could have used key semantic domains to search for dominant conceptualisations instead.

Metaphoric theme analysis. The analysis enabled the consideration of semantic representations in relation to experience-based concepts. Coding of underpinning metaphoric themes was interpretive thereby open to issues affecting validity, reliability, and credibility of findings. The coding protocol for metaphoric themes was developed by the researcher and involved a compilation of recognised conceptual SOURCE domains identified during the Literature Review in Chapter 2 of metaphor scholars along with those specifically examining metaphor in wine communication and wine reviews. In the analysis of wine language, no explicit method of metaphor identification or analysis could be found on which to base the current study or to act as a facilitating guide for interpretation of conceptual SOURCE domains. Hence, the development of the coding sheet (see Appendix D) and the use of the USAS software acted as a supportive annotation tool to provide possible credibility on which my interpretations could be based. However, there is no acknowledgement on the researcher's part that semantic source domains form the basis of a conceptual SOURCE domain. Instead, identified semantic source domains have acted as a guide in terms of informing the researcher of the most frequent correspondences in corpus for comparison with her own intuitions about metaphoric themes.

The Metaphoric Theme Index (Appendix D), used to code the analysis of metaphoric themes, contained recognised conceptual SOURCE domains categorised from various metaphor scholars. Its purpose was to provide a greater specificity to the analysis of the wine language SOURCE domains identified in the Literature Review (i.e., AN OBJECT, A THREE DIMENSIONAL ARTEFACT, A TEXTILE or A PIECE OF CLOTH, A LIVING ENTITY or DISCRETE LIVING ORGANISM, and A PERSON). However, these conceptual SOURCE domains were broad and their boundaries were

not clearly defined. Nevertheless, they enabled a more detailed analysis of words marked as MRW. In particular, the broad metaphoric theme of SPATIAL recognised spatially related properties and features such as FORM, MOTION, or FORCE DYNAMICS and facilitated behavioural imagery to be anthropomorphically situated to create a more human experiential and interactional understanding of the concept under consideration (e.g. Dense, *brooding nose* and a *rich* and *well-aged palate* WRID 117).

The process of metaphor analysis may be enhanced in future studies by the use of concordances to access independent evidence of linguistic usage for MRW under analysis from English corpora as suggested in Goatly (2002). This would also facilitates the verification of “the analyst’s intuitions regarding the default associates of concepts, as well as regarding the strength of the connection” (p. 1287) between “the default literal associates of the concepts corresponding to the metaphorical foci” (p. 1286) as highlighted in Semino, Heywood, and Short (2004).

Conclusions

The research design for Study 1 involved detailed annotation of corpus-based discourse in a sequential but interrelated process of analysis. The process produced a layering effect of information gathering of findings and developed interpretation through analysis to afford a semasiological perspective to the corpus-based data. The researcher was able to start with an expression (i.e., lexical unit) and to deal with the senses and functions in the situated context from which it arose (i.e., Australian wine reviews written by Australian wine critics). The findings from the Australian wine review sample analysis demonstrated that metaphor related lexical units were a frequent and significant discourse feature. This conclusion supports similar findings stemming from wine discourse studies by leading wine discourse researchers (Caballero, 2007; Caballero & Suárez-Toste, 2008; Coutier, 1994; Lehrer, 2009; Suárez-Toste, 2007). Founded on a corpus-based study the success of this project in answering this research question was supported by determining an explicit and reliable method for identifying and analysing metaphoric language in authentic texts that aligned with the research goals and cognitive linguistic approach chosen.

Study 1 set out to answer the research question: 1. How do Australian wine critics use metaphoric language in the wine review genre to conceptualise and

convey judgements of wine quality to their discursive audience? Genre knowledge and understanding could be categorised as learned behaviour that is context dependant because it—learned behaviour—develops “only if there is a particular history of interactions” (Marurana & Varela, 1987, p. 171). Wine critics who write wine reviews exhibited such behaviour reflecting their professional experience in wine appraisal. The findings of the Study also indicated that wine reviews had a strong persuasive orientation. However, Australian wine reviews were not a purely descriptive tool of an observational event. Instead, they were used to influence audience perceptions and create positive associations. Their heuristic potential rested upon their ability to involve their audience in a real-time sensory journey of accounting, evaluation, and appreciating which was instrumental in enabling the consumer to integrate the symbolic use of the object—wine—as a constitutive element of their self-identify (Holt, 1995).

The results reported in Study 1 were significant given that this was the first study of the language, metaphorically used language in particular, used by recognised Australian wine critics in wine reviews appraising Australian wines. As Charters and Pettigrew (2006) stated, “[C]ommunication about wine quality is a key issue” (p. 11) and one which hinges upon conveying judgements and in turn understanding what is being conveyed. This small-scale corpus-based study explored wine as a consumption experience in terms of how wine critics accounted for, evaluated, and appreciated the sensory experience of wine appraisal and transferred their responses through language embedded with conventional metaphoric expressions. The Study contributed to the current literature by detailing a systematic method of identification and analysis of metaphor across a range of Australian wine critics in a socially situated discourse context of Australian wine reviews. By expanding insights about metaphor in this situated context, a base benchmark has been established through this small corpus analysis. Furthermore, the range and diversity of words used in Australian wine reviews and stylistic choices of Australian wine critics were significant because they potentially posed challenges for intercultural communication in meaning comprehension, experiential potential, and for the process of translation from English to Chinese for instance.

The current Study was guided by the overarching theory of CMT (Lakoff & Johnson, 1980) for the analysis of natural language in use in a contemporary setting.

The theoretical framework facilitated the analysis and interpretation of underlying conceptualisations from a cognitive linguistic perspective of metaphor. Proposed conceptualisations, referred to as metaphoric themes, were shown to frame the wine appraisal process to reveal how conceptual SOURCE domains influenced the genre and sensory experiences conveyed. The results identified added support to existing literature related to dominant ontological schemes identified in wine discourse. These schemas were potentially underpinned by key metaphoric themes, as proposed in current literature, known as conceptual SOURCE domains including. In the current thesis they were identified as AN OBJECT, A STANDARD ARTEFACT, A TEXTILE, AN INSTITUTIONAL ARTEFACT, A LIVING ORGANISM, and A PERSON.

However, of all lexical units in the Australian sample, the semantic source domain of H: architecture, buildings, houses, and the home (0.3%) was reported as insignificant. In contrast to existing literature, the metaphoric theme of A BUILDING only infrequently framed Australian wine critics' conceptualisation of wine in contrast to reports. Significantly, spatial properties or features were found in the current study to be an important experiential and interactional element integrated under the theme of SPATIAL. The metaphoric theme was dominated by FORM and MOTION and then to a lesser degree the broad categories of BALANCE, COMPOSITION, FORCE DYNAMICS, ORIENTATION, PROCESS DYNAMICS, RELATION, and TRANSFORMATION. The results added to current literature arising from European and American contexts of use (e.g., (Amoraritei, 2002; Caballero, 2007; Caballero & Suarez-Toste, 2010; Caballero & Suárez-Toste, 2008).

The use of more creative figurative language, including conventional metaphoric and novel expressions, in wine reviews have been used to spark the audience's imagination and make them a more active participant in the text. Lexical units marked as having metaphoric potential were used in the Australian wine reviews for the purposes of accounting, evaluation, and appreciating (Holt, 1995) wine components and characteristics reflected attributes and behaviour associated with ontological schemes of an object or entity. They most frequently related to GH (i.e., flavour, mouth-feel, and finish) and OQ followed by OL elements and to a much lesser degree those relating to VA. Sensory and affective perceptions that posed problems in terms of finding suitable language descriptors to describe an experience were potentially mapped on to more concrete or physical TARGET

domains to convey their interactional or affective experience. For instance, notions of wine quality reflected human properties or experiences and were conveyed by wine critics using words such as *beautifully*, *elegant*, *gorgeous*, *impressive*, *lovely*, *majestic*, *stunning*, and *unpalatable* drawing from the semantic source domain of O4.2: Judgement of appearance and most frequently the metaphoric theme of A PERSON. These words reflected mostly positive associations situated in behaviour, emotions, and expectations based on prior knowledge and past experiences.

Metaphor was demonstrated to be an integral and important stylistic tool that addressed Holt's (1995) identified problem of consumer integration through the frequent use of personification and anthropomorphic metaphor (i.e., WINE IS A PERSON). Arising from the institutional structure of the genre, the appraisal framework for the consumption experience was assimilated as a "natural way of thinking and action" (p. 7) enabling the consumer to become a participant in the social world of wine (Holt, 1995). Wine critics have arguably greater control over and reach for their personalising practices (Holt, 1995) when asserting their individuality and relationship to wine. In the same sense, the wine consumer may personalise themselves through social and education networks, relationships with wineries through social media, or wine blogs and comment pages where their personal experiences can be integrated. Through these practices and actions, the consumption object of wine becomes a resource to engage directly with fellow enthusiasts/consumers thus adding an interpersonal dimension to the consumption experience of wine appreciation.

Future research. Arising from the Discussion of findings and proposals in Study 1, four areas present as possibilities for future research:

1. The use of parallel texts in the same usage event (i.e., Australian wine reviews) translated into the languages of Chinese/Mandarin, Japanese, and Korean to examine the differences and similarities in construal's (i.e., universals, similarities, and language dependant variables of metaphoric language usage). Such a focus could build on the notion of intercultural collaborations where cultures negotiate and adapt genre form to reflect socio-cultural assumptions, values, and beliefs; and
2. A cross-cultural collaborative identification and analysis of metaphor in promotion, education, and tourism in text or image based discourse aimed for use

in the greater Asia-Pacific market place with a key focus being China, Japan, and Korea. For instance, such research could focus on the deliberate use of metaphor modelled on Ng and Koller's (2013) study of animate and anthropomorphic metaphors in corporate branding.

In the next section, Study 2 is presented entailing Method, Results, and Conclusions drawn to present an answer to the second research question. The study investigated understanding and transfer of metaphoric expressions using 14 cue words derived from Study 1 that were frequently found in the sample of wine reviews. Participants were 12 wine educators delivering WSET courses and assessments in English in China and Australia.

Study 2. Understanding and Congruency of Metaphor used in Australian Wine Reviews

Leading on from Study 1, the examination of the reception of metaphoric expressions arising from an Australian social environment was the focus of Study 2. Mental imagery and property generation tasks were designed to explore variation in meaning and congruency of themes between groups from the perspective of wine educators in China and Australia using 14 cue words in an online survey in the format of a questionnaire. The goal was to answer research question 2: What are the implications of metaphoric language use from a reception perspective for wine enthusiasts in terms of wine communication and education for the growing Asia-Pacific market, particularly China? The findings from Study 2 led to insights as to the relationship between wine imagery, understanding, and transfer of metaphoric meaning by wine educators in Australia and China. The outcomes of Study 2 contributed to current literature on metaphoric language usage and the analysis of such in a situated context of use to provide practical insight related to metaphor in the specialised genre of wine reviews when used across cultural and linguistic borders.

Method

Participants

For data collection purposes, 12 participants contributed to the exploratory study. Of these, there were more female than male respondents at a ratio of nine female to three male with seven participants (six female/one male) forming the group from Australia and five participants (three female/two male) forming the group from China.

Materials

The online survey instrument, the Wine Language Research Survey (WLRS), collected data using the SocialSci research platform along with direct email and posting of the research platform link to wine groups on social media sites LinkedIn and Weibo.

Procedure

Participants who responded to the request to participate in the research received a link to the online survey site. On logging on, participants were presented

with a brief introduction serving as a letter of consent and were asked to indicate their voluntary consent to participate in the research by completing the questionnaire. Participants were then instructed to read the guidance sheet and use it as a reference where required as they completed the questionnaire. Demographic data was collected first and then participants were asked to complete five tasks for each of the 14 cue words used to elicit responses.

Data was downloaded from the SocialSci survey as an Excel spreadsheet. Given the small number of participants, demographic data was manually categorised and counted. On the questionnaire, task one was an imagery task and collected data was coded using the Metaphoric Theme Index (see Appendix D). Task two used one item of the rating scale derived from the Vividness of Visual Imagery Questionnaire (VVIQ) (Marks, 1973) that was adapted to measure the vividness of participant's visual imagery for the first image question in the WLRS. For example, if their image or picture was vague and dim then they could give it a rating of 4 out of the following offered:

1. Perfectly clear and as vivid as normal vision
2. Clear and reasonably vivid
3. Moderately clear and vivid
4. Vague and dim
5. No image at all, you only know you are thinking of an object or entity

Task three was a property generation task and collected data was coded using the the framework adapted by Santos et al. (2011) from the Wu and Barsalou (2009) model (see Table 5.2). Task four was a transfer task and answers were annotated using the USAS system to determine dominant semantic source domains that responses were potentially drawn from. The final task 5 was an opinion question and answers were categorised and counted manually.

Of the 210 survey invitations to participate distributed directly using personal email coupled with potential recruitment through social media sites LinkedIn and Weibo, 51 participants endeavoured to complete the survey. From the initial participant pool, some 12 respondents (i.e., seven from Australia and five from China) the WLRS making generalisations impossible. The low rate of participation and completion rate may have been contributed to by the fact that the server platform SocialSci went down—crashed—the day after the survey was uploaded for a period

of weeks. The effect on data collection was detrimental to the study and is discussed further in Chapter 5. Results are summarised in this section according to each task—imagery task, property generation task, transfer task, and opinion task—and shown in separate tables to report findings.

Results

Imagery Task

Question 1 of the WLRS asked wine educators from Australia and China: As you read the “insert cue word here” in the wine review extract, construct an image or picture in your mind to think about this word and then describe the content of your image using a short sentence. In Table 4.12, the results of the imagery tasks (Appendix F) show underpinning metaphoric themes of A PERSON and AN OBJECT (China group) and A THREE DIMENSIONAL ARTEFACT (Australia group) to be the most frequent image-schema prototypes generated followed by A LIVING ORGANISM. The metaphoric themes of AN INSTITUTIONAL ARTEFACT and A TEXTILE recorded a low frequency of occurrence for both groups of participants.

In addition, as a measurement of vividness of visual imagery, Question 2 asked participants to rate the vividness of the image or picture by reference to the 5-point scale. The incidence of no imagery being either reported by the participant or coded during the analysis was some five out of a total of 48 opportunities for the Australia group and 11 out of a total of 40 opportunities for the China group. These instances of no imagery were reported by the Australia group for the MRW cue words *complex*, *fresh*, *provides*, *showing* and NMRW *fine* and for the MRW cue words *character*, *complex*, *expression*, *fresh*, *generous*, *holding*, *life*, *showing* and NMRW *stylish* reported by the China group.

Table 4.12
Metaphoric Themes Categorised from Imagery Reported for Cue Words

Cue Word	POS	MRW	Australia Group Frequency of Occurrence								China Group Frequency of Occurrence							
			Metaphoric Theme								Metaphoric Theme							
			1	2	3	4	5	6	7	n	1	2	3	4	5	6	7	n
<i>complex</i>	Adj.	MRW	0	3	0	1	0	1	1	1	1	3	0	0	0	0	0	1
<i>fine</i>	Adj.	NMRW	0	4	0	0	0	1	1	1	3	0	0	0	1	0	1	0
<i>fresh</i>	Adj.	MRW	0	2	0	0	0	4	0	1	1	0	0	0	0	2	1	1
<i>generous</i>	Adj.	AMRW	2	0	0	0	0	1	4	0	2	0	0	1	0	0	1	1
<i>restrained</i>	Adj.	AMRW	1	1	0	0	0	1	4	0	1	1	0	0	0	0	3	0
<i>rich</i>	Adj.	MRW	2	1	0	1	0	1	2	0	1	2	0	0	0	0	2	0
<i>stylish</i>	Adj.	NMRW	1	0	0	0	0	1	5	0	1	0	0	0	0	0	2	2
<i>young</i>	Adj.	AMRW	0	0	0	0	0	3	4	0	1	0	0	0	0	1	3	0
<i>character</i>	Noun	AMRW	1	1	0	0	0	0	5	0	0	0	0	0	0	0	3	2
<i>expression</i>	Noun	AMRW	0	3	0	0	0	0	4	0	0	0	0	1	0	1	2	1
<i>life</i>	Noun	AMRW	1	1	0	1	0	2	2	0	0	1	0	0	0	1	2	1
<i>holding</i>	Verb	AMRW	1	2	0	0	1	1	3	0	1	0	0	0	2	2	0	0
<i>provides</i>	Verb	AMRW	0	2	0	0	0	0	3	1	1	2	0	0	0	0	1	1
<i>showing</i>	Verb	AMRW	0	1	0	0	0	2	4	1	0	3	0	0	0	1	0	1
Frequency of Metaphoric Theme			9	21	0	3	1	18	42	5	13	12	0	2	3	8	21	11

Note: Adj. = Adjective; MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; 1 = AN OBJECT; 2 = A THREE DIMENSIONAL ARTEFACT; 3 = A SOCIAL ARTEFACT; 4 = AN INSTITUTIONAL ARTEFACT; 5 = A TEXTILE; 6 = A LIVING ORGANISM; 7 = A PERSON; n = no image; italics = MRW

The results shown in Table 4.13 suggested that there was limited variation between the Australia and China groups in terms of imagery reported and subsequent coding of these metaphoric themes generated in response to Question 1. Most variation was evident between coding of the more general theme of AN OBJECT with that of A THREE DIMENSIONAL ARTEFACT and between the themes of A LIVING ORGANISM with the specificity of A PERSON. However, when greater variation arose between the two groups it was most evident for the adjective POS cue word *generous* and the verb POS cue words *holding*, *provides*, and *showing* all of which were coded as AMRW in Study 1.

Table 4.13

Most Frequent Metaphoric Themes of Cue Words for Study 1 & 2 Comparison

Cue word	POS	MRW	Study 1	Study 2	
				Australia group	China group
<i>complex</i>	Adj.	MRW	2	2	2
<i>fine</i>	Adj.	NMRW	1	2	1
<i>fresh</i>	Adj.	MRW	6	6	6
<i>generous</i>	Adj.	AMRW	7	7	1
<i>restrained</i>	Adj.	AMRW	7	7	7
<i>rich</i>	Adj.	AMRW	4	1; 7	2; 7
<i>stylish</i>	Adj.	NMRW	7	7	7
<i>young</i>	Adj.	AMRW	7	7	7
<i>character</i>	Noun	AMRW	7	7	7
<i>expression</i>	Noun	AMRW	7	7	7
<i>life</i>	Noun	AMRW	7	6; 7	7
<i>holding</i>	Verb	AMRW	7	7	4; 5
<i>provides</i>	Verb	AMRW	7	7	2
<i>showing</i>	Verb	AMRW	7	7	2

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; 1 = AN OBJECT; 2 = A THREE DIMENSIONAL ARTEFACT; 3 = A SOCIAL ARTEFACT; 4 = AN INSTITUTIONAL ARTEFACT; 5 = A TEXTILE; 6 = A LIVING ORGANISM; 7 = A PERSON; italics = MRW

When comparison was made between metaphoric themes identified in Study 1 with those coded from participant responses in Study 2, there was evidence of more similarity than variation for the cue words in relation to the MRW *complex* and *fresh*, the AMRW *character*, *expression*, *life*, *restrained*, and *young*, and for the

NMRW stylish. However, variation did arise in the instance of the MRW adjective POS cue word *rich* for the Australia group. For the China group variation was indicated for the AMRW adjective cue word *generous* and the MRW verb POS cue words *holding*, *provides* and *showing*.

Property Generation Task

Question 3 of the WLRS was used to generate properties and features (Appendix G) stimulated by 14 cue words in 14 wine review extracts from wine educators Australia and China by asking participants to list the first 4 words that came to mind as they read the word in the wine review. Using the coding framework of Santos et., al (2011), the overall results shown in Table 4.14 indicate that the most frequently generated properties and features were in the linguistic category of 5: Synonym where word associate have similar meaning as the cue word followed by the taxonomic category of 9: Domain same level category indicating word associates in contrasting categories but at the same level of a taxonomy or semantic field suggesting a common superordinate or domain.

Overall, generated properties and features reported by participant's demonstrated abstraction through sensory motor and affective modalities eliciting linguistic responses, taxonomic responses, and object-situation responses in Study 2. Using the response coding scheme of Santos et al. (2011), the results showed similarity between the Australia group and the China group of participants for dominant properties or features generated by the cue words *expression*, *provides*, and *rich* with responses drawn from synonyms. There was limited variation between groups for the cue words *character*, *complex*, *fine*, *fresh*, *generous*, and *restrained* with the Australia group reporting properties from synonyms most frequently also for the China group and in combination with object and situation descriptors. Both participant groups reported properties from synonym and object or situation descriptor categories for the cue word *life*.

Table 4.14
Most Frequent Categories of Properties and Features Generated for Cue Words

Cue word	POS	MRW	Property 1		Property 2		Property 3		Property 4		<i>f</i>	
			Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn
<i>complex</i>	Adj.	MRW	5	10	5	5	5	5	5	5; 10	5	5
<i>fine</i>	Adj.	NMRW	5	5	5	5; 10	5	10	5	5; 10	5	5
<i>fresh</i>	Adj.	MRW	5	5; 10	5	10	5	10	5	5	5	10
<i>generous</i>	Adj.	AMRW	5	5	5	5	5	10	5	10	5	5; 10
<i>restrained</i>	Adj.	AMRW	5	10	5	10	5	5	5	10	5	5
<i>rich</i>	Adj.	AMRW	5	5	5	5	5	5	5	5	5	5
<i>stylish</i>	Adj.	NMRW	5	10	5	9	5; 10	5	5	9	5	9
<i>young</i>	Adj.	AMRW	5	10	10	10	9; 10	10	10	10	10	10
<i>character</i>	Noun	AMRW	5	5	5	5; 10	5	5	5	5	5	5
<i>expression</i>	Noun	AMRW	5	5	5	5	5	5	5	5	5	5
<i>life</i>	Noun	AMRW	5	5; 10	10	5	5	5; 10	10	10	5; 10	5; 10
<i>holding</i>	Verb	AMRW	5	10	5	9; 10	5	9	9	10	5	9; 10
<i>provides</i>	Verb	AMRW	5	5	5	5	5	5	9	5	5	5
<i>showing</i>	Verb	AMRW	5	5	10	9; 10	5; 10	9; 10	9	10	5; 10	10
Frequent Category of Property or Feature			5	5	5	5	5	5	5	10	5	5

Note: Au = Australia group; Cn = China group; MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor-Related Word; NMRW = Not Metaphor-Related Word; 5 = Synonym; 9 = Domain same level category; 10 = Object or situation descriptor; italics = MRW

The most frequent variation for categories of properties or features shown in Table 4.12 arose from the cue words *holding*, *showing*, *stylish*, and *young* where linguistic associates most frequently included category 5: Synonym, 10. Object or situation descriptor, and 9: Domain same level category (i.e., where the word associates are contrasting categories but are identified as being at the same level of a taxonomy or semantic field). Overall the results from the property generation task indicated that word associations (i.e., synonyms) more frequently underpinned abstract concept representations and that lexical disambiguation likely played a role in meaning comprehension. This could therefore indicate lexical association with limited conceptual meaning arising from a simple generation of words associated with the cue word.

In Table 4.15, the adjective POS are shown as the most frequently identified in the sample, not surprising given the descriptive nature of the text. The semantic source domains for adjective POS those participants potentially drew from as they generated properties for each of the cue words *complex*, *fine*, *fresh*, *generous*, *restrained*, *rich*, *stylish*, and *young*. In word association and property generation tasks, participant's representation of the metaphoric theme has been shown to influence emerging properties and features in literature review in Chapter 2 and 3. Therefore, the USAS automatic annotation software was used to tag potential semantic source domains of generated properties and features to assist the identification and study of metaphoric theme to pose metaphoric themes as implemented in Study 1.

The most frequent for the Australia group of participants were the semantic source domains of O: substances, materials, objects and equipment (*f* 59) followed by A: general and abstract terms (*f* 40), and then N: numbers and measurement (*f* 33). Similarly, the most frequent for the China group of participants were the domains of A: general and abstract terms (*f* 48), followed by O: substances, materials, objects and equipment (*f* 48) and then N: numbers and measurement (*f* 24). These results indicated similarity between groups in their use of an ontological image-schema of an object or container to frame and situate numeric evaluations or descriptions in relation to wine components and characteristics when generating properties and features arising from the discursive context of wine reviews.

Note: Refer to Appendix C for USAS semantic tagset

Table 4.15 *Semantic Source Domains of Properties Generated for Cue Words: Adjective POS*

SSD	Complex		Fine		Fresh		Generous		Restrained		Rich		Stylish		Young		<i>f</i>	
	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn
A	8	10	3	9	0	1	4	7	12	13	4	2	8	4	1	2	40	48
B	1	0	0	0	3	4	0	0	0	1	2	0	1	1	0	1	25	7
C	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
E	0	0	0	0	0	2	1	0	3	1	0	0	1	4	0	0	5	7
F	0	0	0	0	2	3	4	0	0	1	3	1	0	0	4	0	13	5
G	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	3	0
H	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	2	0
I	0	2	0	0	0	0	4	3	0	0	0	0	0	0	1	0	5	5
K	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0
L	0	0	0	0	2	1	1	0	0	0	0	0	0	0	0	0	3	1
M	0	0	0	0	0	0	2	0	1	2	1	0	1	0	1	0	6	2
N	7	6	5	0	0	0	9	4	1	1	7	9	2	1	2	1	33	24
O	5	2	10	10	12	6	5	4	3	3	8	4	11	4	5	8	59	41
P	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Q	1	2	0	0	0	0	1	1	0	1	0	0	0	0	0	0	2	4
S	1	1	0	0	0	0	2	2	7	3	2	1	2	2	4	0	18	9
T	0	2	1	1	1	4	0	0	1	0	0	0	2	2	4	4	9	13
W	0	0	1	1	1	2	0	0	1	0	0	0	0	0	0	0	3	3
X	5	2	0	0	6	1	1	0	3	2	4	4	0	1	0	0	19	10
Y	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Z	0	3	0	0	1	2	2	3	0	6	0	4	1	0	2	2	6	20

Note: SSD = semantic source domain; Au = Australia group; Cn = China group; A = general & abstract terms; B = the body & the individual; C = C: arts & crafts; E = emotional actions, states & processes; F = food & farming; *Note:* SSD = semantic source domain; Au = Australia group; Cn = China group; A = general & abstract terms; B = the body & the individual; C = C: arts & crafts; E = emotional actions, states & processes; F = food & farming; G = govt. & the public domain; H = architecture, buildings, houses & the home; I = money & commerce; K = entertainment, sports & games; L = life & living things; M = movement, location, travel & transport; N = numbers & measurement; O = substances, materials, objects & equipment; P = education; Q = linguistics actions, states & processes; S = social actions, states & processes; T = time; W: the world & our environment; X: psychological actions, states & processes; Y: science & technology; Z: names & grammatical words

Table 4.16 shows the frequency of semantic source domains for noun and verb POS which participants potentially drew from as they generated properties for each of the cue words. The results for the noun POS *character, expression, life* showed the most frequent for the Australia group of participants were potentially the semantic source domains of A: general and abstract terms (*f* 21) followed by S: social actions, states, and processes (*f* 15) and then X: psychological actions, states, and processes (*f* 11). The most frequent for the China group of participants were the domains of A: general and abstract terms (*f* 26), followed by and in equal frequency Q: linguistic actions, states, and processes (*f* 6), S: social actions, states, and processes (*f* 6), and X: psychological actions, states, and processes (*f* 6), and then T: time (*f* 5). These results indicated some similarity between the two groups of participants with concepts of an animate entity drawing from human associations used most frequently in the property generation task.

Results for the Verb POS *holding, provides, and showing* show the most frequent semantic source domains for the Australia group of participants were potentially the semantic source domains of A: general and abstract terms (*f* 39) followed by O: substances, materials, objects & equipment (*f* 11), and then equal frequencies for S: social actions, states, and processes (*f* 8), and X: psychological actions, states, and processes (*f* 8). The most frequent for the China group of participants were the domains of A: general and abstract terms (*f* 23), followed by O: substances, materials, objects & equipment (*f* 8), and then in equal frequency N: numbers and measurement (*f* 4) and S: social actions, states, and processes (*f* 4). Results indicated similarity between groups in their use of an ontological image-schema of an object or container to frame and situate actions, states, and processes of an animate entity influenced by human associations when generating properties and features arising from the discursive context of wine reviews.

Note: Refer to Appendix C for USAS semantic tagset.

Table 4.16 *Semantic Source Domains of Properties Generated for Cue Words: Noun and Verb POS*

SSD	Character		Expression		Life		<i>f</i>		Holding		Provides		Showing		<i>f</i>	
	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn	Au	Cn
A	8	8	11	10	2	7	21	26	14	6	16	10	9	7	39	23
B	0	0	1	0	1	0	2	0	2	2	0	0	0	0	2	2
C	1	0	0	0	0	0	1	0	0	0	0	0	3	0	3	0
E	0	0	3	0	0	1	3	1	0	0	0	0	0	0	0	0
F	0	0	1	0	0	0	1	0	0	0	0	0	1	0	1	0
G	0	0	0	1	0	0	0	1	0	0	0	0	1	0	1	0
H	0	0	1	0	0	1	1	1	0	0	0	0	0	1	0	1
I	0	0	0	0	1	0	1	0	0	2	0	0	0	0	0	2
K	0	0	0	0	0	0	0	0	0	0	0	0	0	2	0	2
L	0	0	0	0	3	3	3	3	0	0	0	0	1	0	1	0
M	2	0	2	0	1	1	5	1	0	0	1	3	3	0	4	3
N	2	1	0	0	2	0	4	1	3	2	2	0	2	2	7	4
O	3	2	1	0	4	1	8	3	6	5	5	3	0	0	11	8
P	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Q	2	0	0	4	0	2	2	6	0	2	0	0	4	1	4	3
S	6	6	6	0	3	0	15	6	3	1	4	3	1	0	8	4
T	0	0	2	0	6	5	8	5	0	2	0	0	0	1	0	3
W	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1
X	4	1	2	3	5	2	11	6	0	0	0	1	8	1	8	2
Y	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0
Z	0	2	3	8	3	3	6	13	1	1	0	1	5	2	6	4

Note: SSD = semantic source domain; Au = Australia group; Cn = China group; A = general & abstract terms; B = the body & the individual; C = C: arts & crafts; E = emotional actions, states & processes; F = food & farming; G = govt. & the public domain; H = architecture, buildings, houses & the home; I = money & commerce; K = entertainment, sports & games; L = life & living things; M = movement, location, travel & transport; N = numbers & measurement; O = substances, materials, objects & equipment; P = education; Q = linguistics actions, states & processes; S = social actions, states & processes; T = time; W: the world & our environment; X: psychological actions, states & processes; Y: science & technology; Z: names & grammatical words

The semantic source domain of Z: names and grammatical words were not included in the frequency of occurrence results. The nature of the naturalistic data used in the current study was that participant responses were written and include irregular spelling or typographical errors creating difficulties for the automatic annotation software. There were also words unknown to the software data base included in the category making the category unreliable in terms of source domain annotation. Therefore, these results were excluded. Furthermore, the results generated from this small sample provided some insight as to the meaning and range of meaning of metaphorical expressions used in wine reviews. The sample size was however very small and a larger sample is necessary to provide possible generalisations.

Transfer Task

Question 4 of the WLRS asked wine educators from Australia and China: If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word “insert cue word here” used in this wine review extract to your students? In addition, participants were asked in Question 5 if the cue word related to a red or a white wine. Results displayed in Table 4.17 show that the participants most frequently transferred their understanding in the form of short sentences by potentially drawing from six of a total of 21 of the USAS semantic tagset (Appendix C). These were the semantic source domains of A: general and abstract terms, F: food and farming, N: numbers and measurement, O: substances, materials, objects and equipment, T: time, and X: psychological actions, states, and processes most frequently.

Again, it is necessary to note that, although the semantic source domain category of Z was frequently annotated during tagging of participants responses, the domain was not included in the results. This was because most words were either conjunctions, pronouns in reference to the participant, or typographical errors or spelling mistakes (e.g., ballanced) as well as words not recognised by the software such as mouthfeel. In addition, there were a few instances when sentences were not included in the semantic tag word count. For example, the following responses from two China group participants regarding the NMRW cue word *stylish*: This word actually means nothing to me, therefore won't used [*sic*] it for any wine; *stylish* tannin is not very clear for myself as well sorry.

Table 4.17
Most Frequent Semantic Source Domains used in Transfer of Meaning for Cue Words

Cue word	POS	MRW	Most Frequent Semantic Source Domains											
			Australia Group						China Group					
			A	F	N	O	T	X	A	F	N	O	T	X
<i>complex</i>	Adj.	MRW	46	10	17	8	3	6	19	6	10	1	2	8
<i>fine</i>	Adj.	NMRW	32	3	6	18	3	5	7	1	1	7	0	3
<i>fresh</i>	Adj.	MRW	21	16	8	8	7	15	7	4	4	5	4	6
<i>generous</i>	Adj.	AMRW	19	6	6	6	0	9	22	6	3	1	1	8
<i>restrained</i>	Adj.	AMRW	34	8	18	8	2	14	24	5	2	2	4	3
<i>rich</i>	Adj.	MRW	19	13	11	14	2	9	6	2	7	2	1	5
<i>stylish</i>	Adj.	NMRW	40	8	7	24	3	3	9	2	3	3	2	4
<i>young</i>	Adj.	AMRW	32	15	4	5	16	5	17	9	4	12	9	4
Frequent Semantic Domain: Adj.			243	79	131	145	36	66	111	35	34	33	23	41
<i>character</i>	Noun	AMRW	39	13	4	1	1	8	13	4	0	0	1	2
<i>expression</i>	Noun	AMRW	42	15	5	1	3	10	9	6	4	2	0	5
<i>life</i>	Noun	AMRW	26	13	2	5	25	4	14	4	1	0	11	5
Frequent Semantic Domain: Noun			107	41	11	7	29	22	36	14	5	2	12	12
<i>holding</i>	Verb	AMRW	15	10	7	19	1	6	14	8	5	13	5	2
<i>provides</i>	Verb	AMRW	38	11	3	4	1	5	7	3	1	3	2	5
<i>showing</i>	Verb	AMRW	26	8	7	4	0	12	9	8	3	1	0	6
Frequent Semantic Domain: Verb			79	39	17	27	2	23	30	19	9	17	7	13
Total Frequency			429	159	159	179	67	111	177	68	48	52	42	66

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; Adj. = Adjective; A = general and abstract terms; F = food & farming; N = numbers & measurement; O = substances, materials, objects & equipment; T = time; X = psychological actions, states & processes; italics = MRW

The results shown in Table 4.18 also indicate variation in semantic domains drawn from for adjective POS cue words (i.e., *complex*, *fine*, *fresh*, *generous*, *restrained*, *rich*, *stylish*, and *young*). Annotation of the Australia group responses indicated the semantic source domains of: A: general and abstract terms and O: substances, materials, objects and equipment. Annotation of the China group drew from A: general and abstract terms, F: food and farming, and X: psychological actions, states and processes most frequently. However, annotated domains for both the Australia and the China groups indicated similarity in that the noun POS cue words (i.e., *character*, *expression*, and *life*) and the verb POS cue words (i.e., *holding*, *provides*, and *showing*) in that participants most frequently drew from the semantic source domains of A: general and abstract terms and F: food and farming. Interestingly, the semantic source domain of T: time was potentially drawn upon for the MRW cue words *fresh*, *life*, and *young* by the Australia group whereas only the cue word *life* was indicated as potentially a domain for the China group in relation to this group of cue words. Furthermore, when the MRW cue words *complex*, *restrained*, and *rich* were transferred by the Australia group the semantic source domain of N: numbers and measurement was potentially drawn upon most frequently. Only the cue word *complex* suggested similar potential from the China group.

Results displayed in Table 4.18 indicated that the participants from the Australia and the China group most frequently transferred their understanding through an ontological image-schema prototype reflecting the metaphoric themes of AN OBJECT, A THREE DIMENSIONAL ARTEFACT, A LIVING ORGANISM, A PERSON, and infrequently as AN INSTITUTIONAL ARTEFACT and A TEXTILE. No instances of the metaphoric theme of A SOCIAL ARTEFACT was coded in these responses. Results suggested ontological prototypes reflective of the most frequently annotated semantic source domains that participants potentially drew from (see previous Table 5.8) when they transferred their understanding of the cue words: A: general and abstract terms, F: food and farming, N: numbers and measurement, O: substances, materials, objects and equipment, T: time, and X: psychological actions, states and processes.

Table 4.18
Most Frequent Metaphoric Themes Underpinning Transfer of Meaning for Cue Words

Cue Word	POS	MRW	Metaphoric Themes															
			Australia Group								China Group							
			1	2	3	4	5	6	7	n	1	2	3	4	5	6	7	n
<i>complex</i>	Adj.	MRW	2	2	0	0	1	0	2	0	3	0	0	0	0	1	1	0
<i>fine</i>	Adj.	NMRW	4	1	0	0	1	0	2	0	3	1	0	0	1	0	1	0
<i>fresh</i>	Adj.	MRW	1	1	0	0	0	5	0	0	4	0	0	0	0	1	1	0
<i>generous</i>	Adj.	AMRW	2	0	0	0	0	1	3	0	0	0	0	0	0	1	4	0
<i>restrained</i>	Adj.	AMRW	1	1	0	0	0	0	5	0	2	0	0	0	0	0	3	0
<i>rich</i>	Adj.	AMRW	0	2	0	1	0	2	2	0	3	0	0	0	0	0	2	0
<i>stylish</i>	Adj.	NMRW	2	0	0	0	1	0	3	1	2	0	0	0	0	0	1	2
<i>young</i>	Adj.	AMRW	0	0	0	0	0	2	5	0	1	0	0	0	0	3	1	0
<i>character</i>	Noun	AMRW	0	0	0	0	0	2	5	0	1	0	0	0	0	1	3	0
<i>expression</i>	Noun	AMRW	3	1	0	0	0	0	3	0	0	0	0	0	0	1	4	0
<i>life</i>	Noun	AMRW	2	1	0	0	0	2	2	0	2	0	0	0	0	1	2	0
<i>holding</i>	Verb	AMRW	2	3	0	0	0	0	2	0	2	0	0	0	1	1	1	0
<i>provides</i>	Verb	AMRW	3	0	0	0	0	1	3	0	1	0	0	0	0	1	3	1
<i>showing</i>	Verb	AMRW	1	0	0	0	0	3	3	0	2	0	0	0	0	2	1	0
Frequency of Metaphoric Theme			23	12	0	1	3	18	40	1	26	1	0	0	2	13	28	3

Note: Adj. = Adjective; MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; 1 = AN OBJECT; 2 = A THREE DIMENSIONAL ARTEFACT; 3 = A SOCIAL ARTEFACT; 4 = AN INSTITUTIONAL ARTEFACT; 5 = A TEXTILE; 6 = A LIVING ORGANISM; 7 = A PERSON; n = no ontological schema; italics = MRW

When results from the two groups were compared, the most frequent metaphoric themes coded from the Australia group reports were A PERSON, AN OBJECT, A LIVING ORGANISM, and A THREE DIMENSIONAL ARTEFACT in order of frequency of occurrence. The China group reports generated codes representative of the metaphoric themes A PERSON, AN OBJECT, and A LIVING ORGANISM in order of frequency of occurrence. These findings suggested greater similarity rather than variation of conceptual domains underpinning the transfer of understanding for the cue words in the current study indicating socially shared knowledge of the language domain of wine within the community of wine professional including in this instance wine educators delivering the WSET program in Australia and China.

What the results in Tables 4.17 and 4.18 do not explicitly convey, in relation to the transfer task, are the spatio-temporal themes. Nevertheless, the involvement of spatial properties and interactional features underpinned all ontological image-schemas, along with semantic source domains identified, during the transfer task. Such involvement resulted in a high frequency of occurrence of a concrete or abstract object or animate entity in terms of experiential, interactional, and instances of temporal concepts.

In the current study, the spatio-temporal metaphoric themes that were identified suggested interactional properties and features related to an animate or inanimate entities' FORM, PROCESS DYNAMICS, COMPOSITION, and FORCE DYNAMICS in order of frequency coded. Table 4.19 is used to highlight these aspects. The results indicated similarity in spatio-temporal (i.e., SPATIAL) conceptualisations between Study 1 and Study 2 for the MRW cue words *complex* (i.e., COMPOSITION), *fresh* (i.e., FORM), *rich* (FORM), and the AMRW *life* (PROCESS DYNAMICS). In the current study, transfer of understanding of cue words by both groups shows similarity in conceptualisation in the use of the spatio-temporal theme of FORM for the cue words *character*, *expression*, *fine*, *fresh*, *generous*, *rich*, *stylish*, and *showing* and the theme of PROCESS DYNAMICS for the cue word *life*. The involvement of FORCE DYNAMICS as an underlying theme was only associated with the cue word *restrained* and was limited to reports by the China group. The cue words *holding*, *provides*, and *restrained* indicate variation in the transfer task between participant groups and frequently between Study 1 results and the current study.

Table 4.19 *Most Frequent Spatio-temporal Themes in Transfer of Meaning for Cue Words*

Cue Word	POS	MRW	Metaphoric Theme: SPATIAL		
			Australia Group	China Group	Study 1
<i>complex</i>	Adj.	MRW	COMPOSITION	COMPOSITION	COMPOSITION
<i>fine</i>	Adj.	NMRW	FORM	FORM	N/A
<i>fresh</i>	Adj.	MRW	FORM	FORM	FORM
<i>generous</i>	Adj.	AMRW	FORM	FORM	FORCE DYNAMICS
<i>restrained</i>	Adj.	AMRW	FORM	FORCE DYNAMICS	FORCE DYNAMICS
<i>rich</i>	Adj.	MRW	FORM	FORM	FORM
<i>stylish</i>	Adj.	NMRW	FORM	FORM	N/A
<i>young</i>	Adj.	AMRW	PROCESS DYNAMICS	FORM	PROCESS DYNAMICS
<i>character</i>	Noun	AMRW	FORM	FORM	COMPOSITION
<i>expression</i>	Noun	AMRW	FORM	FORM	FORCE DYNAMICS
<i>life</i>	Noun	AMRW	PROCESS DYNAMICS	PROCESS DYNAMICS	PROCESS DYNAMICS
<i>holding</i>	Verb	AMRW	PROCESS DYNAMICS	COMPOSITION	FORCE DYNAMICS
<i>provides</i>	Verb	AMRW	PROCESS DYNAMICS	FORM	MOTION
<i>showing</i>	Verb	AMRW	FORM	FORM	MOTION
Frequency of Metaphoric Theme			FORM	FORM	FORCE DYNAMICS

Note: Adj. = Adjective; MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; 7 = A PERSON; 8 = SPATIAL; italics = MRW

Opinion Task

An initial analysis of the data found limited variation between responses reported by the two (see Table 4.20). For instance, participants were asked in question 5: Do you think the concept “fresh” can be used to talk about a red wine, a white wine, or both wine styles? The cue word was situated in the wine review extract: Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and *fresh* acids, plus lingering notes of savoury spices (WRID 148). It was assumed that, given prior knowledge by participants, they would be aware of what wine style the review pertained to. The question was asked to determine whether the MRW *fresh* could be used for styles other than white wine.

Table 4.20
Wine Style Applicable for Cue Words

Cue Word	POS	MRW	Australia Group			China Group		
			R	W	B	R	W	B
<i>complex</i>	Adj.	MRW	0	0	7	0	1	4
<i>fine</i>	Adj.	NMRW	3	0	4	4	0	1
<i>fresh</i>	Adj.	MRW	0	1	6	1	0	4
<i>generous</i>	Adj.	AMRW	0	0	7	3	0	2
<i>restrained</i>	Adj.	AMRW	0	0	7	3	0	2
<i>rich</i>	Adj.	AMRW	0	0	7	1	0	4
<i>stylish</i>	Adj.	NMRW	1	0	6	4	0	1
<i>young</i>	Adj.	AMRW	0	0	7	1	0	4
<i>character</i>	Noun	AMRW	0	0	7	0	0	7
<i>expression</i>	Noun	AMRW	0	0	7	0	0	5
<i>life</i>	Noun	AMRW	0	0	7	0	0	7
<i>holding</i>	Verb	AMRW	1	0	6	2	0	3
<i>provides</i>	Verb	AMRW	0	0	7	0	1	4
<i>showing</i>	Verb	AMRW	0	0	7	1	0	4
Frequency of Wine Style			6	0	92	20	2	52

Note: Adj. = Adjective; MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; R = red wine style; W = White wine style; B = Both red and white wine styles; italics = MRW

Discussion

Implications of metaphoric language use from a reception perspective for wine enthusiasts were explored through the lens of one group of wine professionals—wine educators in Australia and China. The findings indicated that the use of metaphor in Australian wine reviews may bring to mind images, behaviour-based perceptions, and memories of situations along with sensations, feelings, or emotions as people read the wine critics review of a wine. Furthermore, variation in personal imagery was demonstrated between and within groups. Nevertheless, the congruency of metaphoric themes tended to be between groups when anthropomorphic metaphor was used. This has implications for wine communication and education for the growing Asia-Pacific market where languages and cultures are cross. These aspects will be discussed next focusing on the findings from each task in two sections followed by the limitations of the method used in the current study.

The first section of the discussion will explore the results of the imagery and transfer of metaphor tasks to shed light on the experiential potential of conceptualisation. The second section will provide insight to word meaning and range of meaning for metaphorical expressions and non-metaphorical expressions arising from the linguistic form and situated context entailed in the property generation task and results. The concluding section examines limitations particularly issues arising from the current study along with problems encountered in coding abstract concepts using the selected coding framework of Wu and Barsalou (2009). It should be noted that spelling, punctuation, and grammar contained in participant responses to questions, used as examples, in the Discussion section have been reproduced exactly as in the originals taken from the online questionnaire responses.

Imagery and Transfer of Metaphorical Concepts

Overall, results from the imagery and the transfer tasks (i.e., WLRQ questions 1 and 4) suggested that metaphorical expressions, like all language, requires a coherency to the construction of representations and the lexical unit as well as that understanding is context and purpose specific. They also involve partial mappings (Lakoff & Johnson, 1980) where properties from one category or theme are attributed to another. In this analysis, given that most of the cue words identified were AMRW, participants often reported imagery or transfer of understanding

arising from entities (i.e., a person) and processes (i.e., actions). The metaphoric theme itself (e.g., A PERSON) has generic structures or attributes but these are not categories. Attributes are context dependent and salience of meaning will vary accordingly. Furthermore, imagery is associated with prototypical metaphor according to CMT. The findings in this thesis revealed the most frequent image-schema identified in participants conceptualisation and transfer of the 14 cue words was that of animate and non-animate entities with spatial and temporal dimensions. As will be demonstrated, spatio-temporal dimensions attributed to the category of an entity were frequent and used to structure part of the target concept. Specifically, the imagery task revealed the metaphoric themes of A PERSON and A THREE DIMENSIONAL ARTEFACT. Similarly, the transfer task reflected metaphoric themes of A PERSON, A LIVING ORGANISM, and AN OBJECT. This outcome mirrored current literature of abstract concepts that were said to be influenced by situational demands and therefore analysis should consider the content or phenomenon to which they pertain (Barsalou & Wiemer-Hastings, 2005; Recchia & Jones, 2012; Wiemer-Hastings & Xu, 2005).

In the simplest terms, wine is an object with spatial dimensions and temporal elements created by human design and intent thus transforming an object/s into an artefact coded in this study as A THREE DIMENSIONAL ARTEFACT, A SOCIAL ARTEFACT, or AN INSTITUTIONAL ARTEFACT (see Appendix D). Thereby, much of the imagery generated or used to transfer understanding of the cue words evoked general properties reliant on prior knowledge of situated commonalities or was non-representational in that spatio-temporal characteristics were reported through the use of an animate entity. This result indicated sensorimotor activation, as participants were engaged in language comprehension, was not always representational in the form of an image-schema but was situational nevertheless. The finding accords with the notion of language comprehension argued in van Elk et al. (2010) who proposed that “language comprehension can be described as procedural knowledge – knowledge how, not knowledge that – that enables us to interact with others in a shared physical world” (p. 1). For instance, the adjective POS MRW *rich* evoked this range of image-schema for the wine review extract: The palate is *rich* and powerful with balanced oak and fine acid (WRID 132):

(1) Full (AN OBJECT)

(2) A well made, aged plum pudding (A THREE DIMENSIONAL ARTEFACT)

(3) A bag of money with a \$ sign on the outside (AN INSTITUTIONAL ARTEFACT)

(4) Ripe and opulent fruit with a possible glycerol mouthfeel (A LIVING ORGANISM)

(5) A large, fat, portly man or woman with lots of bling (A PERSON)

However, the adjective POS MRW *generous* evoked more spatio-temporal characteristics in the context of the wine review extract: It is a *generous* wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum (WRID 189):

(6) A generous person who gives lots of her/his time, effort (A PERSON)

(7) A person giving a gift (A PERSON)

(8) A gregarious, hospitable person with lots of personality (A PERSON)

(9) A wine that is opulent with weight and complexity (A THREE DIMENSIONAL ARTEFACT)

(10) Showing a lot of its contents directly and openly (AN OBJECT)

Furthermore, whereas concrete entities—conceived of as ontological prototypes by (Lakoff & Johnson, 1980)—can be studied in isolation, such as with a property generation task using a word list, abstract concepts arise in situated contexts of understanding often reflecting social environments of individuals. For instance, participant responses to the MRW *generous* in sentences (6), (7), and (8) offered a conceptual schema for participants to frame and integrate knowledge from a common SOURCE domain (i.e., A PERSON). Although responses differed across these participants ranging from an object to an animate, human entity, such representations lead to wine components and characteristics being evaluated and described in terms of understanding and conveying spatial and temporal properties. In contrast, the MRW *rich* was conceived most frequently as an object or entity and this representation lead to wine components and characteristics being conceived of in terms of spatio-temporal properties (i.e., an aged plum pudding or a fruit), an object used in society (i.e., money), and the human body or adornments (i.e., bling). As demonstrated in these examples, conceptual content was framed by sensorimotor and affective content and one's conceptual knowledge was used to represent and interpret experience (L. W Barsalou, 2008; Martin, 2007). Accordingly, conceptualisation has been described as *situated* (Barsalou & Wiemer-Hastings, 2005) and contributing to the meaningfulness of understanding arising from a spatio-temporal context. As was argued by Zwaan (2003), “on-line comprehension is

strongly influenced by spatio-temporal characteristics of the referential situation, in addition to characteristics of the linguistic input stream” (p. 6).

In the case of anthropomorphic metaphor, conceiving wine components and properties as an animate entity with associated spatial and temporal properties reflected Ng and Koller’s (2013) argument that addressor and addressee’s have a rich SOURCE domain knowledge of an organism or, more specifically a person, derived from their own experiential interactions (e.g., sentence (5) reported for the cue word *rich*). Furthermore, when wine was conceptualised as a living or a human entity with experiential and affective dimensions, the perceptions evoked fostered identification and facilitated understanding because these dimensions had a common core to the physical (e.g., the verb POS cue words *holding*, *restrained*, and *showing*) or affective (e.g., *complex*, *generous*, and *stylish*) experience. The personification of wine and the use of AMRW in wine reviews may therefore be helpful for conveying sensory perceptions and emotional responses particularly in international and intercultural communicative contexts of wine promotion and education. The AMRW *young*, for example, stimulated imagery that was human body based indicating spatio-temporal concepts associated with the metaphoric themes of FORM and PROCESS DYNAMICS, but also reflected introspective features such as innocence, joy, and charm associated with affective dimensions related to human traits. In the following instances, the AMRW cue word *young* and associated imagery, coded as A PERSON, arose from the situated context of the wine review extract: Sweetly fruited as a *young* wine, but not overly so, and there’s plenty of adult coffee grounds and spice to level it off (WRID 144):

- (11) An adolescent with an adults body but still a child’s innocence and youthful joy;
- (12) A young person, thin and innocent;
- (13) a teenager with charming smile; and
- (14) I can image a kid, young people.

Similarly, in the transfer task, the cue word *young* was framed by the metaphoric theme of A PERSON and as a LIVING ORGANISM more broadly. This conceptual frame suggested that there was a systematicity between these cue words and their referents in participants’ memories and that their situated conceptualisation reflected spatio-temporal settings. This included PROCESS DYNAMICS (i.e., (15) a

life cycle), MOTION (i.e., (16) travels through time), and FORM (i.e., (17) hue and fruits; (18) fruits and colour):

- (15) To an adult group, I may use the above image otherwise I would talk about the life cycle of a wine in comparison to a life cycle of a person (A PERSON);
- (16) A wine travels through time from its infancy when it is newly released, to developing and then matured. In its youth you would expect primary fruit characters and vibrancy (A PERSON);
- (17) Displaying juicy vibrant primary fruits (A LIVING ORGANSIM); and
- (18) Young red wine mostly have lots of refreshing red fruits flavors like strawberry, plum, etc. and bright ruby or even purple color (A LIVING ORGANSIM).

Nevertheless, Sandra and Rice (1995) pointed out that when people were forced to construct mental imagery during online tasks in real-time as opposed to providing metalinguistic judgements during offline tasks, it is not clear as to whether people were accessing long-term representations of grammar or were utilising grammar through short term meaning constructions. Meaning construction could involve “both stored information and contextual (linguistic and extra-linguistic) information (i.e., contextualised meaning)” (Sandra & Rice, 1995, p. 24). The property generation task in question 3 was envisioned to provide insight as to this aspect of imagery construction in terms of property and feature listing of metaphoric expressions discussed later in this Chapter in the section discussing linguistic form and situated simulation.

What became evident during the coding of imagery were several instances of participants reporting no image suggesting firstly that participants had difficulty or were unable to generate images for metaphorical expressions even in their situated discursive context of use. Chief amongst these were the MRW cue words *complex*, *fresh*, and *provides* which generated no image for some participants from both the Australia and the China group. The vividness of visual imagery and image generation may be dependent on a participant’s ability to visually imagine because imagery involves perception and memory (Kosslyn & Ochsner, 1994). Galton (1880) first reported the wide variation of people’s ability to visualise when he conducted his breakfast-table survey and more recent literature reports findings that appear to indicate that voluntary imagery production could be subject to individual

variability (Faw, 2009; Zeman, Dewar, & Della Sala, 2015). It follows that not all participants in Study 2 were able to visualise or that do so vividly. The reports of no image could also have resulted from participants being unable to situate their conceptualisation even though a situated discursive context was provided, a factor necessary for and particularly true of abstract concept representations according to Barsalou and Wiemer-Hastings (2005).

Secondly, reported imagery did not always convey an image in terms of a visual image. Instead, sensory imagery that was situationally contextualised was conveyed. As Paradis (2015) pointed out in reference to meanings of words for sensory perceptions, “sensory experiences are strongly interrelated in cognition” (p. 1). From an embodied or grounded cognition perspective, this results when “abstract concepts are represented by situated conceptualisations that develop as the abstract concept is used to capture elements of a dynamic situation” (Wilson-Mendenhall et al., 2013, p. 921). For instance, these three cue words *complex*, *fresh*, and *provides* generated no image responses from some participants. They also demonstrated sensory imagery in reported responses, in contrast to distinct visual imagery, evoked by the discursive context. These following examples relate to the MRW *complex* in the wine review extract: The bouquet is extremely *complex*, with both wood and fruit aromas (WRID 216):

- (19) Layered aromas and flavours of fruit, oak, spice, etc;
- (20) I think of a quality wine that is inviting upon approach;
- (21) Various, with a lot for things to do or to explain; and
- (22) This wine is rich in flavour and aroma

The previous wine review example WRID216 described OL elements and specifically referenced living entities to frame the sensory experience as reflected in responses 10 and 13. However, the participant responses reflected spatio-temporal interactional properties and features through the use of language such as layered, inviting upon approach, a lot, and rich. Likewise the MRW *fresh* evoked sensory imagery in the context of the wine review extract: Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and *fresh* acids, plus lingering notes of savoury spices (WRID 148). Participant responses indicated the role of spatial experiences and interactions in combination with visual imagery:

- (23) Just picked fruit as compared to that a few weeks old;
- (24) Lively, juicy, freshness, good energy and lift;

(25) A breeze in summer; and

(26) Waking you up

Representations and understanding of metaphor related words appeared to involve more frequent accessing of situated sensory representations—visual, touch, taste, smell, and sound—in the context of the wine review data sample. The assumption arising from these findings for imagery generation and transfer of understanding of metaphorical expressions is one where the information processing styles of individuals in the current study involved imagery that was both spatio-temporal and ontological and therefore imagery required classification across the sensory modalities as advocated by Betts (1909). Furthermore, comprehension of metaphorical expressions may be dependent on the degree of novelty or conventionality (Bowdle & Gentner, 1999; Giora, 1997; Turner & Katz, 1997). However, categorisation was likely influenced by domain knowledge, as may be the case for words such as *palate* or *nose* used metonymically in the domain of wine language. For instance, novel metaphors are arguably processed by comparison of the TARGET and the SOURCE domain whereas conventional metaphors are understood by comparison where “the literal and metaphoric meanings are semantically linked due to their similarity” (Bowdle & Gentner, 1999, p. 91). This is an area that offers the potential for investigation in future research.

Psychological studies highlighted that metaphoric language did not require extra mental effort in that ease of comprehension was comparable to understanding of non-figurative or literal language (Gibbs Jr., 2010). However, the level of conventionality coupled with variation of metaphor across cultures and languages, as indicated in current research (Kövecses, 2010), may be an underlying reason for variation between participants. For instance, the cue word *fresh* generated variation in semantic source domains potentially drawn from by the two groups of participants but a common feature was the domain of X: psychological actions, states, and processes. Words such as sensation, feeling, energy, taste, lively, invigorating, flavours, jump, and aromas were used in relation to the semantic source domains of F: food and farming by the Australia group and O: substances, materials, objects, and equipment by the China group. Similar relationships were evident in the coding of metaphoric themes where the most frequent conceptual domains for the MRW *fresh* were AN OBJECT and A LIVING ORGANISM with the Australia group also including the domain of A PERSON. Following the framework of CMT, the TARGET

and SOURCE referenced different semantic domains inviting the audience to classify the TARGET in terms of category membership of the SOURCE possibly amplifying the target representation (Bowdle & Gentner, 1999).

In this instance, the cue word *fresh* was situated in the wine review extract: Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and *fresh* acids, plus lingering notes of savoury spices (WRID 148). The TARGET concept was the sensory perception of acidity that was physically experienced through the sense of taste and touch and the SOURCE domain of a living organism that was based on visual perception accorded through the Mcmillan dictionary meaning (i.e., 1. fresh food has been recently picked, caught, or prepared). This was in comparison to or contrast to the contextualised meaning (i.e., 5. if something smells or tastes fresh, it smells or tastes pleasant and clean) that was less concrete or perceivable through vision or to a lesser extent touch and implied an evaluative dimension. Responses given by participants demonstrated their transfer of understanding using more physical properties and features, such as a sensation, spring breeze, a lemon pudding, and green grass, as indicated by the coded metaphoric themes in the following examples reflecting Martin's (2002) claim that "to imagine sensorily a Φ is to imagine experiencing a Φ " (p. 404):

- (27) Sometimes reminds you of a clear spring breeze or the green grass
(AN OBJECT or A LIVING ORGANISM);
- (28) Freshness is like a lemon pudding. There is sweetness from the sugar
but the acidity leaves the mouth fresh (A THREE DIMENSIONAL ARTEFACT);
and
- (29) I would relate freshness to a sensation, a feeling of cleanness and
refreshment (A LIVING ORGANISM).

Visual imagery represents a perceptual experience that does not necessarily require a physical stimulus (Finke, 1989). The notion of visual imagery being generated without physical stimulus has received considerable investigation in literature that provided clear methods for research of visual imagery usually involving a self-report style questionnaire (Betts, 1909; Marks, 1973; Sheehan, 1967). More recently, research has measured sensory imagery across all five senses, such as the Plymouth Sensory Imagery Questionnaire (Andrade et al., 2014), rather than favouring the visual imagery aspect. The need to collect data that identified an individual's ability to generate imagery and also allowed participants to report

imagery through all senses including affective dimensions was demonstrated in the responses received.

In the current study, responses to question 1 in the WLRS have shown that the focus on a mental image-schema framed imagery reports possibly at the expense of a range of sensory experiences. This focus also underpinned the responses reported as no image, the coded responses that did not directly reflect an image-schema, and the variability in participants reporting of the vividness of their visual imagery. For instance, an initial analysis of the data found that the most common rating for visual imagery in the survey question 2 was the rating of 2. Clear and reasonably vivid, and 3. Moderately clear and vivid. Nevertheless, participant rating accuracy was variable. An example was that the ratings for sensory perceptions generated visual imagery as in the example of the MRW cue word *fresh*. This cue word generated visual imagery such as “a big bowl of fresh fruit” and recorded a rating of 1. Perfectly clear and as vivid as normal vision; “a breeze in summer” and recorded a rating of 1. Perfectly clear and as vivid as normal vision. In contrast, the cue word *holding* generated the visual imagery “a large hand gripping the middle of a piece of paper so that it looks svelte in shape”. The participant recorded the rating of 5. No image at all, you only know you are thinking of an object or entity. In the same sense, the visual imagery of another participant recorded “astringent” and gave the rating of 2. Clear and reasonably vivid.

Task completion. There were several issues that could affect task completion for the vividness of visual imagery question in the survey. The first may be indicative of potential difficulty by participants’ with the rating scale itself as it was presented in the survey during the current study. Secondly, vividness was also likely influenced by the abstract in contrast to concrete nature of the cue words used for elicitation in relation to levels of semantic knowledge, POS, metaphoricity of cue words, and situation availability coupled with the requirement to generate an image. Furthermore, instances of no imagery included noun, verb, and adjective POS with all cue words situated in natural language in a discursive context (i.e., a wine review extract) supposedly familiar to wine professionals, educators, and enthusiasts alike.

The NMRW fine included in the study did not record any instances of no image although the other NMRW stylish resulted in the following responses from two China group participants regarding the cue word stylish: This word actually means nothing to me, therefore won’t used it for any wine; stylish tannin is not very

clear for myself as well sorry. The cue word was situated in the wine review extract WRID 155: while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish. The contextual meaning derived from the Mcmillan Dictionary was listed as 2. Attractive, or well arranged. While this word was frequently used in the wine review sample, it may need to be reconsidered when conveying evaluations or descriptions of wine characteristics and components in international contexts of education or promotion.

Results of the imagery and transfer tasks suggested that lexical and conceptual disambiguation appeared to play a key role in metaphor conceptualisation and understanding and embodiment through spatio-temporal dimensions of source domain knowledge frames understanding of the discursive meaning. The next section discusses results reported for the property generation question 3 that asked participants to list four words that come to mind as they read the cue word. This phase of the study added another dimension to the integration of lexical and conceptual knowledge with embodied experience in understanding meaning and range of meaning.

Linguistic Form and Situated Simulation

The discursive context of wine reviews displayed a rich array of semantic and conceptual domains underpinning linguistic expressions many of which were abstract concepts in the form of conventional and novel metaphor as evidenced in Study 1. In the broader context of human communication, abstract lexicon may compose a larger proportion according to Recchia and Jones (2012). People combine abstract and concrete concepts from words they hear to help them understand what others are saying and convey their own thoughts. Nevertheless, the investigation of lexical representations involving semantic representations and conceptual imagery have been mainly drawn from the research of concrete concepts as stimuli in property generation tasks for instance. Situations and word associations were said to underpin concept representations (Barsalou & Wiemer-Hastings, 2005; Santos et al., 2011; Wu & Barsalou, 2009). Although Barsalou et al. (2008) noted that “we actually know remarkably little about abstract concepts, even from the perspective of traditional cognitive theories” (p. 634).

The current study used a property generation task in which participants were asked to describe four properties or features of a concept presented as a cue word in

its situated discursive context in a wine review extract text. Participants reported properties and features generated by cue words in situated contexts that demonstrated abstraction through sensory motor and affective modalities eliciting linguistic responses and object-situation responses. The adjective POS AMRW cue word *young*, for example, was presented and participants read the word in the wine review: sweetly fruited as a *young* wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off (WRID 144). Participants then produced properties and features including the words immature, primary, youthful, and vibrant. Nevertheless, Medlin (1989) reminded that such property norms are not a literal interpretation of semantic representations. Instead, they were evidence of systematic regularities involving dual information sources of the linguistic form system (i.e., word association) and the situation simulation system (i.e., object-situation descriptions).

The findings indicated that a synonym (i.e., 5: Synonym) was most frequent in terms of linguistic responses in the first of four properties or features generated by both participant groups. However, for those properties following, both groups generated words or short sentences that were categorised as 10: object or situation descriptors with the China group making the most frequent use of this category overall. This result from the simple fact that English is the participant's second language and therefore it was more difficult to provide specific synonyms or word associates drawing from the same level of taxonomic or semantic field. Those participants from China may then need to use more contextualised and situated object or entity descriptions to perform the elicitation task.

For instance, the AMRW adjective POS cue word *fresh* was drawn from the semantic source domain O: substances, materials, objects, and equipment in the situated context of the wine review extract: effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and *fresh* acids, plus lingering notes of savoury spices (WRID 148). The Australia group of participants most frequently generated property and feature words which were linguistically related and coded as S: synonym, indicating a dominant associate having a similar meaning (i.e., examples 30-32). In contrast, the China group reported object or situation descriptors more frequently (i.e., examples 33-35).

(30) Alive (5); tangy (5); bright (5); clean (5);

(31) Ripe (5); clean (5); cold (5); acid (10);

- (32) Clean (5); cold (5); crisp (5); bright (5);
- (33) Young (5); green (5); breeze (10); refreshing (4);
- (34) Lemon (10); apple (10); pear (10); green (5);
- (35) New (5); watery (10); vivid (9); clean (5).

In addition, these results showed that participants frequently generated properties and features using other abstract words in response to metaphor-related cue words as in the examples of the Australia group responses (i.e., 36-38) and the China group responses (i.e., 39-41) for noun POS cue word: *life*

- (36) La vie (5); healthy (10); growing (10); alive (5);
- (37) Energy (5); loud (10); bold (9); vibrant (10);
- (38) Time (10); future (5); soundness (10); longevity (5).
- (39) Longevity (5); continued enjoyment (10); survival (5); tannins (10);
- (40) Living (5); potential (5); continuous (10); perform (10);
- (41) Development (5); change (10); more (10); value (10).

The finding also has similarities with results in Masuda and Nisbett (2001) that indicated that perception and cognition of East Asians and Westerners differed in terms of focal object information and contextual information with the China group allocating their attention to situational information and the Australia group to lexical or taxonomic association. Given that these words were identified in Study 1 as significant in terms of frequency of occurrence in the Australia wine review sample, they may require reconsideration for inclusion in wine discourse targeting the consumers in People Republic of China.

Methodological Limitations

Limitations will be discussed in terms of the choice of participant sample, data collection tool, and coding protocol adopted, and design of the elicitation tasks in Study 2. The first limitation related to the target group of participants. The focus of data collection was derived from wine educators delivering WSET programs in Australia and China whose linguistic and cultural background was embedded in an Australia or a Chinese social environment. The assumption was made that each training organisation would have at least one wine educator delivering a WSET course. The assumption proved correct, however, given the demographic specificity, the potential participant pool proved to be limited. For instance, the demographic data collected revealed that most wine educator's delivery WSET programs in

Australia and in China were not originally from these countries. From informal conversations with potential participants, it appears that many were from the United Kingdom and European countries. In hindsight, broadening the demographic to include wine professionals more generally would have reduced the focus on the education aspect but provided a larger potential participant pool and improved the prospect of gathering more data for generalisation of results.

The second limitation to be addressed is the implementation of an online survey tool. The use of an online survey offered the potential to collect data from an international participant pool. Although it may be argued that a quantitative tool such as a survey is limited in terms of the amount of information it can gather, the design of the survey in this instance provided opportunity for participants' to provide personal responses using short sentences, giving more than one answer, and also their opinion. Furthermore, participants were able to participate in the research at a time and place that most suited them and there were no time constraints on responding to the survey as a whole. The completion time for the survey was approximately 20 min and this timeframe may have been a reason for the low completion rate.

While it could also be argued that people read and interpret questions differently, reflecting a level of subjectivity, the documentation included a guidance sheet (i.e., Demonstration Sample) with questions and example responses to help and support participants when thinking about and responding to the questions posed to study the phenomenon of metaphor. In addition, the repetition of questions for each cue word was designed to facilitate participants' proficiency by reducing possible anxiety as they proceeded through the survey process. Nevertheless, this choice may also have created confusion because of the repetitive process or boredom leading to a lower completion rate. As an aside, one participant described his progression to inebriation with each additional glass of wine consumed as his answer to each question. Also, the fact that English was not the first language of participants from China was considered and further analysis would unpack issues of communication competence. However, this group of wine educators were considered professionals in their field with prior knowledge assumed to be broad given they teach the WSET courses using English texts and wine terminology. Its absence of analysis remains a limitation no less and a stimulus for future research.

The fact that the server platform of SocialSci went down the day following the launch of the survey for an extended period of time greatly hampered data collection for the study. Although internationally recognised and designed specifically and only for academic research purposes, inadequate communication from the developers of SocialSci during this period resulted in a prolonged process of downtime. With hindsight, it would have been better to have utilised another platform and relaunched the survey with the hope of moving potential participants over to this site. However, the period of some two months of the server being down was unexpected by myself and the SocialSci providers. Other methods to collect data during this prolonged period included emailing each of the participants directly to complete a paper-based survey—no one took up this option—whilst explaining the trouble with the server. Social media including LinkedIn and Weibo were used to add information about the research project and a new link to the survey provided when the platform was functioning again.

The third limitation concerned the coding protocols adopted. The use of the USAS automatic semantic annotation software was a reliable method to search for all expressions belonging to a semantic field. In doing so, the semantically tagged expressions provided potentially more valid insights as to participant's representation of likely conceptual SOURCE domains that could in turn be compared with dominant domains identified in current literature. In addition, the Metaphoric Theme Index, compiled to facilitate the categorisation of conceptual themes based on conceptual SOURCE domains identified in the Chapter 2 Literature Review, proved to be a useful albeit general guide to coding of image-schemas. However, the scoring rubric of conceptual representations (Wu & Barsalou, 2009) that was initially used to code properties and features generated from the cues words in their situated context proved to be quite difficult to utilise for abstract concept coding given the specificity of the coding framework. Wu and Barsalou (2009) reported high levels of rater agreement when the framework was correctly applied to concrete words. The framework had also been used in an exploratory analysis to code abstract and concrete nouns and noun phrases in Barsalou and Wiemer-Hastings (2005) demonstrating that the codes could be applied to abstract feature protocols. The applicability was because the coding framework was said to be relevant for abstract concepts as it could accommodate entity properties (i.e., object structure and appearance), situation properties (i.e., related to knowledge of other entities in

context), and introspective properties reliant on subjective experiences. The coding framework had not been used for adjective and verb cue words identified as abstract concepts, to the extent of reviewed literature prior to commencing Study 2.

Nevertheless, inexperience of the researcher was no doubt a contributor to limitations that arose and piloting of the framework would have been beneficial in this new context. After several attempts at coding using the Wu and Barsalou (2009) framework, a more general and linguistically orientated framework was adopted for use by this single rater. The model used was adapted from the Wu and Barsalou (2009) framework by Santos et al. (2011) and used a partial taxonomy developed by Recchia and Jones (2012) where several property types were not included given that they were more relevant to concrete word representations including functions, agentive actions, and category coordinates. A further mention needs to address the coding of properties or features as synonyms according to this framework. Synonyms were interpreted in the context of the wine review arising from wine critics and wine communication more generally. Therefore, identified synonyms reflected knowledge of words and meaning from this situated context that may not necessarily arise from a corpus based dictionary in contrast to a wine words dictionary. Therefore, coding had an intuitive nature and would have benefit from interrater coding in future research.

A final limitation involved the use of elicitation tasks themselves in Study 2. Activation of imagery or representations has been described Paivio (1991) as “a probabilistic function of stimulus variables (e.g., word concreteness, meaningfulness, familiarity), contextual stimuli (e.g., task instructions), and individual difference variables (e.g., imagery or verbal ability)” (p. 259). Studies measuring imagery were most often based on introspective reports (i.e., self-reporting) and suggested that visual sensory images were the most dominant and vivid experiences whereas olfactory and gustatory sensory images were the least (Betts, 1909; Galton, 1880; Popova, 2003; Sweetser, 1990; Viberg, 1984). However, Schifferstein (2009) argued that these studies have a bias resulting from events and objects under analysis having been selected arbitrarily as the stimulus for imagery. With this in mind, a representative sample of participants with a knowledge and understanding of wine were randomly selected for Study 2. These participants were instructed to imagine the cue word in its situated communication contexts (i.e., cue words in wine reviews). The strategy was hoped to support a cross-modal comparison of imagery

and range of meaning of cue words (i.e., potentially metaphoric expressions identified in Study 1 with a high frequency of use). In addition, property generation tasks were claimed to “tap into conceptual knowledge and allow for an unbiased exploration of the knowledge and structure associated with concepts” (Wiemer-Hastings & Xu, 2005, p. 721). However, the term ‘unbiased’ is aspirational in contrast to attainable—from the perspective of this researcher—at the very least because semantic source domain categories in prominent studies arose from a Western perspective which were likely embedded in language usage.

One final note concerns participation in the University of Amsterdam MetaphorLab Summer School in June 2015. This involvement resulted in a greater range and depth knowledge of linguistic metaphor and its identification using MIPVU but a corresponding confusion as to how to identify direct metaphoric language in use, and in turn the controversial deliberate metaphor, in the current wine review corpus. The use of direct, and in turn deliberate, metaphor in promotion, information, or education texts appears desirable and logical as well as its existence in such contexts as obvious. However, providing a valid and reliable method to find instances is less straightforward in linguistic analysis as well as in psychological analysis to understand the degree of cross-domain mapping activated. This is an aspect to which Steen (2011c) is well acquainted and continues to move forward methodologically. As Gibbs Jr. and Colston (2012, as cited in Gibbs, 2015) pointed out, empirical testing shows “that various gradations in the degree of conceptual metaphorical activation depend on the interaction of many individual, linguistics, and contextual factors” (p. 3). Therefore, an outcome of this thesis is the proposition of this aspect as an avenue for future research, particularly if it involves a cross-cultural/linguistic comparison, of deliberate metaphor in either wine communication or more broadly in literature arising from the fields of promotion, information, and education.

Conclusions

The use of data collected demonstrated an approach to an interpretive semantic analysis of linguistic metaphor and a conceptual analysis of metaphoric themes along with a comparative cross-cultural analysis of situated conceptualisations of metaphor meaning, congruency, and experiential responses. This thesis was used to explore where and how metaphoric expressions were used in

Australian wine reviews and to consider the role, underpinned by metaphoric themes that motivated or constrained linguistic instantiations that in turn influenced sensory experiences. Such experiences were assumed to offer similarities and differences across social environments and this was argued to be an important consideration for wine communication in a global market. Overall, there was more similarity than variation reported and the study went some way to answering research question 2. What are the implications of metaphoric language use from a reception perspective for wine enthusiasts in terms of wine communication and education in the growing Asia-Pacific market, particularly China? The conclusion drawn from the study was that congruency of metaphoric themes was important from a reception perspective for wine enthusiasts in terms of wine communication and education for a growing Asia-Pacific market and trade with Australia.

Concepts have been described in reviewed literature as dynamic constructions. As Paivio (1991) pointed out:

[R]eferential interconnections link *imagens* and *logogens*, permitting objects to be named and names to evoke images. The interconnections are one-to-many, in both directions (an object can have many names and a name, many different referents), and activation is probabilistically determined by the strength of different interconnections interacting with the stimulus context (p. 259).

As such, there was noted variation across individuals based on context and their recent experiences. From a reception perspective, this has implications for the use, understanding, and transference of metaphoric expressions in terms of effective international communication and wine education where English is not the first language and wine appreciation is in its infancy. For instance, cross-domain mapping was not always shared between or within groups. However, when wine was personified, congruency of meaning was more similar suggesting that the metaphoric theme of A PERSON was more effective than others in conveying understanding.

The concept of meaningfulness in the context of the research sample hinges on the salience of underlying conceptual metaphors for successful transfer and embodiment of meaning. Whilst sensory perceptions and their embodiment may be universal their activation may not. If the intended transfer of meaning fails so too does the essentially heuristic nature of the text in terms of being able to articulate

these evaluative and intrinsic sensory perceptions aimed at wine appreciation, promotion and education. Analysing the function and effect of metaphoric language in authentic texts is important because it facilitates an understanding of what and how metaphoric as opposed to literal meaning is reached (Gibbs Jr., 1994). Furthermore, clearly defined the breakdown of metaphor processing to encompass comprehension, recognition, interpretation and appreciation. It appears from this researcher's point of view that comprehension is a key component in the cognitive process of metaphor identification for metaphor researcher or wine review audience. As Semino and Steen (2008) pointed out, it was an area that has received little attention in research. In addition, the supposition that embodied experience must pass through what Yu (2008) referred to as a "cultural filter" in order for it to "be mapped metaphorically onto abstract concepts" (p. 254) appears a valid area worthy of further research and relevant to an analysis of metaphor involving authentic texts and cross-cultural transfer. The institutional framework of wine reviews, in relation to the sequential appraisal of all wine components and characteristics, influenced lexical choices made by wine critics. For instance, descriptors related to VA were introduced at the beginning of the wine review. However, genres are not rigid, bounded entities but rather dynamic and evolving socio-cognitive spaces reflecting and responding to social change. Genres provide a conceptual framework that is situated in larger contexts of understanding. Therefore, in the global wine market, similarities and differences across language and cultures may shape and transform the institutional structure of wine reviews integrating Western and Eastern languages and cultures. As Bhatia (2004) argued, the "innovation, the creativity or the exploitation [of words] becomes effective only in the context of the already available and familiar" (p. 188). Metaphoric expressions used in the genre of wine reviews stimulated vivid imagery scaffolded by more concrete instantiations of objects and entities, their actions, and linguistic associates when familiar to their discursive audience.

The results of Study 2 have particular relevance for teaching and learning about wine and language more generally. Low (1988) pointed out that metaphor was central to language use and language teaching because metaphor pervades the language system in terms of structure. In wine education, it is important pedagogically to understand the influences of genre and stylistic choices on the conceptualisation of wine (Caballero & Suárez-Toste, 2008). This is no different

from students studying a new academic discipline, discourse domain, or a second or foreign language who can benefit from explicit instruction in meaning motivation and constraints (Boers & Lindstromberg, 2008; Rudzka-Ostyn, 1983; Taylor, 1988). Furthermore, metaphorical expressions have been demonstrated to be ambiguous in wine communication and in wine reviews as this thesis has found. Therefore, metaphor use, understanding, and applicability cross-culturally should be anticipated as core areas of ability in terms of communicative competence. Littlemore and Low (2006) proposed that metaphor competence was central to grammatical, textual, illocutionary, sociolinguistic, and strategic competence in the context of second language learning, teaching, and testing. For instance, (Littlemore, Krennmayr, Turner, & Turner, 2013) found that as second language learners progressing in their writing ability, metaphor was used to perform sophisticated functions while at the same time, more errors began to arise and the influence of the L1 was detected. Of significance was the lack of awareness of metaphor misinterpretations—some 4 percent of cases—found in participants who were international students attending undergraduate lectures at a university in the United Kingdom (Littlemore et al., 2011).

Given that metaphorical expressions are used in people's everyday communications, including contexts of education, and used to explain and evaluate, attention to metaphor in learning and teaching contexts particularly where the cohort or consumer covers a range of global context, the importance and inclusion of training in metaphor presents a valuable learning opportunity. Although it has been argued that wine language was internationally recognised across social environments by wine professionals and enthusiasts, this thesis showed that their conceptualisation across the languages and cultural contexts of Australia and China produced linguistic and conceptual variation. Variation frequently influenced transfer of understanding in the context of wine education and may influence sensory and affective experiences conveyed by wine reviews. Furthermore, the metaphors identified as frequently used in wine appraisal and their understanding were more likely the results of acquisition or learning during a process of wine acculturation. Again, this point emphasises the importance of metaphor and specific knowledge schemas in wine communication and requires attention in the wine education classroom.

Wine was framed in this thesis as a multisensory object able to be appraised as an artefact. Nevertheless, the sensory reality that people inhabit differs across

social environments and this reflects a polarity of worldviews displayed in behaviour such as language. This is because what people see, hear, taste, smell, and feel is conditioned by their cultural upbringing (Bennett, 2013). As a consequence, only sensory realities which have some meaning or importance for people are perceived. Furthermore, people “abstract whatever fits their personal world of recognition” (p. 223) and their interpretation is framed by their own culture (Bennett, 2013). Consequently, variation was anticipated and demonstrated between metaphoric themes evoked when compared across social environments.

Future research. Arising from Study 2, two areas present as possibilities for future research:

1. The use of metaphoric expressions in the same usage event (i.e., Australian wine reviews) to generate sensory imagery (i.e., vision, smell, taste, touch, kinaesthetic activity, and sound) in contrast to a singular mental or visual imagery elicitation task to examine the differences and similarities in construal’s (i.e., universals, similarities, and language dependant variables of metaphoric language usage); and
2. Perceptual simulations, such as imagery, were found to be interconnected with other perceptual simulators and language units. The use of a sensory imagery task to measure people’s ability to imagine and to understand the vividness of sensory imagery, evoked through potentially metaphoric words in the same usage event (i.e., Australian wine reviews), that was not bounded by visual representations but extended across sensory modalities. For example, the Psi-Q : Plymouth Sensory Imagery Questionnaire (Andrade et al., 2014).

Chapter Summary

The lexical grammatical choices made by Australian wine critics in their wine reviews of Australian wines, analysed in Study 1, provided information and judgements of an aesthetic product and experience thereby conforming to the genres communicative purpose. The current Chapter presented the corpus-based Study 1 which situated the genre and the interlocutor—the wine critic—in an Australian social environment. The Chapter detailed the method of data collection and analysis incorporating methods of annotation of data, metaphor identification, categorisation of semantic source and conceptual SOURCE domains, and the typological framework used to guide the discussion to answer research questions 1 and 2. The Chapter then

presented the Results section that provided insight into lexical grammatical choices in wine writing in terms of identifying the metaphoric usage of words used to conceptualise and communicate the sensory experience of wine appraisal and evaluation as a frequent feature of the genre; identified potential semantic source domains which drawn from by Australian wine critics; and offered an interpretation of conceptual SOURCE domains which framed their conceptualisation. Overall, the findings indicated that the lexical grammatical choices of Australian wine critics conformed to the genres communicative purpose in providing information and judgements of an aesthetic product and experience.

The descriptive framework offered by Holt's (1995) typology of consumption practices, when applied to the consumption object of wine, indicated that the CONSUMING AS EXPERIENCE metaphor involved an interconnected relationship between accounting, evaluation, and appreciating practices in wine appraisal. The outcomes arising from Study 1 demonstrated that the wine review played a core role in consumption practices and the frequency of metaphoric language in the wine review genre suggested it was an integral device for thinking and talking about the wine consumption experience by Australian wine critics.

Metaphoric expressions identified in Study 1 were used to design the focus of Study 2. Current literature indicated that metaphor was known to influence and mediate human behaviour and reasoning and was a frequent and significant feature of wine reviews. To examine these elements, Study 2 to conducted a task-based exploration using an online survey instrument. The Chapter was used to report the Method employed to generate and analyse metaphoric meaning and experiential potential in terms of simulated imagery, property generation, transfer of understanding, and participant opinion from a group of WSET educators in Australia and China. Then Results were presented and findings discussed including limitations encountered during the process of data collection and analysis. The current Chapter was drawn to a close with a brief outline of study based proposals arising from outcomes and limitations of the Study 2. In the next and concluding Chapter 5, outcomes from Study 1 and 2 are presented in relation to theoretical, methodological, and practical knowledge.

CHAPTER 5: CONCLUSION

Burgundy makes you think of silly things, Bordeaux makes you talk of them, and Champagne makes you do them—Jean-Anthelme Brillat-Savarin, 1755-1826.

This thesis has been concerned with the linguistic choices made by wine critics to convey their sensory appraisal of wine and, in turn, examined the congruency of metaphoric themes across a sample of wine educators from Australia and China. The overarching research problem looked at how Australian wine critics talked about wine and what the implications of their linguistic choices were for wine consumers. Outcomes concerned wine communication and education in consideration of the growing Asia-Pacific market and China in particular to the Australian wine industry. The researcher approached the research problem from a cognitive linguistic perspective of metaphor framed by Lakoff and Johnson's (1980) CMT.

Research question 1 asked: How do Australian wine critics use metaphoric language in the wine review genre to conceptualise and convey judgements of wine quality to their discursive audience? From a language production perspective, wine reviews are a persuasive device written by Australian wine critics to convey judgments of wine quality to inform a discursive audience who are potential customers. For the Australian wine industry, wine reviews are a communication device that accompany wine into the domestic and international marketplace. Metaphoric expressions were found to play a pivotal role in the sensory experience, particularly in terms of taste and smell, and personification by anthropomorphic metaphor use was a significant feature of the genre.

Rather than pursuing an assumption that wine reviews are an objective portrayal of a spontaneous, observational event, the perspective taken here was one where wine reviews represented wine appreciation as a social event. The use of metaphor and often humour were exploited to entertain and educate the audience. Other critics varied sentence length to add voice and character to their review along with novel and creative expressions. However, conventional metaphor form the backbone of the review and tend to take the form of adjective and then noun POS. Wine reviews are therefore an interactive socially situated event with the potential to influence people's attitudes and perceptions by telling a sensory story using figurative language to conjure imagery across the senses. Metaphoric expressions

and themes, even the conventional kind identified in this thesis, along with more novel and creative language often convey not simply what the critic thinks but also what they feel. In doing so, metaphoric expressions prompt an audience to remember a smell, a taste, or a sensation of touch in terms of whispers, a mineral, or a piece of silk.

Research question 2 asked: What are the implications of metaphoric language use from a reception perspective for wine enthusiasts in terms of wine communication and education for the growing Asia-Pacific market, particularly China? From a language reception perspective, wine reviews are a specific genre structured by the tasting process. Australian wine reviews were framed by six metaphoric themes integrated with spatial and temporal properties. When compared between wine educators from Australia and China it was found that the theme of A PERSON produced the least variation in understanding and transfer. Implications for wine communication and education will be expanded upon in terms practical outcomes following the presentation of theoretical and methodological outcomes in the next sections.

Before moving on, mention must be made that the first study was arguably more successful than the second for just some of the reasons discussed in Chapter 4. However, as detailed in Chapter 4, there were several methodological issues that proved problematic and centred on the researcher as sole text analyst. The first relates to researcher skill and proficiency in applying the MIPVU procedure, which could result in confusion, lack of consistency and mistakes, along with developing knowledge and skills in conceptual metaphor mapping as pointed out by Sayce (1953, as cited in Low, 1999). This was a very real problem for this researcher in metaphor identification compounded by the lack of collaboration in making judgements that the MIPVU advocates coupled with no hands-on methodological training until almost the completion of the thesis. These problems were also apparent in the identification of underlying conceptual metaphors when applying CMT and identifying potentially metaphoric themes. The process for linguistic metaphor identification selected was slow and detailed with repeated review of coding of each word. Furthermore there was the implication of unintentional human error in recording during the data collection process which in this instance was the creation and table input produced in a Microsoft Excel format. The analysis of metaphor in wine language was staged against the background of a discursive

audience (i.e., wine educators) and their use of the most typical text based discourse for conveying wine judgements known as wine reviews.

Conducting an analysis of metaphor in the genre of wine reviews has shown how metaphor is used in wine reviews to give information and feedback—sensory and affective—and the importance of coherency of metaphoric themes in meaning potential. In doing so, wine reviews have been distinguished as a publically accessible, communicative event, occurring in a specific setting with defined goals framed by a community of wine professionals. The insights gained from the thesis have, in a small way, contributed to theoretical and methodological knowledge development along with practical knowledge outcomes in terms of wine communication and education. The Chapter also sheds light on the doctoral journey as a significant outcome and biographically re-situates the researcher.

Theoretical Knowledge Outcomes

The thesis contributed to knowledge development in the research of the situated understanding and conceptualisation of metaphor in natural language usage in terms of meaning, range of meaning, and experiential potential arising from a genre event. The corpus approach to metaphor analysis drew from distinct theoretical notions of genre, conceptual metaphor, and the situated conceptualisation and embodiment of meaning. The discussion of theoretical knowledge outcomes in this section will be addressed in terms of how each of these notions were defined in this thesis.

The CMT of Lakoff and Johnson (1980) structured the meaning of what a metaphor was in terms of theoretical definition and perspective. The assumption of metaphor as a way of thinking about one thing that may be more abstract, such as sensory and affective perceptions, in terms of another more concrete or physical one shaped the investigation of linguistic instantiations of metaphorical expressions and the proposition of metaphoric themes arising from ontological prototypes representing conceptual domains of knowledge and understanding. The notion of conceptual metaphor proved relevant to wine communication across a global marketplace in that the theoretical emphasise was language-based constructs involving mind, body, and broad social environment. Therefore, from the theoretical perspective of this thesis, metaphor was conceived as part of people's everyday language and fundamental to human cognition.

The research direction and methodological design arose from a growing understanding of the theory of conceptual metaphor (Lakoff & Johnson, 1980) and embodied experience and grounded cognition theories (Barsalou, 2010; Gallagher, 2005; Johnson, 1987; Lakoff & Johnson, 1999; Zwaan, 2003). The associated theoretical assumption in turn structured the methodology applied to the design of two studies which were theoretically and methodologically informed by a cognitive linguistic perspective (Croft & Cruse, 2004). The theoretical and methodological framework of understanding supported the notion that the interactive properties of metaphor in wine reviews were linguistic, conceptual, perceptual, and communicative (Caballero, 2007; Lehrer, 2009; Lehrer & Lehrer, 2008; Paradis & Eeg-Olofsson, 2013; Suárez-Toste, 2007). The methodology was intended to pursue an exploration of the relationship between “human language, the mind, and socio-physical experience” (Evans, 2012, p. 129). It is necessary to point out that due to the complexity of metaphor, there is no single theory to explain every use or interpretation nor is there a definitive methodology for metaphor analysis.

The wine review samples analysed in this thesis made use of what Paradis and Eeg-Olofsson (2013) described as “animate and agentive properties that bring life and activity into the descriptions” (p. 32). Animation and agency of entities was reflected in the metaphoric themes in Study 1 used to categorise participants’ reports from elicitation task. Furthermore, findings in Study 2 of text-based stimulations of sensory and affective experiences evoked by wine descriptors and conveyed through metaphorical language were underpinned by sensory imagery conveying spatio-temporal conceptualisations. The finding indicated a physically embodied nature of understanding but one not exclusively based on a concrete, physical comparison. Instead, experiences of motor action that are behaviour orientated are re-creations of sensory imagery and action associations that vary between individuals in the experiential scenarios they evoked. Therefore, visual, kinaesthetic, haptic, and perhaps audio perception share a substrate of representations and possibly neuropsychology (Gibbs Jr., 2006; Paivio, 1986). Such a perspective yet again blurs the boundaries between proposed prototypical metaphors that were argued to be image based and non-prototypical metaphors that are said to be behaviour-based.

Cognitive and social neuroscience research evidence within the past decade has supported the hypothesis that sensorimotor and affective experiences complement internal conceptual processing and play an important role in language

processing. This support was based on the theoretical principle that, together with a somatotopy, language processing of both concrete and abstract concepts involved “the same neural units as the actions the words refer to” (Jirak et al., 2010, p. 713). However, from a CMT perspective, the notion of imagery as a visual component associated with prototypical metaphors creates a categorical divide between imagery and behaviour. The viewpoint adopted in this thesis, arising from data reported as the studies progressed, was one that broadened the concept of image schema to encompass behavioural elements or attributes of spatial and temporal properties and features of an object or entity.

Although frequently underpinned by visual imagery, the concept of imagery was shown to be associated with all senses. It was not restricted to visual imagery in the analysis presented in this thesis. Therefore, imagery as such reflected behaviour and behaviour was understood through sensory imagery. This was because much of the language analysed in the studies reported were interpreted as spatio-temporal and either directly attributable to A LIVING ORGANISM (e.g., ageing or wild) or A PERSON (e.g., generous or stature) or extended across any form of OBJECT (e.g., dark or powerful). For example, word use has been demonstrated to modify spatial perception in a recent kinematics study reported in Scorolli and Borghi (2012); and in Bašnáková et al. (2013) linguistic cues, in the form of spatiotemporal metaphor used in motion language, were demonstrated to effect subsequent perception of motion in relation to representations of time in participants whose language was Mandarin, English, or Mandarin-English bilinguals. Furthermore, categorisation implies that structures or properties can be recognised and contrasted with predictive regularity but CMT does not fully account for imagery across the senses. The Blending Theory of may have provided a more flexible way of mapping structures and analysing shared organising frames that people use to think and talk about less concrete concepts conveyed by metaphor.

Cultural understandings and language knowledge may influence uniformity and variation of metaphor in linguistic expression (Lakoff & Johnson, 1980). Seen in this way, language, thought, and communication cannot be separated from the social environment and situational context (Kövecses, 2010). In Sapir’s (1912, 2001) words, “even the simplest environmental influence is either supported or transformed by social forces” (p. 13). The exploration of meaning through the examination of participants’ image-schematic and embodied experience, purported

to be activated by linguistic metaphors, accomplished a richer understanding of their full socio-cultural and cognitive effect. For instance, across cultures the underlying concept of vision dominated the perceptual language wine critics and educators used to convey odour description and evaluation. The socio-cultural and cognitive effect of wine language has implications for intercultural communication generated by the Australian wine industry and support the development of greater collaboration in genre innovation to improve the cross-cultural bridge for wine communication.

Wine critics and educators were shown to operate in a linguistic domain of wine language that in turn operated in a domain of descriptions thereby becoming a *linguaging entity* (Marurana & Varela, 1987). Effective or adequate behaviour (i.e., *linguaging*) was argued in Marurana and Varela (1987) to reflect knowledge in the communicative context of use and could be observed in people's participation with others through language. Therefore, the cognitive point of view followed in this thesis was one where meanings were understood to be conceivable as concepts with understanding arising from a shared conceptualisation.

Results of Study 1 indicated that metaphoric expressions in Australian wine reviews facilitated meaning transfer through an underlying conceptual schema reliant upon ontological prototypes of an object or entity. As reported in this thesis, proposed metaphoric themes entailed AN OBJECT, A STANDARD ARTEFACT, AN INSTITUTIONAL ARTEFACT, A TEXTILE, A LIVING ORGANISM, and A PERSON that were used to convey understanding of wine judgements. This finding added support to current literature framed by CMT, in terms of shared conceptualisation with underpinning conceptual SOURCE domains, adding support to studies of metaphor in European and American contexts of wine review writing (Alousque, 2012; Amoraritei, 2002; Bratož, 2013; Caballero, 2007; Caballero & Suárez-Toste, 2008; Lehrer, 2009; Planelles Iváñez, 2011; Suárez-Toste, 2007).

Backgrounding the investigation in terms of the generic framework of wine reviews demonstrated how a heuristic structure for wine critics enabled this group of writers to innovate, create, or exploit language and lexical patterns to facilitate transfer of understanding. However, the effectiveness of such language was most successful in the context of the already available and familiar as argued by Bhatia (2004). Across participant groups from Australia and China the conceptualisation of wine as A PERSON appeared to increase the likelihood of homogeneity given human experiences share a natural structure. This result offered support for Koller's (2009)

finding that personification makes the “abstract graspable by linking it to human personality as the source domain” (p. 62). Alternatively, given the notion of wine as an artefact worthy of appraisal, Caballero (2003) believed that personification was a means for the author to frame their views as an objective and impartial representation of reality.

Methodological Knowledge Outcomes

The research tools/methods and methodology incorporated into the research design contributed to the contextually situated study of linguistic metaphor in a genre event. The research led to the proposal and verification of underpinning metaphoric themes to explore conceptualisation, understanding, and transfer to and from their discursive audience. Low (1999) proposed that:

[any] research report needs to include overt discussion of the extent to which the reader can be confident about the nature of the data which has been selected or omitted from the study, about the techniques of analysis and categorisation used, and about the extent to which the data support the conclusions proposed (p. 48).

Low (1999) went on to argue that validity in respect to metaphor research, methods, data, and conclusions drawn upon need to give “confidence to an observer that the data and the researcher’s actions are appropriate to the task at hand” (p. 48). The concept of validity was a central argument pursued by Steen (2014) who maintained that “[M]etaphor identification is crucial for assessing the quality of metaphor research: if cognitive linguists cannot agree on what counts as an instance of a particular phenomenon by independent observations, then their findings are not much less than personal constructions and interpretations” (p. 19). These considerations guided the data collection, sampling, and methods of analysis of materials utilised in this thesis including the researcher’s role and the acknowledgement of the methodologies limitations that were employed.

The research reported in this thesis used a combination of manual annotation and automatic annotation of lexical units in the qualitative analysis. Corpus annotation provided a more comprehensive and detailed account of metaphor in the context of wine appraisal at the levels of discourse, cognition, and communication. The methods applied to the current research demonstrated how different text and semantic analysis contributed to the study of wine communication in a genre event.

The theoretical and methodological compatibility reflected in the research design also supported a quantitative analysis of frequency of occurrence and provided scope to consider correlations between groups in elicitation tasks. Nevertheless, due to the small participant pool and reported responses, results could not be generalised.

Nevertheless, it was important to point out the tensions between the subjectivity of the experience of wine appraisal being analysed and the objectivity of quantifying information integrated in this thesis. The desired outcome was to develop an interplay between these often-opposing perspectives and methods of analysis. Rather than a single paradigm approach of traditional quantitative research which focused on the objectivity and generalisability of the research process, qualitative methods of analysis were used to draw on interpretive paradigm assumptions which may be retrospectively reconstructed to integrate perspectives (Coffey & Atkinson, 1996; Creswell, 2003). Qualitative and quantitative methods of analysis performed an important role of informing the other, in terms of homogeneity and variation, aiming for a fuller and more captivating picture of the phenomena of metaphor and genre to offer relevant insights for intercultural and international communication about how metaphor works in wine reviews.

The identification of metaphor in this thesis was based on today's conventional language user's perspective. Naturalistic discourse data analysis was supported in the use of MIPVU where corpus based dictionaries represented language in current usage in contrast to historical origins of language. The use of naturalistic data in the analysis of metaphor was considered an essential and important factor to support the generation of practical insights reflecting genre, language domain, communities of practice, and international/intercultural communication. Furthermore, the combination of the two annotation methods (i.e., MIPVU and USAS) promoted a more credible and trustworthy means of data analysis of linguistic and conceptual metaphor that was solely reliant on researcher interpretation. The approach also provided flexibility for the analyst in that a top-down approach could be adopted starting with predetermined conceptual metaphors and texts that could then be searched for evidence of compatible linguistic expressions based on these or a bottom-up approach could be pursued through an open-ended identification of metaphorical expressions. Both approaches proved practical and informative in the context of the studies presented in this thesis.

The analysis utilised Holt's (1995) typology of consumption which went on to frame the discussion of the reported findings in terms of accounting, evaluation, and appreciating practices of consumption in Study 1. Although only a part of the typology was utilised, it proved useful in developing an understanding of how Australian wine critics use metaphoric language in the wine review genre to conceptualise and convey judgements of wine quality to their discursive audience. For instance, the discussion demonstrated that the consumption practice of accounting was a key stage in the process of wine appreciation whereby actions and objects are contextualised through the use of descriptors to frame and convey sensory and affective perceptions. The typology was also used to show that in a carefully crafted text, such as the genre of wine reviews, the consumption practice of evaluation was most frequently coupled with the act of appreciating and descriptors employed metaphoric themes deliberately to meet their communicative purpose of both sensory and affection conception and the conveyance of judgements of quality.

In Study 2, to explore where variation in conceptualisation of potentially metaphoric language in the genre of wine reviews may arise, wine educators working in Australia and China were chosen as representative of different social environments of contrastive language and cultures. Moving between linguistic and conceptual levels of metaphor shifted the emphasis from one of language to one of thought supporting an examination of how metaphoric meaning was conceptualised, understood, and transferred. This phase of the research relied upon literature from the cognitive and psychological sciences with a behavioural orientation. Methods or tools employing elicitation tasks were determined useful to collect participants' responses to a situated conceptualisation using mental imagery as the focus of analysis for metaphor conceptualisation and transfer of understanding and property generation tasks for the analysis of metaphoric meaning.

In particular, two outcomes of these elicitation tasks in Study 2 proved interesting. First, generated imagery had a spatially situated and experiential nature that was conceived in relation to a specific object or entity. The second, generated properties and features were more often, overall, linguistic associates in the form of synonyms or to a lesser extent taxonomies. Furthermore, the more abstract or less concrete the linguistic unit the greater the generation of object and situation responses by participants in Study 2. Significantly, abstract concepts often generated further abstract concepts when participants were asked to list properties or features.

The evidence collected suggested systematic regularities which involved dual information sources of the linguistic form system (i.e., word association) and the situation simulation system (i.e., object-situation descriptions) as proposed by Medlin (1989). Findings from Study 2 also went some way to supporting the proposition that metaphoric language stimulated perceptions, actions and bodily states, introspective states, and settings (Barsalou & Wiemer-Hastings, 2005).

Practical Knowledge Outcomes

Current market research has predicted over the next three decades that China could become the world's largest wine consumer and Australian trade engagements with China and the Asia Pacific region more generally have expanded. In particular, the agricultural industry of Australia is developing and reaffirming strong trading ties with the Peoples Republic of China resulting from the China-Australia Free Trade Agreement (ChAFTA) established at the end of 2014. Similar trade agreements have been recently established with Japan in 2014 through the Japan-Australia Economic Partnership Agreement (JAPEPA) and soon Korea arising from the imminent Korea-Australia Free Trade Agreement (KAFTA) (Department of Foreign Affairs and Trade, 2015). These agreements offer opportunities for Australian wine exporters. Similarly, Australian wine industry representatives are engaged in market development and investing heavily in wine promotion and education across first and second tier cities in China. According to recent reports from the Australian Grape and Wine Association, Australia is only second behind France in wine imports to China and has achieved the highest average value across the top 10 countries (Wine Australia, 2013). Given the strategic importance of China for wine exporters, Corsi et al. (2014) suggested that China is pivotal to the Australian wine industries future success.

The discursive texts chosen for analysis in this corpus-based and corpus-driven thesis were drawn from the specialised genre of wine reviews written by Australian wine critics conveying their appraisal of Australian wines. As Lehrer (2009) pointed out, the language of wine “provides a rich corpus to work with since it occurs naturally in many settings” (p. vii). The genre of wine reviews, also commonly referred to as tasting notes or sheets, have been described as “evaluative texts aimed at the promotion of wine for a general audience” (Suárez-Toste, 2007, p. 55). In addition, wine reviews were intended to offer guidance for the consumer that

may give the consumer confidence that product choice would meet expectations. In doing so, wine reviews have the potential to form a communicative bridge between wine expert and consumer to induce a sameness of sensory experience. Such a communicative and sensory bridge affords an expectation of wine critics in that they are “able to give an understandable account of their experiences” (Paradis, 2015, abstract). The latter was especially relevant for consumers from countries where an interest in wine is only beginning to develop and wine education is a developing field such as the greater China region and in the broader geographical context of the Asia-Pacific region. An understanding of the effectiveness of cross-cultural communication in the form of language structures and metaphorical expressions will therefore play an important role in the continuing development of the Australian wine export market in the region.

The thesis examined the re-contextualisation of the wine appraisal process into a text-based communicative event. The language used to communicate the sensorial pleasures of wine was dynamic, fluid, versatile, and at times novel and creative. The function of metaphor in the genre reflected these uses because metaphoric language was used to express meanings, to embody ideas, and to convey a message across genres and discursive setting as proposed by Steen (1999) to genre more generally. In communication and marketing literature, for instance, metaphor was identified as being deliberately used to “gain consumer attention, evoke imagery, provoke comparisons, suggest similarity between a product and a concept, explain a complex or technical product, or influence consumer beliefs and attitudes” (Bremer & Lee, 1997, p. 419). When used in a wine review, metaphor was shown to be an integral device for packaging and processing messages (Deignan, 2008) and steering human interaction (Buchholz & Kleist, 1995). This was achieved by metaphoric expressions changing the perspective of participants’ experiences and understanding through the mapping of a more concrete, grounded, and physical foundation for less tangible sensory perceptions or abstract concepts. These concepts included affective dimensions involving feelings or emotional responses.

Study 2 reported greater homogeneity than variation in participants’ conceptualisation and understanding of metaphorical expressions irrespective of social environment in the context of wine language in wine reviews. In this sense, findings from Study 1 and 2 suggested that the rich target domain knowledge of wine critics influenced their lexical grammatical choices and wine educators

interpretation of metaphoric expressions in the genre. As Kövecses (2005) ventured, expert choice of metaphors may entail those “that are not conventionally used for the automatic and unconscious understanding of this target” (, p. 227). For example, Gawel (1997) and Solomon (1990) suggested that wine experts used language more precisely to convey their judgements of wine and these terms, communicating abstract and concrete conceptualisations, were understood by their peers. This indicated that linguistic metaphors, recognised as conventional in this thesis using the MIPVU procedure, were assumed to be universally applied and understood in the wider wine community when appraising wine components and attributes. However, this notion of universality and associated homogenisation failed to recognise that popular culture creates new aspects, categories, and affiliations that appropriate global commodities and in turn locally contextualise to form multiple layers of complexity in international communication (Pennycook, 2003).

The results reported in this thesis also indicated that congruency of metaphoric themes in wine communication could play a significant role in effective production and audience reception of wine descriptors used in wine appreciation and this has applications in wine promotion, education, and acculturation more generally. Although personification of wine using anthropomorphic metaphor appeared to enhance congruency of metaphoric meaning, the wine appraisal process cannot and should not be reduced to a single metaphoric theme. Such forced simplification would detract from the rich sensory imagery underpinning wine communications more broadly.

Furthermore, the Literature Review indicated stable preferences for metaphoric themes in wine appraisal among wine critics from European, American, and now Australian contexts. Conceptual congruity is also important between wine professionals but requires testing across professional and novice consumers in the Asia-Pacific region in terms of understanding and preference to enable a cross-cultural comparison of findings. Research based evidence generating knowledge of communication across social environments may be valuable when applied more broadly to the fields of wine promotion, education, and tourism. Exploring wine critics lexical choices and their conceptualisation of the wine tasting experience through metaphor in terms of intercultural communication was an area of research with the potential to offer valuable insights.

The new generation of Chinese consumers' interest in wine seems insatiable with China overtaking the United Kingdom in the top five wine-consuming nations in 2011 and an estimated 40 per cent growth forecast between 2012 and 2016 (Wine Australia, 2012). Over the next three decades China could become the world's largest wine consumer (Camillo, 2012). Although wine has "highly symbolic implications" (p. 662), it has also become a valuable part of cultural capital, a cultural phenomenon and social symbol to which people aspire according to Coutier (1994). Chinese cultural traditions associate the image of wine with luxury, decadence and prestige (Wang, 2006). On this foundation wine as a field of education is developing to meet a growing demand for knowledge.

At the heart of wine appreciation was the notion of aesthetic appreciation and perhaps an unconscious belief or expectation that, as an object of aesthetic beauty or pleasure, wine entailed a mode of perception that was universally capable of being appreciated. Following on from this notion was the assumption that one can be trained in the art of appreciation of wine as an aesthetic artefact which in turn employed a framework and language which was universally applied. Significantly, wine language stemmed from such a perception of wine appraisal and involved an objective process where trained perception, word meaning, and understanding was homogenous within the community of wine professionals and enthusiasts. However, as Danziger (2000) has pointed out in consideration of the history of psychology, the scientific theories people were immersed or trained in framed their metaphorical thought patterns. This could be extended to the social environment from which wine language and communication more generally arise referencing the period, the culture, and the community and their conception of meaning as literal truths. There is future research potential in the study of novice consumers that would offer insights outside of the community of wine professionals.

Metaphor research is an area that offers valuable potential for incorporation into the wine education and the second language learning classrooms, in terms of communicative competence and acculturation, by teaching why and how metaphors are used along with their historical-cultural-etymological origins during grammar and vocabulary teaching and in regard to spatial lexis (Caballero, 2003). From this perspective, metaphoric competence is central to communicative competence encompassing grammatical, textual, illocutionary, sociolinguistic and strategic competence (Littlemore & Low, 2006). As Goatly (1997) argued, "metaphors have

to find expression in some medium, and when the medium is language the form of the expression will have important consequences for their recognition and interpretation” (p. 42). Significantly, research of international students understanding of meaning in an academic setting by Littlemore (2001) identifies metaphor and metonymy as the most misunderstood. Her study demonstrates a lack of shared linguistic and cultural knowledge and even more crucially a lack of awareness of misunderstanding occurring. This may not be an uncommon finding even if the research participants were educators themselves.

Cognitive linguists with a pedagogical orientation such as Rudzka-Ostyn (1988) and Taylor (1988) believed that students studying a second or foreign language can benefit from explicit instruction in meaning motivation. Of particular concern was spatial lexis and the historical-cultural-etymological origins during vocabulary teaching according to Boers (2004) and Boers et al. (2004). Spatial and temporal lexis was a significant feature of the metaphoric language used in the wine review sample. The metaphoric theme of SPATIAL was demonstrated to be the most dominant theme reported in this thesis. Therefore, identifying background knowledge of metaphor and cultural framings may enhance learners’ ability to explore and associate idioms with specific conceptual source domains. The identification of motivations and constraints on meaning “may prove to be an important factor in pedagogical effectiveness” (Boers & Lindstromberg, 2008, p. 28). Caballero and Suarez-Toste (2010) believed the generic framework of wine reviews was a significant feature in wine acculturation in education contexts and that metaphoric language required structured scaffolding to enhance understanding and facilitate use when talking about wine.

Based on a review of current literature coupled with anecdotal evidence through personal experience, outcomes of applied metaphor research appear to have had minimal impact in teaching and learning environments. A similar conclusion was drawn in Amaya-Chávez (2010) arising from research of English as a foreign language (EFL) course books. Amaya-Chávez (2010) argued that there was a need to develop co-ordinated links between vocabulary items and core sense involving theme or source domain. Such an argument was supported in current literature where word comprehension has been shown to activate the sensory-motor system (Jirak et al., 2010). Littlemore and Low (2006) emphasised that “language learners need to operate both linguistically and conceptually” (p. 271). Furthermore,

conventional metaphorical expressions and the images and meanings they evoke which have become conventionalised and may be classed as “dead” metaphors are indeed “very much alive” (p. 272) for second language learners (Littlemore & Low, 2006). As metaphor was significant to wine language and engrained in the domains jargon and culture, incorporation into pedagogical design will inform and benefit teacher delivery as well as learners understanding, meaning retention and acculturation in the discipline.

In summary, the data collected in the research reported in this thesis arose from wine critics and educators recognised as professionals with extensive prior knowledge of wine appraisal or education. Their background knowledge reflected extensive experience in the language domain of wine and revealed that much of the language used by wine critics were conventionalised expressions of metaphor entailing spatially motivated image-schemas involving objects and entities. Comparing how wine language was understood and transferred by wine educators who came from different social environments demonstrated similarities and differences in how the figurative phenomena was conceptualised in a wine education scenario. As the interest in wine develops further amongst consumers in the Asia-Pacific region, local wine critics will no doubt build on their genre knowledge and shared interests in the knowledge domain of wine to reframe wine appreciation and perhaps contribute to the evolution of the wine review genre.

Future Research Potential

Wine discourse analysis is but one area of interest that offers the potential for future cross-cultural collaborations in the fields of genre and metaphor analysis through the lens of international and intercultural communication. At the conclusion of each of the two studies presented in this thesis, opportunities for future research arising from the said study were presented. Within this Chapter itself, possibilities to extend insights have also been presented. This final section of the Chapter will therefore not return to information that has already been presented. It will instead draw attention to six specific limitations which, given the opportunity to address, would enhance the qualitative and quantitative research potential of metaphor analysis across the sciences be they the humanities, cognitive, or social sciences. Each limitation offers avenues for future research.

1. Size of corpus and participant group. Future research replicating this study needs to analyse a larger corpus in a collaborative environment and seek first person responses, ideally through interview rather than just survey instrument alone, to enhance the trustworthiness and credibility of results reported and support generalisation.
2. Manual identification of metaphor. The development of automatic annotation would, put simply, allow much a larger body of corpus to be analysed for instances of metaphor in a much shorter timeframe;
3. Coding schema for abstract concepts. The coding schema utilised in this thesis for annotation of concrete and abstract concepts, adapted from the Wu and Barsalou (2009) framework by Santos et al. (2011) and used a partial taxonomy developed by Recchia and Jones (2012), requires refinement from further testing on words across POS with metaphoric potential. This in turn would facilitate the coding of concepts along a scale of abstractness and contribute to the understanding of metaphor processing in terms of lexical association and situation relational structure.
4. Annotation of the deliberate use of metaphor. A detailed procedure requires development to identify deliberateness in a figuratively rich corpus of novel and creative expressions and phrases that can be practically applied to corpus research. For example, discourse such as wine reviews that present a string of metaphoric language in sentences as opposed to smaller lexical units.
5. Metaphoric language and their conceptualisation are embedded in the social environment in terms of history, culture, and communities of practice. The analysis of metaphor in languages other than English and their ongoing incorporation into a database (e.g., the MetaphorLab open access database) would enable the testing, refinement, and incorporation of identified metaphorical expressions using MIPVU, facilitate cross-cultural comparison, and develop researcher collaboration.
6. Results reported from studies of wine and language collected data most commonly from the wine community rather than novice consumers. This thesis was no different in that to secure a defined demographic from Australia and China who would likely contribute responses, a group of wine educators delivering the WSET course were asked to participate. Research of metaphor conceptualisation, their transfer, and understanding from novice consumers in

Australia and China would provide a more informed understanding of how meaningful and effective the language used to transfer sensory perceptions and affective dimensions of wine by the broader wine communicators actually is.

Chapter Summary

Chapter 5 was the concluding Chapter of the thesis and briefly re-iterated findings from Study 1 and 2 and provided details of the theoretical, methodological, and practical outcomes. The Chapter presented a discussion that demonstrated how the theoretical framework of CMT shaped the perspective taken and research questions proposed along with the choice of methods incorporated into the research design. The research design went some way to answering the research questions with limitations affecting credibility and trustworthiness identified and areas with future research potential proposed. The outcome of the research, in terms of the overarching research problem, was that an institutional structure, exemplified in the genre of wine reviews, entails heuristic potential because it offered stable discourse structure that was socially established by a community of practice that involved a shared domain of language used in the activity of wine appraisal.

Nevertheless, with the rise of consumer interest in wine across the greater China region, the Australian wine industry is involved in transferring an Indo-European notion of language and sensory appraisal to this localised context involving multilingual situations. Although greater similarity rather than variation in thinking and understanding of metaphors presented to wine educators from Australia and China was demonstrated in this thesis, metaphoric themes add a layer of complexity to the genre. In the contexts of wine promotion, education, and tourism, congruency of metaphoric themes require consideration as they have the potential to constrain and motivate meaning, range of meaning, and experiential potential of both concrete and abstract language used in informational and educational communication about wine cross-culturally.

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Appendix A: Wine Reviews

WTN ID	Wine Critic	Publication	Wine Type	Wine Style	Brand	Full Text of Wine Review
101	James Halliday	Australian Wine Companion 2014 Edition	RED	Cabernet Sauvignon	Taylors Estate Cabernet Sauvignon (2010)	Reassuring, bright crimson-purple; used French oak maturation, plus ripe, gentle tannins and blackcurrant fruit mean it is ready now, but will cruise through another 5+ years. Deep brick-red colour. Combines a dusty, cedary overlay of deep blackcurrant fruit. This Clare Valley producer really turns out some excellent wines and this is a beauty with its balance and poise ideal for drinking over the next few years.
102	Ray Jordan	West Australian (06 June 2013)	RED	Cabernet Sauvignon	Taylors Estate Cabernet Sauvignon (2010)	A smooth, richly concentrated style with flavours suggesting liquorice, raisins and prunes with some more savoury notes showing up to add some balancing relief to the soft, long and full-fruited finish.
103	Graeme Phillips	Sunday Tasmanian (July 2013)	RED	Shiraz	Taylors Estate Shiraz (2010)	Elegant full-bodied red with intense fruit flavours of cherry and cassis. Drinking beautifully now, but can be cellared for up to eight years.
104	Peter Chapman	Daily Examiner (April 2012)	RED	Cabernet Sauvignon	Taylors Jaraman Cabernet Sauvignon (2010)	This is on the upper end of our usual budget, so you have to ask, is it worth all that money? Answer? Yes, Good Lord, yes. This is a very good red - deep, complex, rich - and it's gone straight into our top 10 cab savs of all time. A combo of fruit from the Clare Valley and Coonawarra regions makes up this one, with luscious deep red fruit on the palate and a finish that makes you want more. It was a sad moment when the bottle was empty. Love to team this with venison and see how it goes. Very well, we imagine.
105	Lindsay Saunders	Weekend Gold Coast Bulletin (May 2012)	RED	Cabernet Sauvignon	Taylors Jaraman Cabernet Sauvignon (2010)	A Clare-Coonawarra blend, this young cabernet sauvignon is a traditional South Australian type. Minty aromas mix with dark fruit and briary notes on the nose, with savoury cabernet earthiness underneath. It is medium-bodied with good length and nicely integrated fine tannins.
106	Ralph Kyte-Powell	The Age (May 2012)	RED	Cabernet Sauvignon	Taylors Jaraman Cabernet Sauvignon (2010)	Fruit from the Yarra Valley and Adelaide Hills make up the blend here. The result is aromatic and smooth in the mouth with plum and cherry fruit flavours, spice and savoury characters, clever oakings and silky tannins.
107	Kerry Skinner	Illawarra Mercury (June 2010)	RED	Pinot Noir	Taylors Jaraman Pinot Noir (2008)	

108	Mike Frost	Courier Mail (September 2011)	RED	Cabernet Sauvignon	Taylors Jaraman Cabernet Sauvignon (2009)	This blend of cabernet from the Clare Valley and Coonawarra shows rich blackcurrant and cassis on the nose and palate, with a dash of mint, fine oak and fine firm tannins on the finish. Enjoy it over the next five years or more with roast leg of lamb.
109	James Halliday	www.winecompa nion.com.au (November 2011)	RED	Cabernet Sauvignon	Taylors Jaraman Cabernet Sauvignon (2009)	A 64/36 percent blend that has good colour and an aromatic fruit-driven bouquet with a mix of juicy and more savoury black and red fruits on the medium-bodied palate; the tannins are fine and ripe, and sustain the finish.
110	Peter Simic	Winestate (December 2010)	RED	Shiraz/Caber net Sauvignon	Taylors Promised Land Shiraz Cabernet (2009)	Fresh, vibrant, purple wine with seamless integration of spicy plums and charred oak aromas, followed by a gorgeous rich, plum cake-like palate with a soft middle and light oak finish. There's a real mouthful of shiraz in here.
111	Jeremy Pringle	Western Australian (April 2011)	RED	Shiraz/Caber net Sauvignon	Taylors Promised Land Shiraz Cabernet (2009)	It's a big earthy shiraz with stacks of savoury, dusty fruit, ripe tannins and a layer of creamy oak. It's a warm easy drink, ideal for the barbie.
112	James Halliday	www.winecompa nion.com.au (November 2011)	RED	Shiraz/Caber net Sauvignon Cabernet Sauvignon	Taylors Promised Land Shiraz Cabernet (2009)	Good colour; a medium-bodied wine at the upper end of expectation at this price point, with pleasant red and black fruits, a touch of spice and minimal tannins.
113	Kerry Skinner	Illawarra Mercury (December 2009)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2005)	The Clare Valley-based Taylors celebrated the 10th anniversary of its flagship red with a gold medal at the 2009 International Wine and Spirit Competition in London. It's a cracking red, opulent and polished with intense black berry and cherry fruit flavours, rich chocolate characters, quality oak and fine, silky tannins.
114	Ray Jordan	West Australian (December 2009)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2005)	Excellent wine sourced from the original vineyard planted in 1969. It's a typically bold Clare statement with masses of blackcurrant and concentrated black fruits merged with some lifted cedary oak. The palate is fleshy and lots of sweet dark fruit intensity. Just starting to show what it's made of.
115	James Halliday	Wine Companion (2011) (September 2010)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2005)	Strong colour; a powerful, medium- to full-bodied cabernet with the savoury earthy notes typical of Clare, and enough blackcurrant fruit and cedary French oak to fill out the long palate.
116	Matt Skinner	Matt Skinner's Wine Guide (2011) (January 2011)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2005)	From the super premium St Andrews line up, the cabernet is a brilliant illustration of power and elegance. Deep, dark and savoury on the nose with smells of prune, bitter chocolate, leather and sweet spice, while in the mouth it comes across

117	Kerry Skinner	Winestate (April 2011)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2005)	sweet, rich and velvety with soft acidity and a wash of nicely rounded tannins to finish.
118	Rob Geddes	The Australian Wine Vintages (2012) Gold Book (July 2011)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2006)	Lovely combination of tarry, leathery, black olive and dark berry elements. Dense, brooding nose and a rich and well aged palate.
119	Graeme Phillips	Sunday Tasmanian (March 2012)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2006)	Refined, ripe and elegant with good varietal character and structure, starting out blackcurrant and black cherry cabernet with a savoury streak and long on structure with good concentration of varietal flavours and oak. The 06 is a gem. Intense aromas of black fruits, mocha and toasty oak on the nose followed by a full-bodied, concentrated palate carrying plenty of ripe, plummy fruit on top of more savoury clove-like spice, smoothly balanced and structured with grippy tannins providing an attractive firm, dryness to the finish.
120	Ralph Kyte-Powell	The Age Melbourne (January 2013)	RED	Cabernet Sauvignon	Taylors St. Andrews Cabernet Sauvignon (2006)	Fashionistas obsess over light, savoury wines, but let's not forget rich local cabernets such as this Clare Valley drop. Blackcurrant jam, spice, vanilla and chocolate characters show attractive bottle development, and a smooth mid-palate is balanced by grainy tannins.
121	Simon Wood	Simonwoods.com (February 2013)	RED	Shiraz	Taylors St. Andrews Shiraz (2006)	Good old fashioned style, soft, plush and not afraid to be oaky, with chocolatey depth to its honest plummy berry flavours, solid bear hug of wine, just let down by a slightly hard finish.
122	Katrina Holden	Sipyourstyle (October 2011)	RED	Grenache/Shiraz/Mataro	Taylors TWP Grenache Shiraz Mataro (2010)	This GSM is a blend of Grenache (49%), Shiraz (38%) and Mataro (13%). At the end of each vintage at Taylors, select parcels of fruit are set aside in the winery for the winemakers to indulgently create a limited-edition batch of wines. The GSM is a pretty ruby colour with lashings of red berries, spice and a silky, supple mouthfeel. A spicy yet smooth wine with good length and a bite of savoury on the finish.
123	James Halliday	Wine Companion Newsletter (January 2012)	RED	Grenache/Shiraz/Mataro	Taylors TWP Grenache Shiraz Mataro (2010)	Good hue, bright and clear; a 49/38/13% blend of grenache, shiraz and mataro. It has far more depth of flavour and texture than all but a small handful of Clare Valley blends of these grapes. It is built to stay, its array of red and black fruits sustained by precisely weighted tannins.
124	Huon Hooke	Gourmet Traveller Wine (February 2012)	RED	Grenache/Shiraz/Mataro	Taylors TWP Grenache Shiraz Mataro (2010)	Excellent deep red-purple colour; peppery spice and plum aromas; concentrated, fruit-sweet and rich in the mouth but retaining very good structure. A wine of true line and length and worth cellaring for a while.

125	Kerry Skinner	Illawarra Mercury (February 2012)	RED	Grenache/Shiraz/Mataro	Taylors TWP Grenache Shiraz Mataro (2010)	Complex, cleverly crafted blend of 49 per cent grenache, 38 per cent shiraz and 13 per cent mataro (mourvedre). Lashings of berry fruit, integrated spice and chocolate characters, nicely poised, soft, supple tannins.
126	James Halliday	Australian Wine Companion (2010)	WHITE	Riesling	Taylors Jaraman Chardonnay (2007)	Bright straw-green; the Adelaide Hills component gives the wine definition and verve it could never get from the Clare Valley; has attractive grapefruit nuances, and the oak is balanced. Very focused and stylish - and the best wine under this label for a decade.
127	Jeremy Oliver	The Australian Wine Annual (2013)	WHITE	Riesling	Taylors Jaraman Riesling (2011)	Its fresh, schisty bouquet of lime and lemon rind, chalk and a hint of mineral is lifted by an estery scent of white flowers. Very austere and steely, with a long, fine line of fruit backed by a fine chalkiness, it's intensely flavoured and tightly wound around a racy cut of refreshing acidity. It does need time.
128	James Halliday	Australian Wine Companion (2013)	WHITE	Riesling	Taylors Jaraman Riesling (2011)	Bright, light green-straw; the gently floral, pristine bouquet leads into a finely tensioned palate, lemon/lime/ apple fruit riding on top of a mineral base ex the Eden Valley. Dead set stayer.
129	Lindsay Saunders	Weekend Gold Coast Bulletin (December 2012)	WHITE	Chardonnay	Taylors Promised Land Unwooded Chardonnay (2010)	Crafted to enjoy on our release it said on The PR - words we love to see. True to those words, this lively white is indeed one to knock the top off right now. It goes large in the fruit department, of course, thanks to the lack of wood, with peaches, citrus and tropical fruit on the nose and palate. A medium weight wine, it's got enough oomph to make an impression without being too big and confronting to not be enjoyed with something summer-orientated such as a seafood salad of maybe barbecued white meats of the finned or feathered variety.
130	Drew Lambert	Coles Magazine (October 2012)	WHITE	Riesling	Taylors Estate Riesling (2012)	The elegant citrus characters of lime and lemon and the tropical fruit give a crisp palate finishing with a lively, balanced acidity.
131	Peter Chapman	Daily Examiner (November 2012)	WHITE	Riesling	Taylors Estate Riesling (2012)	Fresh lime and lemon with a hint of citrus blossom. Great value quality Riesling, slip a couple in the beer fridge ready for a hot afternoon.
132	Ray Jordan	The West Australian (2009)	WHITE	Chardonnay	Taylors St. Andrews Chardonnay (2005)	Taylors has been putting plenty of work into developing some modern chardonnays. This one is very good. Opens with enticing stone fruit on the nose, revealing touches of peach and melon with a little nutty creaminess. The palate is rich and powerful with balanced oak and fine acid. Solid food wine.

133	Rob Geddes	Australian Wine Vintages	WHITE	Chardonnay	Taylor's St. Andrews Chardonnay (2005)	Selected for additional ageing due to quality, these are semi-matured on release and will develop further thanks to ideal winery storage conditions. This is a very complex, shy, stone-fruit, richly structured style.
134	James Halliday	Australian Wine Companion (2010)	WHITE	Chardonnay	Taylor's St. Andrews Chardonnay (2005)	A worked style, with oak, lees stirring and winemaking driving the bouquet; the palate is tighter and fresher, but the oak dominates the finish.
135	James Halliday	Australian Wine Companion (2011, September 2010)	WHITE	Chardonnay	Taylor's St. Andrews Chardonnay (2007)	Exceptional green colour; has equally exceptional varietal aromas and flavours for a region that seldom allows chardonnay to express itself with the intensity and flair of this impeccably balanced wine.
136	Mike Bennie	The Cream Wine Reviews from Wine Business Magazine (1 February 2013)	RED	Cabernet Sauvignon, Cabernet Franc and Merlot	Henschke Cyril Henschke (2008)	It's set for the long haul, capturing mellow earthiness, leafy qualities and dark briary fruit, but in its current incarnation shows some benign and pleasing secondary fleshiness and softening. Concentration is high, but effortless tannins supple yet present and long. Impressive.
137	Gary Walsh	winefront.com.au (09 JAN 2013)	RED	Cabernet Sauvignon/Cabernet Franc/Merlot	Henschke Cyril Henschke (2008)	Blackcurrant, truffle, cedar and sage – those smells typical of Cyril that some people really just love, which also invariably become even more pronounced with bottle age. It's medium bodied with appropriate oak in support, firm but ripe tannin and a long savoury finish. No blurring of excess alcohol or unwanted acidity here, which is entirely admirable.
138	Tony Love	Adelaide Advertiser (20 July 2013)	RED	Cabernet Sauvignon/Cabernet Franc/Merlot	Henschke Cyril Henschke (2008)	Of course Hill of Grace gets most attention, but this year's Cyril stands as tall in cabernet terms, fresh blueberry, blackberry and Ribena aromas leaping forward, then plenty of complex and concentrated florals and pretty spices to add sensory interest, the line, weight and purity of the wine simply beautiful.
139	Alex McPherson	Slow Magazine (21 May 2013)	RED	Cabernet Sauvignon/Cabernet Franc/Merlot	Henschke Cyril Henschke (2008)	Intense and heady, the wine smells of ripe blackberries and violets, followed by a richly flavoured and complex palate to match. With a lovely, long finish and surprisingly silky tannins for such a young wine, the 2009 Cyril Henschke is an outstanding wine from an outstanding vintage capable of ageing for many years yet.
140	James Halliday	Australian Wine Companion (2014 Edition)	RED	Cabernet Sauvignon/Cabernet Franc/Merlot	Henschke Cyril Henschke (2008)	An 81/13/6% blend of cabernet sauvignon, cabernet franc and merlot; Dark, dense red-purple; French oak (40% new); classic density and power, blackcurrant, superb cedary tannins, harmonious flavour/texture; just enough savoury/earthy notes.

141	Rob Geddes	The Australian Wine Vintages (April 2010)	RED	Pinot Noir	Taylor's Jaraman Pinot Noir	Blending has added berry fruit richness from Clare to build complexity with Coonawarra blackcurrant and mint and tannins meeting with varying degrees of additional sweet fruit and juiciness according to vintage. In 2010 the leafy ripe fruit leaps out of the glass pungent and playful, raspberry and creamy with a cranberry black currant leaf background. The palates obviously varietal and flavourful and the tannins have a morish grip in youth at April 2010. Fair length with lots of fruit punch varietal complexity.
142	Tony Love	Herald Sun (12 December, 2012)	RED	Shiraz	Henschke Mount Edelstone (2009)	Henschke Mt Edelstone Shiraz is one extraordinary red wine from a century old vineyard that this revered family estate winery has treasured and turned into the most gloriously layered and elegant drink. Anyone who appreciates the finest things in life will swoon.
143	Angus Hughson	The Australian (02 November 2012)	RED	Shiraz	Henschke Mount Edelstone (2009)	Mount Edelstone is never the biggest or boldest of South Australian shiraz but it makes up for it with sheer grace and fruit complexity. The 2009 is a triumph that shows waves of vibrant mulberry, earthy spice, mushroom and faintly floral aromatics encased in a succulent, dry, mid-weight palate backed by powdery tannins. Young and moreish, it will become something very special over the next 20 years.
144	Gary Walsh	www.winefront.com.au (29 October 2012)	RED	Shiraz	Henschke Mount Edelstone (2009)	Blackberry, blackcurrant and redcurrant, sage and menthol, vanilla and chocolate with a suggestion of truffles buried beneath. Complex and layered with a sweep of plush, silky tannin that caresses the mouth—creamy almost—and just above medium bodied, the balance and pitch of it all just so. Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off. Super length of flavour. It's a pretty high level Mount Edelstone.
145	James Halliday	Australian Wine Companion (2013)	RED	Shiraz	Henschke Mount Edelstone (2009)	Deep crimson; a delightful euphony of red fruits, black fruits, quartz, spices and a touch of briary complexity; the medium-bodied palate is poised and precise, offering a velvety armchair ride to a long, even and multilayered conclusion; wonderful nerve and energy, with a very long life ahead indeed. Shiraz.
146	Jeremy Oliver	The Australian Wine Annual (2013)	RED	Shiraz	Henschke Mount Edelstone (2009)	A classic Mount Edelstone whose heady, briary bouquet of cassis, blackberries and sweet chocolate/coconut ice oak is backed by nuances of currant, clove and cinnamon and lifted by a peppery, spicy and violet-like perfume. Long, smooth

						and silky, its seamless marriage of ripe, pastille-like dark plum, cassis and mulberry flavour, sweet vanilla oak and dusty, loose-knit tannin finishes long and savoury, with a lingering smokiness and minerality.
147	Campbell Mattinson	The Wine Front (28 March 2012)	RED	Shiraz/Caber net Sauvignon/M erlot	Henschke Keyneton Euphonium (2009)	Warm spices. Warm backberried fruit. Redcurrant brightness. Tight, mature tannin. Terrific concentration. Length for as far as the tannin will allow it. Looks a real goodun'. Finely crafted and evenly balanced, this elegant, juicy red blend has a pristine scent of cassis, raspberries, red cherries and plums laced with aromas of violets and white pepper and knit with sweet chocolate/vanilla oak. It's long, smooth and sumptuous, full to medium-bodied, with a fine, grainy Eden Valley backbone beneath its fresh, vibrant presence of small black and red berries. Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices. The wine shows a wealth of cassis and dark plums, a sweep of spices and glossy berry fruits. The palate's supple, smooth and even, showing concentrated berry and plum flavour with dense yet elegant tannins that finish with freshness and intent. Graphite to close – a great result! It's a mix of shiraz, grenache, viognier and mourvedre that's lifted, joyous, and contemporary, its tongue and groove fit of each variety crafting medium weight, pure fruits, and peppery spices. Very elegant, smooth and vibrant, this luscious, medium-weight red blend has an intense, floral and slightly jammy bouquet of mulberries, blackcurrants and dark plums dusted with musky, exotic spices and undertones of white pepper. It's juicy and evenly ripened, supported by pliant loose-knit tannins and finishes long and savoury with lingering nuances of licorice and dark fruit.
148	Jeremy Oliver	The Australian Wine Annual 2013	RED	Shiraz/Caber net Sauvignon/M erlot	Henschke Keyneton Euphonium (2009)	
149	Nick Stock	The Age Good Wine Guide (2013)	RED	Shiraz/Caber net Sauvignon/M erlot	Henschke Keyneton Euphonium (2009)	
150	Tony Love	taste.com.au (May 2013)	RED	Shiraz/Grena che/Viognier /Mourvedre	Henschke Henry's Seven (2010)	
151	Jeremy Oliver	The Australian Wine Annual (2013)	RED	Shiraz/Grena che/Viognier /Mourvedre Semillon/Sau vignon Blanc/Pinot	Henschke Henry's Seven (2010)	
152	James Halliday	Australian Wine Companion	WHIT E	Gris/Riesling /Chardonnay	Henschke Tilley's Vineyard (2012)	A lively, tangy, aromatic 40/23/17/14/6% blend of Semillon, sauvignon blanc, Riesling pinot gris and chardonnay from the Eden Valley and Adelaide Hills, with enough grip on the finish to provide complexity to the fruit drivers

153	Louise Radman	Adelaide Advertiser (10 November 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	Australia's most celebrated single vineyard shiraz, this is a wow wine, majestic in its overall picture of black fruits, dark spices and deep waves of flavour and texture. A complex and lively wine on the nose, this makes a confident impression and has a mix of cedary French and sweeter-smelling American oak, which are both clearly evident. Plenty of red fruits and the trademark five spice of the Hill of Grace vineyard; some baking spices too, and a whiff of black and lighter pepper. The build of complex spice is stunning and really distinctive, moving through earthy nuances and into more savoury elements. The acidity stands up early on the palate, ahead of sweeping and dense fleshy dark-plum and blackberry fruit flavour, setting up a soft rolling thunder of tannins through an elegant yet sturdy and structured palate. The 2006 vintage will age slowly and profoundly, with its fresh, dense tannin frame and bright, lively acidity. It's beautifully balanced, make no mistake, but still very much a wine in the making that should be left alone for some time yet. The current crop of Henschke reds are the best I have ever tasted from this iconic Aussie producer. And they're led by Hill of Grace 2006. Layer upon layer of sweet plum, macerated cherry, liquorice, spice and cedar run the nose, while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.
154	Nick Stock	The Age/Sydney Morning Herald (1 November 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	It has rich, master stock and five spice aromatics, lovely exotic spices entwined with its black fruits that flow back and forth in the mouth, waves of texture and flavour with superb oak balance. Majestic in any terms.
155	Matt Skinner	Sun Herald (15 August 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	I had a return to Grace with the 2005 and its successor confirms it. Pure expression of Australia's most famous single vineyard, with all manner of exotica – game, five spice, beef stock and black fruits. Silky, supple and textured. Amazing Grace indeed. Restrained power as concentrated pepper, black plum and mulberry rise and swoop.
156	Tony Love	Adelaide Advertiser (4 August 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	The relative (to the Barossa floor) gentle tannins and graceful sweet fruit structure and flavour of this wine puts it in a class of its own.
157	Tyson Stelzer	Wine Business Magazine (1 August 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	
158	Robert Geddes	Australian Wine Vintages 2011 (1 August 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	

159	James Halliday	Australian Wine Companion (1 August 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	Bright red-purple; highly fragrant spice, cedar, red and black berry aromas, oak evident but not excessive; it has a silky, velvety texture and mouthfeel to a beautifully balanced medium-bodied palate brimming with black fruits; wonderful length and finish. Surely one of the best Hill of Graces.
160	Huon Hooke	www.huonhooke.com (9 July, 2010)	RED	Shiraz	Henschke Hill of Grace (2006)	A rich man's plaything, but at least it is a great wine! An excellent vintage has given a wonderfully detailed, elegant yet powerful shiraz of great style and charm. In the mouth, fine-tannin softness and great length. Drink for 25-plus years.
161	Huon Hooke	Sydney Morning Herald (April 2012)	RED	Shiraz	Henschke Hill of Grace (2007)	Powerful, fleshy, and loaded with spice, black fruits, cedar, mint and many other flavours, the wine is dense and amply endowed with tannins which are forceful yet svelte.
162	David Sly	SA Life (April 2012)	RED	Shiraz	Henschke Hill of Grace (2007)	Even in the supposedly difficult 2007 vintage, it has the defining characteristics of the Hill of Grace vineyard - concentrated blackberry flavours with a hint of spice and cedar, pretty blueberry aromas, a clean seam of fruit acid and fine, gentle tannins.
163	Mike Bennie	The Wine Front (February 2012)	RED	Shiraz	Henschke Hill of Grace (2007)	Fine grained oak aromas, freshly lathed wood, dried herbs peeking through anise, pepper, five spice and then a lift of iodine wet earth note and the wash of dark, wild, brambly berry fruit. Elegant and medium bodied to taste with long, ropes of supple tannins laid like broadloom. It's seamless, notably long in flavour and layered to pleasing extreme. Rich dark fruits, spice, pepper, chalky. The wine feels concentrated, without overworking depth and weight, composed and primed to build in cellar. The stress of drought makes the wine a little more fragile, tense and on edge as a young wine, but the portent for future drinking is good. I like this HOG very much for its vintage vagary of frailness and yet its supreme depth.
164	Mike Bennie	The Wine Front (February 2012)	RED	Shiraz	Henschke Hill of Grace (2007)	Great wine. Scented with exotic, briary and peppery aromas of cassis, blackberries, dark plums and mulberries, it's handsomely cloaked in smoky chocolate/vanilla oak and lifted by a whiff of cinnamon, clove and marsala-like spices.
165	Jeremy Oliver	The Australian Wine Annual (2013)	RED	Shiraz	Henschke Hill of Grace (2007)	Fullish to medium in weight, it's steeped in rich, juicy flavours of small black, blue and red berries, dark plums framed by supple, velvety tannins, extending towards an exceptionally long and measured finish. A hint of currant provides the

166	James Halliday	Australian Wine Companion (2013)	RED	Shiraz	Henschke Hill of Grace (2007)	merest suggestion of overripeness, but this is a long-term wine of true class and an excellent outcome from this hot vintage. The colour is relatively light, but the hue clear and youthful. The wine is by no means a blockbuster, and neatly sidesteps the tough tannin issue that dogged many red wines from the vintage. There is a profusion of red and black cherry and plum fruit flavours encircled by fine, gently savoury and ripe tannins. The overall balance is impeccable, as befits a wine of this stature. Deep purple-crimson, even after five years. Explosively rich and decadent, with sumptuous black fruits that have soaked up the new and used French oak and carry the alcohol with ease. The grapes were picked early between March 9 and 13 before the heatwave ended. Each block was separately made and matured, and the final blend is not made until shortly before bottling.
167	James Halliday	www.mycellars.com.au (29 April 2013)	RED	Shiraz	Henschke Hill of Grace (2008)	Excellent vintage. Very deep, dark red/purple colour. The bouquet an explosion of mocha, vanilla, toasty oak, super-ripe blackberry and violets. The oak is still showing, as much as it ever does in Hill Of Grace, which isn't much. Very intense, powerful, full-bodied and long. A big wine, but all the components are in great harmony. Quite youthfully firm texture. Needs time and will be a great Hill Of Grace.
168	Huon Hooke	www.mycellars.com.au (29 April 2013)	RED	Shiraz	Henschke Hill of Grace (2008)	Newly released 2008 vintage which has swagger and brooding depth amid plenty of spice, plenty of dark plum and blackberry fruit and deep, dense tannins that deliver supple strength. But for all the intensity and impact, it's the balance that marks this out as one of the finest yet.
169	Nick Stock	Australian Gourmet Traveller (1 July 2013)	RED	Shiraz	Henschke Hill of Grace (2008)	Described as from "fruit of overwhelming quality" in an outstanding vintage, this black beauty is a wine of luscious, rich flavours of blackberry, a hint of dark chocolate and silken tannins. Bottled at the Henschke winery with the innovative Vino-Lok glass closure, it should remain in pristine condition for many years, even decades.
170	Ross Noble	Mount Barker Courier (26 June 2013)	RED	Shiraz	Henschke Tappa Pass Shiraz (2010)	... silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape. Fruit is perfumed, floral and pretty with a come-hither savouriness underlying. With time the wine shows its mettle – more power than you expect, layers of lacework-like
171	Mike Bennie	www.winefront.com.au (06 August 2013)	RED	Shiraz	Henschke Tappa Pass Shiraz (2010)	

172	Chris Shanahan	Canberra Times (19 June 2013)	RED	Shiraz	Henschke Tappa Pass Shiraz (2010)	complexity and a freshness that whips the palate clean through the finish with very fine, wet-pebble-like minerality. Composed and elegant, a superior kind of craftsmanship at play. Very good. Round, juicy, vibrant, sumptuous, soft and gluggable. Pretty yummy stuff, but also a wine with depth, layers of fruit and tannin and a medium to long future if well cellared. Bright colour; the bouquet is firmly in a black fruit spectrum, with blackberry and a touch of smoked meat/charcuterie; the medium-to full-bodied palate follows on with a complex array of flavours, each demanding to be heard, as do the savoury tannins and oak. Will be very, very, long-lived. Worth \$15. As is well known I'm not a great lover of merlot but this had enough interest in its complexity to keep me interested, after the tasting I had a glass to drink and have to admit I enjoyed it. There are plenty of blue fruits and a gently meaty edge to the nose here;
173	James Halliday	Australian Wine Companion (2014 Edition)	RED	Shiraz	Henschke Tappa Pass Shiraz (2010)	Fresh and lively. The palate has bright and crunchy fruit flavours in the mixed berry spectrum, and a really brisk, crunchy finish.
174	Tony Keys	The Key Review of Wine (May 2013)	RED	Merlot	Yalumba Y Series Merlot (2011)	Very good colour for age, still 100% red; the power and complexity of the varietal black fruits and balanced tannins have garnered a trophy and gold medals from various quarters, including the US, Luxembourg (I think this is in fact Belgium) and Australia.
175	Nick Stock	Good Wine Guide (2013, November 2012)	RED	Merlot	Yalumba Y Series Merlot (2011)	Dark fruit on the nose with that hint of dust that cabernet sauvignon often has, easy in the mouth, an even journey and good sound finish. Value at \$15.
176	James Halliday	Australian Wine Companion (2013)	RED	Shiraz	Taylors St. Andrews Shiraz (2006)	A pretty good Barossa shiraz from a difficult vintage, and at a great price. It has berry, earth, liquorice and slightly leafy aromas of medium intensity ahead of a medium-weight mouthful that's smooth and complete, with enough soft tannic backbone for balance. It has berry, earth, liquorice and slightly leafy aromas of medium intensity ahead of a medium-weight mouthful that's smooth and complete, with enough soft tannic backbone for balance. Drink over two years. Lamb chops; spaghetti al sugo.
177	Tony Keys	The Key Review of Wine (May 2013)	RED	Cabernet Sauvignon	Yalumba Y Series Cabernet Sauvignon 2030	Tough vintage but Yalumba has come up trumps with this affordable shiraz. With affordable wines like this I find myself
178	Ralph Kyte-Powell	goodfood.com.au (June 2013)	RED	Shiraz	Yalumba Y Series Shiraz (2011)	
179	Campbell Mattinson	The Wine Front (15 October 2012)	RED	Shiraz	Yalumba Y Series Shiraz (2011)	

180	Jeremy Oliver	The Australian Wine Annual (2013)	RED	Shiraz	Taylor's St. Andrews Shiraz (2006)	looking for, especially, freshness and purity. I don't want it to taste "clean", and only that; I want it to taste as though the growers/makers cared about it. Now I don't know how much anyone did or didn't care but I'd argue that, in the glass, this wine stands up well to that kind of focus. It's a quaffing, glugging wine but it's full of fresh cherry-plum-almost-boysenberry-like fruit flavour with a spicy, mulchy edge. It'll no doubt keep longer but it will be at its best over the next 12 months. It smells interesting/complex and it delivers fresh-but-complex flavours. In a blind line-up I reckon it'd perform well against higher priced offerings.
181	Kerry Skinner	Illawarra Mercury (8 June 2013) Gourmet Traveller Wine (January/February 2014)	WHITE	Chardonnay	Yalumba Y Series Unwooded Chardonnay (2012)	Very ripe and oaky, with a meaty, spicy bouquet of blackberries and plums almost lost under a swathe of smoky vanilla and dark chocolate oak. The palate is especially chappy and old-fashioned, with deeply ripened dark fruits somewhat subdued by polished mocha and smoked oyster-like cooperage. One of the best value wine brands doing the rounds these days.... No oak influence here, just clean citrus, tropical and melon fruit, lively acidity and a crisp finish.
182	Patrick White		WHITE	Riesling	Henschke Julius (2013)	... a lovely combination of mineral and citrus. Lemon and slate. Pure and racy in the mouth, but not austere. Some creaminess on the middle and good drive.
183	Ben Edwards	Australian Wine Companion (2014 Edition)	WHITE	Viognier	Yalumba Y Series Viognier (2012)	Mid gold; highly perfumed and exotic on the bouquet, showing spiced apricot and cashew; the palate is fleshy, unctuous and reveals a backbone of vibrant acidity, finishing fresh and fine.
184	Tony Keys	The Key Review of Wine (18 May 2013)	WHITE	Viognier	Yalumba Y Series Viognier (2012)	Leaning towards the generous side but not overripe. Fills the mouth in all dimensions as it enters. The flavours and acid all tumble around and over the palate. I love it. However, personal preference to one side, and holding my thoughts in abeyance, as a wine it's 93 points... Yalumba pioneered planting of viognier in SA. The front label of the Yalumba Y Series Viognier 2012 depicts vine cuttings for a new vineyard which were developed in Yalumba's own nursery. Winemaker Andrew La Nauze used indigenous yeast in the fermentation, then left the wine on yeast lees for a few months to increase complexity, creaminess and richness on the
185	Ross Noble	The Courier (17 October 2012)	WHITE	Viognier	Yalumba Y Series Viognier (2012)	

186	Campbell Mattinson	The Wine Front (15 October 2012)	WHITE	Viognier	Yalumba Y Series Viognier (2012)	palate. This viognier reflects Yalumba's experience with the variety. It evokes hints of honeysuckle and lychee. It is suitable for vegans and vegetarians. When Yalumba first started making big noises about viognier – over a decade ago – the wines they often produced were big, spicy, hedonistic, alcoholic numbers. This wine is reminiscent of those releases – with refinement. Indeed I'd argue this wine suggests how far Yalumba – and Australia – has come with viognier. It's just a good wine, no trumpets – but with a few signature flourishes. Ginger, stonefruits, fleshy white nuts, warm stewed apples. It's big-ish but not burningly so. It's not just another white white, it's viognier and proudly so. A wine like this has a real place in the Australian white wine drinking landscape. I probably should rate it higher
187	Ben Edwards	The Australian Wine Companion (2012)	RED	Shiraz/Viognier	Yalumba Eden Valley Shiraz & Viognier (2009)	Deep colour; fragrant and savoury red fruit and violet bouquet, showing some peppery complexity; medium bodied and generously fruited, the mineral, savoury underpinning provides freshness and length on the finish. Yalumba's credo of over delivering at every price point finds good expression here. It's an attractive 'berries and cream' style, given extra interest by whispers of florals and pepper. Smooth and lush with a lightly toasty touch, and supported by a firm backbone of tannins. Steak and kidney pie would measure up perfectly.
188	Ralph Kyte- Powell	Cuisine Magazine (July 2011 Edition)	RED	Shiraz/Viognier	Yalumba Eden Valley Shiraz & Viognier (2009)	Full purple-crimson; a blend of material from higher altitude, cooler sites and warmer valley floor vineyards; the ambiguity lies in the use of the term 'Barossa', which covers both the Eden and Barossa Valleys; it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum. Drink to 2020. Five stars.
189	James Halliday	Wine Companion Magazine (February/March 2013)	RED	Shiraz	Yalumba Patchwork Shiraz	Intense and flavoursome shiraz from the Barossa. There is a delightful purity of fruit here with some nice plummy fruit flavours, a sprinkle of dry earth and some sweet oak to finish. The tannins are silky and fine and the palate delightfully friendly and approachable. Nice drinking over the next few years.
190	Ray Jordan	The West Australian (27 December 2012)	RED	Shiraz	Yalumba Patchwork Shiraz	A blend of puppy dogs' tails (Semillon/Sauvignon Blanc/Pinot Gris/Riesling/Chardonnay) that should by rights not have the character it has, pleasantly mouthfilling and nicely balanced.
191	James Halliday	The Wine Companion (1 August 2011)	WHITE	Shiraz Semillon/Sau- vignon Blanc/Pinot	Henschke Tilley's Vineyard (2010)	

				Gris/Riesling /Chardonnay		
192	Dr Peter Hay	Medical Observer (9 December 2011)	WHITE	Semillon/Sauvignon Blanc/Pinot Gris/Riesling /Chardonnay	Henschke Tilley's Vineyard (2010)	Better known for their stellar reds, Prue and Stephen Henschke are dab hands at producing aromatic fruit-driven whites too. Blending Semillon, sauvignon blanc, riesling, chardonnay and pinot gris may seem like quite a challenge but not for this outfit – the result being a fruit-laden, textured and refreshing drop which is best drunk chilled.
193	Mike Bennie	The Wine Front (25 February 2013)	RED	Merlot/Cab Sav	Henschke Lenswood Abbotts Prayer (2009)	Delivers a powerful expression of the blend – slippery fringed but inwardly concentrated, pulsing with slatey tannins, flavours drawn long across the palate.
194	Mike Bennie	The Wine Front (25 February 2013)	RED	Merlot/Cab Sav	Henschke Lenswood Abbotts Prayer (2009)	Aromas of sandalwood and dark berries, mocha and earth. Flavours of dark berries, dried green herbs and mocha. There's a molten chocolatey feel here, finishes with high cacao percentage bitterness and pleasing dustiness. A very complex feel, pulled together well, though a touch flighty in true composition at this stage, but with a lifted freshness that says time will bode this wine well. Impressive.
195	Ben Edwards	Australian Wine Companion (2014) (10 July 2013)	RED	Cabernet Sauvignon/S hiraz	Yalumba The Scribbler (2010)	Bright colour; bright and pure cassis, redcurrant and fresh leather on display; the medium- to full-bodied palate is vibrant and complex, long and layered, with plenty of stuffing for the future, and enough fruit to enjoy in the short term.
196	Ray Jordan	The West Australian (27 June 2013)	RED	Cabernet Sauvignon/S hiraz	Yalumba The Scribbler (2010)	Spicy and savoury influences are distinctive in this seamless and balanced Barossa shiraz. Fine-grained oak understates itself and allows the softly presented fruit to announce its intentions. Sweet dark chocolate and light spicy plum with a substantial yet effortless palate.
197	Steve Leszczynski	www.qwineblog.b logspot.com.au (20 November 2012)	RED	Cabernet Sauvignon/S hiraz	Yalumba The Scribbler (2010)	Another beauty from the Yalumba stable. How they continually churn out wines which are packed with flavour and so reasonable on the hip pocket is anyone's guess. But hey, stop thinkin', start drinkin'. Barossa fruit with a blend of Cabernet Sauvignon (57%) and Shiraz (43%). Loads of blackberry, blackcurrant and plummy aromas with some nuttiness, black olive and a few chips of chocolate. Although I did have to wait for a little heat to blow off, when it did the jewel was revealed. Well balanced, I loved the fruit weight and structure. Plenty offered with a clear line up the middle of the palate washing up some savoury characters. Some cheeky spice elements were in the mix too thanks to the generous

198	James Halliday	Australian Wine Companion 2014 Edition	RED	Shiraz	Taylors Estate Shiraz (2010)	dollop of Shiraz. Seen as The Signature's little brother, The Scribbler holds its own very well. More than drinkable now, you could cellar it for the medium term. Often on sale below \$20, this is well worth seeking out. All but one of the four gold medals (and trophy) emblazoned on the front label are, well, curious, the one with unquestionable status the International Wine & Spirits Competition 12 (UK). It is a generous wine, with abundant red and black fruits, ripe tannins and come-hither oak that provided the floorboards for its show success. Great value. The younger sibling to Yalumba's deservedly prestigious 'The Signature' Cabernet Shiraz keeps turning out the goods for twenty bucks or less. 57% Cabernet, 43% Shiraz, and the dominant grape does a lot of the good work. Blackcurrants, plums and raspberry coulis take centre stage with suggestions of leaf, kalamata olives, pouch tobacco, nutmeg and other brown spices. It smells a touch sweet but that's less apparent on the palate. Energetic and shapely through its line with a good amount of savoury long strand tannin cleaning up at the end. Just over medium bodied. You could argue that it's a bit too polished but, hey, it's still a highly enjoyable wine and the price is right. Quite approachable right now but a few more years won't do it any harm.
199	Jeremy Pringle	winewilleatitself.com (15 November 2012)	RED	Cabernet Sauvignon/Shiraz	Yalumba The Scribbler (2010)	Vivid purple hue; the fresh and fragrant bouquet offers black fruits, violets and anise; the medium-bodied palate is fleshy and generous, with a backbone of fine tannins and a lingering charry toast note on the fine-boned finish.
200	Ben Edwards	Australian Wine Companion (2014) (10 July 2013)	RED	Shiraz/Viognier	Yalumba Hand Picked Shiraz Viognier (2010)	Light to medium yellow, restrained colour for its age. Attractively nutty, spicy and gently apricotty aromas and flavours. Rich, full-bodied, very intense palate with apparent oak and concentrated flavour that lingers long. A powerful, driving wine. The finish is emphatic, clean and dry, with some oaky grip, but no coarseness. Superb, showy style of viognier. Drink 2013-2018.
201	Huon Hooke	www.huonhooke.com (13 June 2013)	WHITE	Viognier	Yalumba The Virgilius Eden Valley Viognier (2010)	Yalumba's barrel-fermented flagship introduces an exotic ginger note to the varietal apricot character. This is a sumptuous but restrained, distinctive and delightful wine to savour slowly. Classy.
202	Chris Shanahan	The Canberra Times (19 June 2013)	WHITE	Viognier	Yalumba The Virgilius Eden Valley Viognier (2010)	

203	Campbell Mattinson	The Wine Front (2 June 2013)	WHIT E	Viognier	Yalumba The Virgilius Eden Valley Viognier (2010)	Yalumba's flagship viognier. It's big bold and slightly brassy. A layered wine, rich with stonefruit, quartz, ginger, assorted dried spice. Complex and intense. Grapefruity, bitter aftertaste. Not sure it provides a great deal of drinking pleasure but it has sheer impressiveness nailed. Drink 2013-2017. Much of Australian Viognier is planted in the wrong place and/or picked at the wrong time. The results can range from neutral, sultana-like dry whites to heavy, oily, unpalatable beverages. No such problems here. This wine offers subtle apricot aromas and flavours and a creamy, beautifully textured palate with excellent acidity. This is a world-class Viognier. Outstanding.
204	Lester Jesberg	Winewise (March 2013)	WHIT E	Viognier	Yalumba The Virgilius Eden Valley Viognier (2010)	A rare example of this variety with understatement showing subtlety within its apricot and peach aromas. The palate has finesse rather than oily obviousness with long flavours and marvelous restraint rather than gluggy softness. The leader in this variety.
205	Robert Geddes	Australian Wine Vintages (2012)	WHIT E	Viognier	Yalumba The Virgilius Eden Valley Viognier (2010)	Bright straw-green; the bouquet is extremely complex, with both wood and fruit aromas, the palate with layers of complexity far beyond that obtained by any other Australian producer; exceptional length and great balance to all the components.
206	James Halliday	Wine Companion Magazine (17 July 2012)	WHIT E	Viognier	Yalumba The Virgilius Eden Valley Viognier (2010)	A step in the swanky direction here. Dark chocolate and lovely toasty, cedary oak, plenty of spice, all beautifully integrated with mixed leaves, cassis and rich, dark berries. The palate's beautifully crafted, really sings and builds weight, pace and shape through towards the finish. Dark-purple stone fruits and berries, long tannins and plenty in the tank. Cellar with confidence.
207	Nick Stock	Good Wine Guide (2013) (November 2012)	RED	Cabernet Sauvignon	Yalumba The Menzies Cabernet Sauvignon (2008)	Planted in 1975 at the southern end, the intensity of fine regional black currant and mulberry fruit aromas and purity of fine tannins and flavours indicate a wine with the potential for long ageing. The 2008 has lovely elegance and is lush long and juicy made for food and cellaring.
208	Robert Geddes	Australian Wine Vintages (2012)	RED	Cabernet Sauvignon	Yalumba The Menzies Cabernet Sauvignon (2008)	Strong purple-crimson; a strikingly rich and opulent Coonawarra cabernet, with blackcurrant, cassis and plum in a full-throated oak, ripe tannins on the finish. Will absolutely outlive its cork in average Australian conditions.
209	James Halliday	Australian Wine Companion (2012)	RED	Cabernet Sauvignon	Yalumba The Menzies Cabernet Sauvignon (2008)	

210	Tyson Stelzer	Wine Taste Weekly (25 November 2011)	RED	Cabernet Sauvignon	Yalumba The Menzies Cabernet Sauvignon (2008)	Yalumba has honed in on the detail of its Coonawarra vineyards, with every section of each vineyard treated differently according to soil type and depth. The result is the most precise wines ever produced by the estate. This is a Menzies that provides both crunch and concentration, structure and restraint, purity and profound persistence. The 2006 Octavius featured in the 2011 Good Wine Guide and is still available - it's in terrific shape and showing plenty of polish and concentration: ripple dark-plum and black fruits, meaty complexity, cedary oak, earthy sweetness and more. The palate's laid out on long, soft and sweet tannins - really mouth-watering stuff - with flavours of blackberry, plum and mocha holding the finish with impressive power and poise. Unfathomable concentration and a very long life ahead. Superb.
212	Nick Stock	Good Wine Guide (2013) (November 2012)	RED	Cabernet Sauvignon/Shiraz	Yalumba The Octavius (2006)	Released as a four-year-old wine it is still initially oaky and full of juicy shiraz and soft tannins needing time to rise and shine. Plenty of flavour for early drinking despite the magnificent concentration.
213	Robert Geddes	Australian Wine Vintage (2012)	RED	Shiraz	Yalumba The Octavius (2006)	Deep colour; a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer; the palate is powerful, but held in check by the tightly wound, focused and complex fruit; the tannins are plentiful and fine, and the acidity super-fresh, promising a long life. Good old oak-tavius.
214	Ben Edwards	Australian Wine Companion (2012)	RED	Shiraz	Yalumba The Octavius (2006)	In recent years I've started to think that it doesn't live up to its nickname any more - though on tasting it today, it's still clear that it does. I tasted this 2006 release for last year's Big Red Wine Book and have re-tasted it today. I liked it more last time around. You'd almost call this elegant - and medium-bodied. It tastes of boysenberries and tar, blackberries and cream. It's juicy through the finish, carries highlights of dried herbs, and tastes fresh for a five-year-old wine. It's highly drinkable now, but with a long future ahead. Though I have to note: there is still a good deal of coffeed, bourbon-like oak apparent in this wine - so it's not for new-fangled drinkers. Excellent persistence. Drink: 2012 - 2021.
215	Campbell Mattinson	The Wine Front (4 May 2011)	RED	Shiraz	Yalumba The Octavius (2006)	

216	Jeremy Oliver	The Australian Wine Annual (2011)	RED	Shiraz	Yalumba The Octavius (2006)	<p>While this spotlessly constructed, ripe and vibrant shiraz lacks the profound length and structure of the best vintages, it's elegant, silky and deliciously fruity. A deeply ripened, wild and heady bouquet of dark plums, blackberries, and fresh, tight-grained smoky oak reveals nuances of black pepper and spice, with undertones of currents and prunes. Smooth and supple, with a juicy presence of vibrant fruit, vanilla oak and crunchy but silky tannin, it finishes with nuances of briar and smoked meats.</p> <p>I was privileged to have the opportunity to showcase trophy winners of my Great Australian Red competition in London earlier this year, and one of the finest wines in the room was the 1990 vintage of The Reserve. The confident longevity of the greatest cabernet shiraz blends is perhaps uncontested in Australian wine. In 2004, The Reserve was sourced entirely from the Barossa Valley and matured in 50% new oak, half French and half American. This will be an exceedingly long-lived wine, and even at almost a decade of age it takes quite some time and vigorous swirling action to coax its violet perfume and blackcurrant and capsicum fruit out from under its shroud of cedary, dusty, dark chocolate oak. Crunchy structure, lively, enduring tannins and amazing length promise tremendous longevity. Drink 2029 – 2039.</p>
217	Tyson Stelzer	Wine Taste Weekly (23 August 2013)	RED	Cabernet Sauvignon/Shiraz	Yalumba The Reserve Cabernet Sauvignon & Shiraz (2004)	<p>The essence of Yalumba and ripe, juicy Barossa cabernet (70%), blended with handy ripe Barossa shiraz (30%), this is looking very fresh and composed, with near perfect ripeness led by cabernet's cassis fruits and blackberry shiraz, cedary oak and an earth edge. The palate's sapid, juicy, youthful and taut, showing plenty of ripe, sweet tannins and dark-plum fruit flavours, pitching the generosity of the Barossa with impressive length and neatly balanced shape.</p>
218	Nick Stock	Good Wine Guide (2013) (November 2012)	RED	Cabernet Sauvignon/Shiraz	Yalumba The Reserve Cabernet Sauvignon & Shiraz (2004)	<p>On the Yalumba stairway to heaven you are looking at the most seamless fruit with power and concentration from Barossa cabernet and shiraz here. Released as a seven-year-old wine, they like them at 10 years but it can age for 20-plus years.</p>
219	Robert Geddes	Australian Wine Vintages 2012	RED	Cabernet Sauvignon/Shiraz	Yalumba The Reserve Cabernet Sauvignon & Shiraz (2004)	<p>This wine still has a fair way to go; essence and concentrated black fruits are complemented by a fairly substantial amount of cedary oak; the wine is gloriously complex and multi</p>
220	Ben Edwards	James Halliday's Australian Wine	RED	Cabernet Sauvignon/Shiraz	Yalumba The Reserve Cabernet	

		Companion (2012)			Sauvignon & Shiraz (2004)	layered, and despite its raw power, shows great restraint; it needs time to fully come together, an issue that is dependent on the cork doing its job.
221	Angus Hughson	James Halliday's Australian Wine Companion (2012)	RED	Cabernet Sauvignon/S hiraz	Yalumba The Reserve Cabernet Sauvignon & Shiraz (2004)	Cabernet Sauvignon/Shiraz. Deeply coloured and flavoured full of youthful, vibrant fruit, this brooding, muscular Barossa Valley wine is laced with cassis, mulberry and cedary fruit still tightly wound around a core of firm grainy tannins and superbly integrated French oak, all rounded off with brilliant length. It is masterpiece of integrity and balance still 10 years away from its peak. Smooth, polished and precisely measured, this cigarboxy red reveals an earthy floral bouquet with alluring sweet black and red fruits tightly knit with smoky, chocolate and cedary oak. Dripping with fruit, with juicy flavours of dark plums and blackberries that reveal a slightly cooked raisiny and prune aspect, it's long and fine-grained. I much prefer the very stylish Signature of the same vintage. Good colour for age; Yalumba moved before the heatwave in picking its best grapes; this is a powerful, full-bodied wine with black fruits, licorice and tannins (plus oak) all clamouring to be heard. A different vintage, to be sure, but doesn't have the finesse of the FDR1A. Both wines deserved better quality corks. Drink by 2030.
222	Jeremy Oliver	The Australian Wine Annual (2011)	RED	Cabernet Sauvignon/S hiraz	Yalumba The Reserve Cabernet Sauvignon & Shiraz (2004)	Once again Taylors delivers with a quality new release at a tantalising price. This will cellar for up to eight years, so the time is right to buy more than just one. A full flavoured and well- rounded chardonnay.
223	James Halliday	Australian Wine Companion (2013)	RED	Cabernet Sauvignon/S hiraz	Yalumba The Signature Cabernet Shiraz (2009)	Peachy and citrusy with a little ripe fig inlay. The oak use is well weighted and the balance very good. A rich and nutty expression chock-full of appealing flavour to go with most food styles.
224	Peter Chapman	Gladstone Observer (May 2013)	WHIT E	Chardonnay	Taylors Estate Chardonnay (2012)	An honest, fruit-driven shiraz whose spicy, lightly dusty and minty aromas of cassis, raspberries, violets and cedar/chocolate oak are backed by musky scents of cloves, herbs and cinnamon. It's smooth and measured, with a brightly lit but restrained expression of black and red berries, plums and older oak supported by a slightly awkward extract.
225	Ray Jordan	The West Australian (22 Aug 2013)	WHIT E	Chardonnay	Taylors Estate Chardonnay (2012)	
226	Jeremy Oliver	The Australian Wine Annual (2013)	RED	Shiraz	Taylors Estate Shiraz (2010)	

Appendix B: Study 1 Coded Data for all Metaphor-Related Linguistic Units

WRID	Author	Wine Type	Wine Style	Sentence ID	Word Class	Relation to Metaphor	Semantic Source Domain	Wine Component or Characteristic	Metaphoric Theme: Conceptual SOURCE	Linguistic Unit
101	1	1	1	2	4	1	M4	4	8	cruise
102	2	1	1	1	1	1	N3.7	1	8	deep
102	2	1	1	2	3	1	O2	3	8	overlay
102	2	1	1	2	1	1	N3.7	3	8	deep
102	2	1	1	3	2	1	A13.3	4	8	really (real)
102	2	1	1	3	3	1	O1.2	3	8	balance
103	3	1	3	1	1	1	O4.5	3	8	smooth
103	3	1	3	1	2	1	O4.1	3	4	richly
103	3	1	3	1	3	1	Q1.2	3	2	notes
103	3	1	3	1	4	1	O1.4	3	8	balancing
103	3	1	3	1	3	1	E4.1	3	8	relief
103	3	1	3	1	1	1	O4.5	3	8	soft
103	3	1	3	1	1	1	N3.7	3	8	long
103	3	1	3	1	1	1	Z99	3	8	full-fruited (full)
103	3	1	3	1	3	1	T2	3	8	finish
104	5	1	1	1	3	1	O4.3	3	1	red
105	4	1	1	1	3	1	M6	4	8	end
105	4	1	1	1	4	1	S6	4	8	have
105	4	1	1	1	1	1	I1.3	4	4	worth
105	4	1	1	4	3	1	O4.3	4	1	red
105	4	1	1	4	1	1	N3.7	3	8	deep
105	4	1	1	4	1	1	I1.1	3	4	rich
105	4	1	1	4	3	1	A12	3	2	complex
105	4	1	1	4	2	1	G2.1	4	8	straight
105	4	1	1	4	3	1	T1.3	4	1	time
105	4	1	1	5	2	1	N3.7	3	8	deep
105	4	1	1	5	3	1	T2	3	8	finish
105	4	1	1	5	4	1	A5.2	3	6	makes
105	4	1	1	7	4	1	X3.4	4	6	see
106	6	1	1	1	1	1	S1.1.1	4	3	traditional
106	6	1	1	2	1	1	W2	2	1	dark
106	6	1	1	2	3	1	Q1.2	2	2	notes
106	6	1	1	3	3	1	N3.7	3	8	length
107	7	1	5	1	2	1	M6	4	8	here
107	7	1	5	2	1	1	O4.5	3	8	smooth
107	7	1	5	2	1	1	O4.5	3	5	silky
108	8	1	1	1	2	1	I1.1	3	4	rich

108	8	1	1	1	3	1	N3.8	3	8	dash
108	8	1	1	1	1	1	O4.5	3	8	firm
108	8	1	1	1	3	1	T2	3	8	finish
109	1	1	1	1	4	1	A9	1	8	has
109	1	1	1	1	4	1	Z99	2	8	fruit- driven (driven)
109	1	1	1	1	3	1	L3	2	6	bouquet
109	1	1	1	1	1	1	O4.2	3	6	ripe
109	1	1	1	2	3	1	T2	3	8	finish
110	9	1	4	1	1	1	T3	1	6	fresh
110	9	1	4	1	1	1	X5.2	1	1	vibrant
110	9	1	4	1	1	1	B5	2	5	seamless
110	9	1	4	1	4	1	M1	3	8	followed (follow)
110	9	1	4	1	2	1	I1.1	3	4	rich
110	9	1	4	1	1	1	O4.5	3	8	soft
110	9	1	4	1	1	1	W2	3	8	light
110	9	1	4	1	3	1	T2	3	8	finish
111	10	1	4	1	1	1	A3	3	8	real
111	10	1	4	1	2	1	M6	3	8	here
111	10	1	4	2	1	1	N3.2	3	8	big
111	10	1	4	2	1	1	O4.1	3	6	ripe
111	10	1	4	2	1	1	O4.3	3	6	creamy
111	10	1	4	3	1	1	O4.6	4	8	warm
112	1	1	4	2	3	1	M6	4	8	end
112	1	1	4	2	3	1	X3.3	3	8	touch
113	7	1	1	1	3	1	M4	4	2	flagship
113	7	1	1	1	3	1	O4.3	4	1	red
113	7	1	1	2	1	1	X3.2	4	8	cracking
113	7	1	1	2	3	1	O4.3	4	1	red
113	7	1	1	2	1	1	B4	3	8	polished
113	7	1	1	2	2	1	I1.1	3	4	rich
113	7	1	1	2	1	1	O4.5	3	5	silky
114	2	1	1	2	1	1	O4.1	3	8	bold
114	2	1	1	2	4	1	S5	3	8	merged (merge)
114	2	1	1	2	1	1	M2	3	8	lifted (lift)
114	2	1	1	3	1	1	O4.2	3	6	fleshy
114	2	1	1	3	1	1	W2	3	8	dark
115	1	1	1	1	1	1	S1.2.5	1	8	strong
115	1	1	1	2	1	1	S7.1	3	8	powerful
115	1	1	1	2	3	1	Q1.2	3	2	notes
115	1	1	1	2	1	1	N3.7	3	8	long
116	11	1	1	1	1	1	A5.1	4	8	brilliant
116	11	1	1	1	3	1	A4.1	4	2	illustration
116	11	1	1	2	1	1	N3.7	2	8	deep

116	11	1	1	2	1	1	W2	2	8	dark
116	11	1	1	2	2	1	II.1	3	4	rich
116	11	1	1	2	1	1	O4.5	3	8	soft
116	11	1	1	2	3	1	B4	3	8	wash
116	11	1	1	2	1	1	O4.4	3	8	rounded
116	11	1	1	2	3	1	T2	3	8	finish
117	7	1	1	1	1	1	W2	3	8	dark
117	7	1	1	2	1	1	N5	2	8	dense
117	7	1	1	2	2	1	II.1	2	4	rich
117	7	1	1	2	1	1	T3	2	6	aged
118	12	1	1	1	3	1	O4.1	3	2	structure
118	12	1	1	1	3	1	N5	3	8	streak
118	12	1	1	1	1	1	T1.3	3	8	long
118	12	1	1	1	3	1	O4.1	3	2	structure
118	12	1	1	2	3	1	O1.1	4	1	gem
119	3	1	1	1	4	1	M1	3	8	followed (follow)
119	3	1	1	1	4	1	M2	3	8	carrying (carry)
119	3	1	1	1	2	1	X3.3	3	8	smoothly
119	3	1	1	1	1	1	O4.1	3	8	balanced
119	3	1	1	1	1	1	T2	3	8	firm
119	3	1	1	1	3	1	O1.2	3	8	dryness (dry)
119	3	1	1	1	3	1	T2	3	8	finish
120	6	1	1	1	1	1	W2	3	8	light
120	6	1	1	1	3	1	Q1.2	3	2	notes
120	6	1	1	1	2	1	II.1	4	4	rich
120	6	1	1	2	1	1	O4.5	3	8	smooth
120	6	1	1	2	1	1	O4.1	3	8	balanced
120	6	1	1	2	1	1	O4.3	3	1	grainy
121	13	1	3	1	1	1	O4.5	3	8	soft
121	13	1	3	1	1	1	O4.2	3	8	plush
121	13	1	3	1	3	1	N3.3	3	8	depth
121	13	1	3	1	1	1	O1.1	3	8	solid
121	13	1	3	1	1	1	O4.5	3	8	hard
121	13	1	3	1	3	1	T2	3	8	finish
122	14	1	6	2	3	1	M6	4	8	end
122	14	1	6	3	3	1	N5	3	5	lashings
122	14	1	6	3	1	1	O4.5	3	5	silky
122	14	1	6	4	1	1	O4.5	3	8	smooth
122	14	1	6	4	3	1	N3.7	3	8	length
122	14	1	6	4	3	1	B1	3	6	bite
122	14	1	6	4	3	1	T2	3	8	finish
123	1	1	6	3	1	1	A13.3	3	8	far
123	1	1	6	3	3	1	N3.3	3	8	depth
123	1	1	6	3	3	1	O4.5	3	5	texture

123	1	1	6	4	4	1	H1	4	2	built
123	1	1	6	4	4	1	M8	4	8	stay
124	15	1	6	1	1	1	N3.7	1	8	deep
124	15	1	6	3	1	1	II.1	3	4	rich
124	15	1	6	3	3	1	O4.1	3	2	structure
124	15	1	6	1	3	1	O4.4	3	8	line
124	15	1	6	1	3	1	N3.7	3	8	length
124	15	1	6	1	1	1	II.3	4	4	worth
125	7	1	6	1	3	1	A12	4	2	complex
125	7	1	6	2	3	1	N5	3	5	lashings
125	7	1	6	2	4	1	M2	3	8	poised
125	7	1	6	2	1	1	O4.5	3	8	soft
126	1	2	7	2	3	1	O2	3	2	component
126	1	2	7	2	3	1	Q2.2	3	4	definition
126	1	2	7	3	1	1	O4.1	3	8	balanced
127	16	2	8	1	1	1	X5.1	4	6	focused
127	16	2	8	1	2	1	Z5	4	8	under
127	16	2	8	2	1	1	T3	2	6	fresh
127	16	2	8	2	3	1	L3	2	6	bouquet
128	16	2	8	2	3	3	O1	2	1	mineral
127	16	2	8	2	1	1	M2	2	8	lifted
127	16	2	8	3	1	1	O1.1	3	1	steely
127	16	2	8	3	1	1	N3.7	3	8	long
127	16	2	8	3	3	1	O4.4	3	8	line
127	16	2	8	3	2	1	N3.2	3	8	tightly (tight)
127	16	2	8	3	4	1	A1.1.1	3	8	cut
127	16	2	8	4	4	1	T1	4	1	time
128	1	2	8	2	1	1	L3	2	6	floral
128	1	2	8	2	3	1	L3	2	6	bouquet
128	1	2	8	2	2	1	A5.1	3	8	finely
128	1	2	8	2	3	1	T2	3	8	base
128	1	2	8	2	1	3	Z99	3	1	mineral
129	4	2	7	2	4	1	M1	3	8	goes
129	4	2	7	2	3	1	F1/S5	3	1	department
129	4	2	7	3	4	1	O4.2	3	6	make
129	4	2	7	3	3	1	O4.2	3	8	impression
129	4	2	7	3	1	1	N3.3	3	8	big
130	17	2	8	1	1	1	O4.5	3	8	crisp
130	17	2	8	2	1	1	O4.1	3	8	balanced
131	5	2	8	1	1	1	T3	2	6	fresh
131	5	2	8	2	1	1	A5.1	4	8	great
132	2	2	7	1	4	1	A2.1	4	8	developing
132	2	2	7	2	4	1	A10	2	8	opens
132	2	2	7	2	3	1	X3.3	2	8	touches
132	2	2	7	2	3	1	N3.7	2	6	creaminess

132	2	2	7	3	1	1	II.1	3	4	rich
132	2	2	7	3	1	1	S7.1	3	8	powerful
132	2	2	7	3	1	1	O4.1	3	8	balanced
132	2	2	7	4	1	1	O1.1	4	8	solid
133	12	2	7	1	4	1	A1.7	4	8	release
133	12	2	7	1	4	1	A2.1	4	8	develop
133	12	2	7	1	2	1	N5	4	8	further
133	12	2	7	2	3	1	A12	3	2	complex
133	12	2	7	2	2	1	O4.1	3	4	richly
134	1	2	7	1	3	1	L3	2	6	bouquet
134	1	2	7	2	1	1	N3.2	3	8	tighter
134	1	2	7	2	1	1	T3	3	6	fresher (fresh)
134	1	2	7	2	3	1	T2	3	8	finish
135	1	2	7	2	4	1	C1	4	8	express
135	1	2	7	2	1	1	O4.1	4	8	balanced
136	18	1	2	1	1	1	L3	3	6	leafy
136	18	1	2	1	1	1	W2	3	1	dark
136	18	1	2	1	1	1	S1.2.1	3	6	benign
136	18	1	2	1	1	1	O4.2	3	6	fleshiness (see fleshy)
136	18	1	2	1	4	1	A6.2	3	8	softening
136	18	1	2	2	1	1	N3.7	3	8	high
136	18	1	2	2	1	1	T1.3	3	8	long
137	19	1	2	2	1	1	O4.5	3	8	firm
137	19	1	2		1	1	O4.1	3	6	ripe
137	19	1	2	2	1	1	N3.7	3	8	long
137	19	1	2	2	3	1	T2	3	8	finish
137	19	1	2	3	2	1	M6	3	8	here
138	20	1	2	1	4	1	M6	4	6	stands
138	20	1	2	1	3	1	Q3	4	4	terms
138	20	1	2	1	1	1	T3	2	6	fresh
138	20	1	2	1	4	1	M1	2	6	leaping
138	20	1	2	1	3	1	A12	2	2	complex
138	20	1	2	1	1	1	L3	2	6	florals
138	20	1	2	1	3	1	O4.4	3	8	line
138	20	1	2	1	3	1	A5.4	3	8	purity
139	21	1	2	1	1	1	O4.1	3	6	ripe
139	21	1	2	1	4	1	M1	3	8	followed (follow)
139	21	1	2	1	2	1	O4.1	3	4	richly
139	21	1	2	1	1	1	A12	3	2	complex
139	21	1	2	2	1	1	N3.7	3	8	long
139	21	1	2	2	3	1	T2	3	8	finish
139	21	1	2	2	1	1	O4.5	3	5	silky
140	1	1	2	3	1	1	W2	1	1	dark

140	1	1	2	3	1	1	N5	1	8	dense
140	1	1	2	3	1	1	K2	3	6	harmonious
140	1	1	2	3	3	1	O4.5	3	5	texture
140	1	1	2	4	3	1	Q1.2	3	2	notes
141	12	1	5	1	3	1	I1.1	3	4	richness
141	12	1	5	1	4	1	A12	3	2	build
141	12	1	5	1	3	1	A13.1	3	1	degrees
141	12	1	5	2	1	1	L3	3	6	leafy
141	12	1	5	2	4	1	M1	3	6	leaps
141	12	1	5	2	1	1	O4.3	2	6	creamy
141	12	1	5	3	3	1	A1.1.1	3	6	grip
141	12	1	5	4	1	1	N3.3	3	8	fair
141	12	1	5	4	3	1	N3.7	3	8	length
142	20	1	3	2	1	1	A5.1	4	8	finest (fine)
143	22	1	3	1	1	1	N3.2	4	8	biggest (big)
143	22	1	3	1	1	1	A14	4	8	sheer
143	22	1	3	2	3	1	W3/M4	2	1	waves
144	22	1	3	2	1	1	L3	2	6	floral
143	22	1	3	2	1	1	A5.1/F 1	3	6	succulent
143	22	1	3	2	1	1	O1.2	3	8	dry
144	19	1	3	1	4	1	A10	2	8	buried
144	19	1	3	2	3	1	A12	3	2	complex
144	19	1	3	2	3	1	B4	3	8	sweep
144	19	1	3	2	1	1	O4.2	3	8	plush
144	19	1	3	2	1	1	O4.5	3	5	silky
144	19	1	3	2	1	1	O4.3	3	6	creamy
144	19	1	3	2	3	1	O4.1	3	8	balance
144	19	1	3	2	3	1	M7/K5. 1	3	8	pitch
144	19	1	3	4	3	1	N3.7	3	8	length
145	1	1	3	1	1	1	N3.7	1	8	deep
145	1	1	3	13	3	1	X3.3	2	8	touch
145	1	1	3	3	4	1	M2	3	8	poised
145	1	1	3	3	1	1	N3.7	3	8	long
145	1	1	3	3	1	1	A13.1	3	8	even
145	1	1	3	3	3	1	X6	3	8	conclusion
145	1	1	3	4	3	1	X5.2	3	1	energy
145	1	1	3	4	1	1	N3.7	4	8	long
145	1	1	3	4	2	1	M6	4	8	ahead
146	16	1	3	1	3	1	L3	2	6	bouquet
146	16	1	3	1	1	1	M2	2	8	lifted
146	16	1	3	1	3	1	B4	2	2	perfume
146	16	1	3	2	1	1	T1.3	3	8	long

146	16	1	3	2	1	1	O4.5	3	8	smooth
146	16	1	3	2	1	1	O4.5	3	5	silky
146	16	1	3	2	1	1	B5	3	5	seamless
146	16	1	3	2	3	1	S4	3	4	marriage
146	16	1	3	2	1	1	W2	3	1	dark
146	16	1	3	2	1	1	Z99	3	8	loose
										(loose-knit)
147	16	1	3	3	4	1	B5	3	5	knit (loose-knit)
146	16	1	3	2	1	1	N3.7	3	8	long
146	16	1	3	2	3	1	Z99	3	1	smokiness
146	16	1	3	2	3	3	Z99	3	1	minerality
147	23	1	4	4	1	1	A1.7	3	8	tight
147	23	1	4	6	3	1	N3.7	3	8	length
147	23	1	4	7	4	1	A8	4	6	looks
147	23	1	4	7	2	1	A3	4	8	real
148	16	1	4	1	2	1	A5.1	4	8	finely
148	16	1	4	1	2	1	N6	4	8	evenly
148	16	1	4	1	1	1	O4.1	4	8	balanced
148	16	1	4	1	3	1	O4.3	4	1	red
148	16	1	4	1	4	1	A1.1.1	2	5	laced
148	16	1	4	1	4	1	B5	2	5	knit
148	16	1	4	2	1	1	N3.7	3	8	long
148	16	1	4	2	1	1	O4.5	3	8	smooth
148	16	1	4	2	1	1	O4.3	3	1	grainy
148	16	1	4	2	3	1	B1	3	6	backbone
148	16	1	4	2	1	1	T3	3	6	fresh
148	16	1	4	3	1	1	T1.3	3	8	long
148	16	1	4	3	2	1	N6	3	8	evenly
148	16	1	4	3	1	1	T3	3	6	fresh
148	16	1	4	3	3	1	Q1.2	3	2	notes
149	24	1	4	1	3	1	I1.1	2	4	wealth
149	24	1	4	1	1	1	W2	2	1	dark
149	24	1	4	1	3	1	B4	2	8	sweep
149	24	1	4	2	1	1	O4.5	3	8	smooth
149	24	1	4	2	1	1	A13.1	3	8	even
149	24	1	4	2	1	1	N5	3	8	dense
149	24	1	4	2	3	1	T2	3	8	finish
149	24	1	4	2	3	1	T3	3	6	freshness
										(fresh)
149	24	1	4	3	4	1	A1.1.1	3	8	close
149	24	1	4	3	1	1	A5.1	4	8	great
150	20	1	4	1	1	1	M2	2	8	lifted
151	16	1	4	1	1	1	O4.5	3	8	smooth
151	16	1	4	1	1	1	L3	2	6	floral
151	16	1	4	1	3	1	L3	2	6	bouquet

155	11	1	3	3	3	1	T2	3	8	finish
156	20	1	3	2	1	1	II.1	3	4	rich
156	20	1	3	2	4	1	B5	3	5	entwined (entwine)
156	20	1	3	2	3	1	W3/M4	3	1	waves
156	20	1	3	2	3	1	O4.5	3	5	texture
156	20	1	3	2	3	1	O4.1	3	8	balance
156	20	1	3	3	3	1	Q3	4	4	terms
157	26	1	3	2	1	1	A5.4	4	8	pure
157	26	1	3	3	1	1	O4.5	3	5	silky
157	26	1	3	5	4	1	N5/A2. 1	3	8	rise
158	12	1	3	1	3	1	H2	4	2	floor
158	12	1	3	1	3	1	O4.1	3	2	structure
159	1	1	3	2	1	1	O4.5	3	5	silky
159	1	1	3	2	3	1	O4.5	3	5	texture
159	1	1	3	2	1	1	O4.1	3	8	balanced
159	1	1	3	3	3	1	N3.7	3	8	length
159	1	1	3	3	3	1	T2	3	8	finish
160	15	1	3	1	1	1	A5.1	4	8	great
160	15	1	3	2	1	1	S7.1	4	8	powerful
160	15	1	3	2	1	1	A5.1	4	8	great
160	15	1	3	3	1	1	O4.5	3	8	softness (soft)
160	15	1	3	3	1	1	A5.1	3	8	great
160	15	1	3	3	3	1	N3.7	3	8	length
161	15	1	3	1	1	1	S7.1	3	8	powerful
161	15	1	3	1	1	1	O4.2	3	6	fleshy
161	15	1	3	1	1	1	N5	3	8	loaded
161	15	1	3	1	1	1	N5	3	8	dense
161	15	1	3	1	1	1	E6	3	8	forceful
162	27	1	3	1	1	1	O4.2	3	8	clean
162	27	1	3	1	3	1	B5	3	5	seam
162	27	1	3	1	1	1	A5.1	3	8	fine
163	18	1	3	1	1	1	O2/M2	2	8	lift
163	18	1	3	1	3	1	Q1.2	2	2	notes
163	18	1	3	1	4	1	B4	2	1	wash
163	18	1	3	1	1	1	W2	2	1	dark
163	18	1	3	2	1	1	N3.7	3	8	long
163	18	1	3	2	3	1	O2	3	5	ropes
163	18	1	3	2	1	1	B5	3	5	seamless
163	18	1	3	2	1	1	T1.3	3	8	long
163	18	1	3	3	1	1	II.1	3	4	rich
163	18	1	3	3	1	1	W2	3	1	dark
163	18	1	3	3	1	1	O4.3	3	1	chalky
163	18	1	3	4	3	1	N3.3	3	8	depth
163	18	1	3	4	4	1	A1.8	3	6	build

163	18	1	3	5	4	1	A1.1.1	3	6	makes
163	18	1	3	5	1	1	E6	3	8	tense
163	18	1	3	6	1	1	A5.1	3	8	supreme
163	18	1	3	6	1	1	N3.3	3	8	depth
163	18	1	3	7	1	1	A5.1	4	8	great
164	18	1	3	1	1	1	W2	2	1	dark
164	16	1	3	1	1	1	O1.3	2	1	smoky
164	16	1	3	1	1	1	M2	2	8	lifted
164	16	1	3	2	1	1	Z99	3	8	fullish (full)
164	16	1	3	2	1	1	II.1	3	4	rich
164	16	1	3	2	1	1	W2	3	1	dark
164	16	1	3	2	4	1	A1.1.1	3	2	framed
164	16	1	3	2	4	1	N3.3	3	8	extending
164	16	1	3	2	1	1	N3.7	3	8	long
164	16	1	3	2	3	1	T2	3	8	finish
165	1	1	3	2	1	1	Q4.3/A	4	1	blockbuste
							5.1			r
165	1	1	3	2	2	1	O4.2	4	8	neatly (neat)
165	1	1	3	2	4	1	A1.9	4	6	sidesteps
165	1	1	3	2	1	1	S1.2.5	4	8	tough
165	1	1	3	2	3	1	X4.1	4	2	issue
165	1	1	3	4	3	1	O4.1	3	8	balance
166	1	1	3	1	1	1	N3.7	1	8	deep
166	1	1	3	2	2	1	Z99	3	8	explosivel y (explosive)
166	1	1	3	2	1	1	II.1	3	4	rich
166	1	1	3	2	4	1	M2	3	8	carry
166	1	1	3	4	3	1	O2	4	8	block
167	15	1	3	2	1	1	N3.7	1	8	deep
167	15	1	3	2	1	1	W2	1	1	dark
167	15	1	3	3	3	1	L3	2	6	bouquet
167	15	1	3	3	3	1	A1.1.1	2	8	explosion
167	15	1	3	5	1	1	S7.1	3	8	powerful
167	15	1	3	5	1	1	T1.3	3	8	long
167	15	1	3	6	1	1	N3.2	4	8	big
167	15	1	3	6	3	1	O2	4	2	component s
167	15	1	3	6	1	1	A5.1	4	8	great
167	15	1	3	6	3	1	S1.2.1	4	2	harmony
167	15	1	3	7	1	1	O4.5	3	8	firm
167	15	1	3	7	3	1	O4.5	3	5	texture
167	15	1	3	8	3	1	T1	4	1	time
168	24	1	3	1	4	1	A1.7	4	8	released
168	24	1	3	1	1	1	N3.3	3	8	depth

169	24	1	3	1	1	1	W2	3	1	dark
168	24	1	3	1	1	1	N3.7	3	8	deep
168	24	1	3	1	1	1	N5	3	8	dense
168	24	1	3	1	4	1	M2	3	8	deliver
168	24	1	3	1	3	1	S1.2.5	3	8	strength
168	24	1	3	2	3	1	A2.2	3	8	impact
168	24	1	3	2	3	1	O4.1	3	8	balance
168	24	1	3	2	4	1	O4.2	4	1	marks
168	24	1	3	2	1	1	A5.1	4	8	finest (fine)
169	28	1	3	1	1	1	I1.1	3	4	rich
169	28	1	3	1	1	1	O4.5	3	5	silken
169	28	1	3	2	4	1	T2	4	8	remain
170	18	1	3	1	1	1	O4.5	3	5	silky
170	18	1	3	1	3	1	O4.5	3	5	texture
170	18	1	3	1	3	1	O2	3	1	ripples
170	18	1	3	1	1	1	N3.2	3	8	tight
170	18	1	3	1	3	1	O2	3	5	thread
170	18	1	3	1	1	1	O2	3	5	lacy
170	18	1	3	1	3	1	O4.4	3	8	shape
170	18	1	3	2	1	1	X3.5	2	2	perfumed
170	18	1	3	2	1	1	L3	2	6	floral
170	18	1	3	3	4	1	T1	3	1	time
170	18	1	3	3	3	1	T3	3	6	freshness (fresh)
170	18	1	3	3	4	1	E3	3	8	whips
170	18	1	3	3	1	1	O4.2	3	8	clean
170	18	1	3	3	3	1	T2	3	8	finish
170	18	1	3	3	3	3	Z99	3	1	minerality
170	18	1	3	1	4	1	M2	3	8	delivers
171	29	1	3	1	1	1	O4.2	3	6	lush
171	29	1	3	1	1	1	E2	3	8	tender
171	29	1	3	2	1	1	O4.4	3	8	round
171	29	1	3	2	1	1	X5.2	3	8	soft
171	29	1	3	3	3	1	O4.5	4	5	stuff
171	29	1	3	3	3	1	O1	3	8	depth
171	29	1	3	3	1	1	N3.3	3	8	long
172	1	1	3	2	3	1	X7	2	6	bouquet
172	1	1	3	2	2	1	L3	2	8	firmly
172	1	1	3	2	3	1	A1.7	2	1	spectrum
172	1	1	3	2	3	1	A6.3	2	8	touch
172	1	1	3	3	3	1	X3.3	3	2	complex
172	1	1	3	4	1	1	I1.1	4	4	worth
173	30	1	5	1	1	1	A5.1	4	8	great
173	30	1	5	1	3	1	X5.2	4	4	interest
173	30	1	5	1	3	1	O1.1	4	2	glass

174	24	1	5	1	1	1	F1	2	6	meaty
174	24	1	5	1	3	1	O2	2	8	edge
174	24	1	5	1	2	1	M6	2	8	here
174	24	1	5	2	1	1	T3	2	6	fresh
174	24	1	5	3	1	1	O4.3	3	1	bright
174	24	1	5	3	3	1	A6.3	3	1	spectrum
174	24	1	5	3	3	1	T2	3	8	finish
175	1	1	3	2	1	1	O4.1	3	8	balanced
175	1	1	3	2	3	1	N1	3	2	quarters
176	30	1	1	1	1	1	W2	2	1	dark
176	30	1	1	1	1	1	A13.1	3	8	even
176	30	1	1	1	3	1	M1	3	8	journey
177	6	1	3	1	1	1	A5.1	4	8	great
177	6	1	3	2	1	1	L3	2	6	leafy
177	6	1	3	2	1	1	O4.5	3	8	smooth
177	6	1	3	2	1	1	N5.1	3	8	complete
177	6	1	3	2	1	1	O4.5	3	8	soft
177	6	1	3	2	3	1	B1	3	6	backbone
177	6	1	3	2	3	1	O4.1	3	8	balance
178	23	1	3	1	1	1	S1.2.5	4	8	tough
178	23	1	3	2	1	1	T3	4	6	freshness (fresh)
178	23	1	3	2	3	1	A5.4	4	8	purity
178	23	1	3	3	1	1	O4.2	3	8	clean
178	23	1	3	5	3	1	X5.1	4	6	focus
178	23	1	3	6	1	1	T3	3	6	fresh
178	23	1	3	6	3	1	O2	3	8	edge
178	23	1	3	7	4	1	A9	4	8	keep
178	23	1	3	7	1	1	T1.3	4	8	longer (long)
178	23	1	3	8	3	1	A12	2	2	complex
178	23	1	3	8	4	1	M2	3	8	delivers
178	23	1	3	8	1	1	T3	3	6	fresh
178	23	1	3	8	3	1	A12	3	2	complex
178	23	1	3	9	1	1	X3.4/B 2	4	6	blind
179	16	1	3	1	1	1	F1	2	6	meaty
179	16	1	3	1	3	1	L3	2	6	bouquet
179	16	1	3	1	3	1	W3	2	5	swathe
179	16	1	3	1	1	1	O1.3	2	1	smoky
179	16	1	3	1	1	1	W2	2	1	dark
179	16	1	3	2	2	1	N3.7	3	8	deeply
179	16	1	3	2	1	1	W2	3	1	dark
179	16	1	3	2	1	1	O4.1	3	8	polished
180	7	2	7	2	3	1	A2.2	3	1	influence
180	7	2	7	2	2	1	M6	3	8	here
180	7	2	7	2	1	1	O4.2	3	8	clean

180	7	2	7	2	1	1	O4.5	3	8	crisp
180	7	2	7	2	3	1	T2	3	8	finish
181	30	2	7	2	3	1	Q3	4	4	terms
181	30	2	7	2	3	1	T2	4	1	ended (end)
181	30	2	7	3	3	1	A4.1	4	2	case
182	31	2	8	4	3	1	N3.7	3	6	creaminess
182	31	2	8	4	3	1	M3	3	8	drive
183	32	2	9	1	1	1	O1.1	1	1	gold
183	32	2	9	2	3	1	L3	2	6	bouquet
183	32	2	9	3	1	1	O4.2	3	6	fleshy
183	32	2	9	3	4	1	A10	3	8	reveals
183	32	2	9	3	3	1	T3	3	6	backbone
183	32	2	9	3	1	1	A5.1	3	6	fresh
184	30	2	9	1	3	1	A4.1	3	8	side
184	30	2	9	2	4	1	N5.1	3	8	fills
184	30	2	9	2	3	1	A4.1	3	1	dimensions
184	30	2	9	3	4	1	M1	3	8	tumble
184	30	2	9	5	3	1	Q2.1	4	1	points
185	28	2	9	3	3	1	N3.7	3	6	creaminess
185	28	2	9	3	3	1	I1.1	3	4	richness
185	28	2	9	4	4	1	A10	4	8	reflects
186	23	2	9	1	1	1	N3.2	4	8	big
186	23	2	9	1	1	1	N3.2	4	8	big
186	23	2	9	1	3	1	N3.2	4	2	numbers
186	23	2	9	2	3	1	A1.7	4	8	releases
186	23	2	9	3	4	1	S5	4	8	come
186	23	2	9	4	4	1	K2	4	2	trumpets
186	23	2	9	4	1	1	Q1.2	4	4	signature
186	23	2	9	4	4	1	M1	4	8	flourishes
186	23	2	9	5	1	1	O4.2	2	6	fleshy
186	23	2	9	6	1	1	Z99	3	8	big-ish (big)
186	23	2	9	8	1	1	A3	4	8	real
186	23	2	9	8	3	1	M7	4	1	place
186	23	2	9	8	3	1	W3	4	6	landscape
187	32	1	4	1	1	1	N3.7	1	8	deep
187	32	1	4	2	3	1	L3	2	6	bouquet
187	32	1	4	3	3	1	A11.1	3	2	underpinni ng
187	32	1	4	3	1	1	T3	3	6	freshness (fresh)
187	32	1	4	3	3	1	N3.7	3	8	length
187	32	1	4	3	3	1	T2	3	8	finish
188	6	1	4	1	2	1	Z5	4	8	over
188	6	1	4	1	4	1	M2	4	8	delivering (deliver)

188	6	1	4	1	4	1	A10	4	8	finds
188	6	1	4	1	2	1	M6	4	8	here
188	6	1	4	2	3	1	X5.2	2	4	interest
188	6	1	4	2	1	1	L3	2	6	florals
188	6	1	4	3	1	1	O4.5	3	8	smooth
188	6	1	4	3	1	1	O4.2	3	6	lush
188	6	1	4	3	2	1	N6	3	8	lightly
188	6	1	4	3	1	1	O4.5	3	8	firm
188	6	1	4	3	3	1	B1	3	6	backbone
189	1	1	3	1	1	1	N5.1	1	8	full
189	1	1	3	2	3	1	O1	3	5	material
189	1	1	3	3	4	1	A5.2	4	8	lies
189	1	1	3	3	4	1	A10	4	8	covers
189	1	1	3	4	1	1	O4.5	3	8	soft
189	1	1	3	4	3	1	F1	3	6	plum
189	1	1	3	6	3	1	W1	4	1	stars
190	2	1	3	2	3	1	A5.4	3	8	purity
190	2	1	3	2	2	1	M6	3	8	here
190	2	1	3	3	1	1	O4.5	3	5	silky
191	20	1	3	1	1	1	T3	3	6	fresh
191	20	1	3	1	1	1	O4.5	3	8	soft
191	20	1	3	1	4	1	M4	3	8	flow
191	20	1	3	1	2	1	N4	3	8	ultimately (ultimate)
192	1	2	10	1	4	1	Z99	3	8	mouthfillin g (fill)
192	1	2	10	1	1	1	O4.1	3	8	balanced
193	33	2	10	1	1	1	A11.1	4	1	stellar
193	33	2	10	1	3	1	O4.3	4	1	reds
193	33	2	10	1	4	1	Z99	4	8	driven
193	33	2	10	2	3	1	B5	4	5	outfit
193	33	2	10	2	1	1	Z99	3	8	fruit-laden (laden)
193	18	1	5	1	4	1	M2	3	8	delivers
194	18	1	5	1	1	1	S7.1	3	8	powerful
194	18	1	5	1	4	1	M1	3	8	pulsing
194	18	1	5	1	1	1	T1.3	3	8	long
194	18	1	5	2	1	1	W2	2	1	dark
194	18	1	5	3	1	1	W2	3	1	dark
194	18	1	5	4	2	1	M6	3	8	here
194	18	1	5	4	1	1	N3.7	3	8	high
194	18	1	5	2	3	1	A12	3	2	complex
194	18	1	5	5	3	1	X3.3	3	8	touch
194	18	1	5	5	3	1	N5.1	3	2	compositio n
194	18	1	5	5	3	1	T1.2	3	2	stage
194	18	1	5	5	1	1	M2	3	8	lifted

194	18	1	5	5	3	1	T3	3	6	freshness (fresh)
194	18	1	5	5	4	1	T1	4	1	time
195	32	1	2	2	3	1	T3	2	6	fresh
195	32	1	2	3	3	1	A12	3	2	complex
195	32	1	2	3	1	1	N3.7	3	8	long
196	2	1	2	1	1	1	B5	3	5	seamless
196	2	1	2	1	1	1	O4.1	3	8	balanced
196	2	1	2	2	2	1	E3	3	8	softly (soft)
196	2	1	2	3	1	1	W2	3	1	dark
196	2	1	2	3	1	1	W2	3	8	light
197	34	1	2	1	3	1	A2.1	4	2	stable
197	34	1	2	2	1	1	A1.1.1	4	8	packed
197	34	1	2	6	3	1	B5	4	1	jewel
197	34	1	2	6	4	1	A10	4	8	revealed (reveal)
197	34	1	2	7	1	1	O4.1	3	8	balanced
197	34	1	2	7	3	1	O4.1	3	2	structure
197	34	1	2	8	1	1	A7	3	8	clear
197	34	1	2	8	4	1	B4	3	8	washing (wash)
198	1	1	3	1	3	1	S7.1	4	4	status
198	1	1	3	3	1	1	A5.1	4	8	great
199	10	1	2	1	4	1	A9	4	8	keeps (keep)
199	10	1	2	4	3	1	X3.3	2	8	touch
199	10	1	2	5	3	1	O4.4	3	8	line
199	10	1	2	5	1	1	N3.7	3	8	long
199	10	1	2	5	3	1	M6	3	8	end
199	10	1	2	7	3	1	A13.6	4	1	bit
199	10	1	2	7	1	1	O4.1	4	8	polished
200	32	1	4	2	1	1	T3	2	6	fresh
200	32	1	4	2	3	1	L3	2	6	bouquet
200	32	1	4	3	1	1	O4.2	3	6	fleshy
200	32	1	4	3	3	1	B1	3	6	backbone
200	32	1	4	3	3	1	Q1.2	3	2	note
200	32	1	4	3	3	1	T2	3	8	finish
201	15	2	9	3	1	1	I1.1	3	4	rich
201	15	2	9	3	1	1	T1.3	3	8	long
201	15	2	9	4	1	1	S7.1	4	8	powerful
201	15	2	9	5	3	1	T2	3	8	finish
201	15	2	9	5	1	1	O4.2	3	8	clean
201	15	2	9	5	3	1	O1.2	3	8	dry
201	15	2	9	5	3	1	A1.1.1	3	6	grip
201	15	2	9	5	3	1	O4.5	3	8	coarseness (course)

202	29	2	9	1	3	1	M4	4	3	flagship
202	29	2	9	1	3	1	Q1.2	4	2	note
203	23	2	9	1	3	1	M4	4	3	flagship
203	23	2	9	2	1	1	N3.2	4	8	big
203	23	2	9	2	1	1	O4.1	4	8	bold
203	23	2	9	2	1	1	O4.3	4	1	brassy
203	23	2	9	3	1	1	Il.1	3	4	rich
203	23	2	9	4	3	1	A12	3	2	complex
203	23	2	9	6	1	1	A14	4	8	sheer
203	23	2	9	6	4	1	A1.1.1	4	2	nailed (nail)
204	35	2	9	2	3	1	A6.3	3	8	range
204	35	2	9	2	1	1	N3.5	3	8	heavy
204	35	2	9	2	1	1	O4.1	3	1	oily
204	35	2	9	3	2	1	M6	4	8	here
204	35	2	9	4	1	1	O4.3	3	6	creamy
205	12	2	9	1	2	1	Z5	2	8	within
205	12	2	9	2	1	1	N3.7	3	8	long
205	12	2	9	2	3	1	A1.7	3	8	restraint
205	12	2	9	2	1	1	O4.5	3	8	softness
206	1	2	9	2	3	1	L3	2	6	bouquet
206	1	2	9	2	3	1	A12	2	2	complex
206	1	2	9	2	1	1	A13.3	3	8	far
206	1	2	9	2	2	1	Z5	3	8	beyond
206	1	2	9	3	1	1	A6.2	3	8	exceptiona l
206	1	2	9	3	3	1	N3.7	3	8	length
206	1	2	9	3	1	1	A5.1	3	8	great
206	1	2	9	3	3	1	O2	3	2	component s
207	24	1	1	1	3	1	M1	4	6	step
207	24	1	1	1	3	1	M6	4	8	direction
207	24	1	1	1	2	1	M6	4	8	here
207	24	1	1	2	1	1	W2	2	1	dark
207	24	1	1	2	1	1	Il.1	2	4	rich
207	24	1	1	2	1	1	W2	2	1	dark
207	24	1	1	3	4	1	H1	3	8	builds
207	24	1	1	3	3	1	O4.4	3	8	shape
207	24	1	1	4	1	1	W2	3	1	dark
207	24	1	1	4	1	1	N3.7	3	8	long
208	12	1	1	1	3	1	A5.4	3	8	purity
208	12	1	1	2	1	1	O4.2	3	8	lovely
208	12	1	1	2	1	1	O4.2	3	6	lush
209	1	1	1	1	1	1	S1.2.5	3	8	strong
209	1	1	1	2	1	1	Il.1	3	4	rich

209	1	1	1	2	1	1	Z99	3	8	full-throated (full)
209	1	1	1	2	1	1	O4.1	3	6	ripe
209	1	1	1	2	3	1	T2	3	8	finish
210	26	1	1	1	3	1	N5.1	4	8	section
210	26	1	1	1	3	1	A4.1	4	1	type
210	26	1	1	1	1	1	N3.3	4	8	depth
210	26	1	1	3	3	1	O4.1	3	2	structure
210	26	1	1	3	3	1	A1.7	3	8	restraint
210	26	1	1	3	3	1	A5.4	3	8	purity
211	23	1	2	4	3	1	A1.7	4	8	release
211	23	1	2	5	1	1	T3	2	6	fresh
211	23	1	2	6	1	1	O1.3	2	1	smoky
211	23	1	2	7	1	1	O4.5	3	8	firm
211	23	1	2	8	1	1	W2	3	1	dark
211	23	1	2	10	1	1	A2.1	3	8	monolithic
212	24	1	3	1	3	1	O4.4	4	8	shape
212	24	1	3	1	3	1	Z2/Q3	4	2	polish
212	24	1	3	2	3	1	O2	2	1	ripple
212	24	1	3	2	1	1	W2	2	1	dark
212	24	1	3	3	1	1	N3.7	3	8	long
212	24	1	3	3	1	1	O4.5	3	8	soft
212	24	1	3	3	3	1	O1	3	5	stuff
212	24	1	3	3	3	1	T2	3	8	finish
212	24	1	3	4	1	1	N3.7	4	8	long
212	24	1	3	4	2	1	M6	4	8	ahead
213	12	1	3	1	4	1	A1.7	3	8	released
213	12	1	3	1	1	1	N5.1	3	8	full
213	12	1	3	1	1	1	O4.5	3	8	soft
213	12	1	3	1	4	1	T1	3	1	time
214	32	1	3	1	1	1	N3.7	1	8	deep
214	32	1	3	2	3	1	L3	2	6	bouquet
214	32	1	3	3	1	1	S7.1	3	8	powerful
214	32	1	3	4	4	1	X2.4/A 5.3	3	6	check
214	32	1	3	3	2	1	N3.2	3	8	tightly
214	32	1	3	3	1	1	X5.1	3	6	focused
214	32	1	3	3	3	1	A12	3	2	complex
214	32	1	3	4	1	1	T3	3	6	super-fresh (fresh)
214	32	1	3	4	1	1	N3.7	3	8	long
215	23	1	3	2	1	1	M2	4	8	clear
215	23	1	3	3	4	1	A1.7	3	8	release
215	23	1	3	4	3	1	T1.1.1	3	1	time
215	23	1	3	4	2	1	M6	3	8	around
215	23	1	3	7	3	1	T2	3	8	finish

215	23	1	3	7	4	1	M2	3	8	carries
215	23	1	3	7	1	1	T3	3	6	fresh
215	23	1	3	8	1	1	N3.7	3	8	long
215	23	1	3	8	2	1	M6	3	8	ahead
216	16	1	3	1	3	1	N3.7	3	8	length
216	16	1	3	1	3	1	O4.1	3	2	structure
216	16	1	3	1	1	1	O4.5	3	5	silky
216	16	1	3	2	2	1	A13.3	3	8	deeply
216	16	1	3	2	1	1	L1	2	6	wild
216	16	1	3	2	3	1	L3	2	6	bouquet
216	16	1	3	2	1	1	W2	2	1	dark
216	16	1	3	2	1	1	T3	2	6	fresh
216	16	1	3	2	1	1	Z99	3	8	tight- grained (tight)
216	16	1	3	2	1	1	O1.3	3	1	smoky
216	16	1	3	2	4	1	A10	3	8	reveals
216	16	1	3	3	1	1	O4.5	3	8	smooth
216	16	1	3	3	1	1	O4.5	3	5	silky
217	26	1	2	1	1	1	A5.1	4	8	finest (fine)
217	26	1	2	4	1	1	A13.1	4	8	even
217	26	1	2	4	4	1	A9	2	8	takes
217	26	1	2	4	4	1	T1.3	2	1	time
217	26	1	2	4	1	1	X5.2	2	8	vigorous
217	26	1	2	4	3	1	A1.1.1	2	8	action
217	26	1	2	4	2	1	M6	2	8	out
217	26	1	2	4	3	1	B5/L1-	2	5	shroud
217	26	1	2	4	1	1	W2	2	1	dark
217	26	1	2	5	3	1	O4.1	3	2	structure
217	26	1	2	5	3	1	N3.7	3	8	length
218	24	1	2	1	3	1	A11.1	1	8	essence
218	24	1	2	1	1	1	T3	1	6	fresh
218	24	1	2	1	1	1	N3.3-	2	8	near
218	24	1	2	1	3	1	O2	2	8	edge
218	24	1	2	2	1	1	N3.2	3	8	taut
218	24	1	2	2	1	1	O4.1	3	6	ripe
218	24	1	2	2	4	1	M2	3	8	pitching
218	24	1	2	2	3	1	N3.7	3	8	length
218	24	1	2	2	2	1	O4.2	3	8	neatly
218	24	1	2	2	1	1	O4.1	3	8	balanced
218	24	1	2	2	3	1	O4.4	3	8	shape
219	12	1	2	1	3	1	S9	3	4	heaven
219	12	1	2	1	1	1	B5	3	5	seamless
219	12	1	2	1	2	1	M6	3	8	here
219	12	1	2	2	4	1	A1.7	4	8	released

220	32	1	2	1	1	1	N3.3	4	8	fair
220	32	1	2	1	3	1	N3.3	4	8	way
220	32	1	2	1	4	1	M1	4	8	go
220	32	1	2	2	3	1	Z99	2	1	essency (essence)
220	32	1	2	3	3	1	A12	3	2	complex
220	32	1	2	3	1	1	F1	3	6	raw
220	32	1	2	3	1	1	A5.1	3	8	great
220	32	1	2	3	3	1	A1.7	3	8	restraint
220	32	1	2	4	4	1	T1	4	1	time
220	32	1	2	4	3	1	I3.1	4	4	job
221	22	1	2	1	2	1	A13.3	1	8	deeply
221	22	1	2	1	1	1	B1	3	6	muscular
221	22	1	2	1	4	1	A1.1.1	3	5	laced
221	22	1	2	1	2	1	N3.2	3	8	tightly
221	22	1	2	1	3	1	O2	3	1	core
221	22	1	2	1	1	1	O4.5	3	8	firm
221	22	1	2	1	1	1	O4.3	3	1	grainy
221	22	1	2	1	1	1	A5.1	3	1	brilliant
221	22	1	2	1	3	1	N3.7	3	8	length
221	22	1	2	2	2	1	M6	4	8	away
221	22	1	2	2	3	1	N5.1	4	1	peak
222	16	1	2	1	1	1	O4.5	2	8	smooth
222	16	1	2	1	1	1	O4.1	2	8	polished
222	16	1	2	1	3	1	O4.3	2	1	red
222	16	1	2	1	4	1	A10	2	8	reveals
222	16	1	2	1	1	1	L3	2	6	floral
222	16	1	2	1	3	1	L3	2	6	bouquet
222	16	1	2	1	2	1	N3.2	2	8	tightly
222	16	1	2	1	4	1	B5	2	5	knit
222	16	1	2	1	1	1	O1.3	2	1	smoky
222	16	1	2	2	1	1	W2	3	1	dark
222	16	1	2	2	4	1	A10	3	8	reveal
222	16	1	2	2	1	1	N3.7	3	8	long
223	1	1	2	2	4	1	M2	4	8	moved
223	1	1	2	3	1	1	S7.1	3	8	powerful
224	5	1	3	1	4	1	M2	4	8	delivers
224	5	1	3	1	4	1	A1.7	4	8	release
224	5	1	3	2	4	1	T1	4	1	time
225	2	2	7	1	1	1	N5.1	3	8	full
225	2	2	7	1	1	1	Z99	3	8	well- rounded
225	2	2	7	2	3	1	O2	3	2	inlay
225	2	2	7	4	1	1	II.1	3	4	rich
226	16	1	3	1	4	1	Z99	2	8	fruit-driven (driven)
226	16	1	3	1	2	1	N6	2	8	lightly

226	16	1	3	2	1	1	O4.5	3	8	smooth
226	16	1	3	2	1	1	O4.3	3	1	brightly (bright)
226	16	1	3	2	4	1	O4.6	3	1	lit (light)
226	16	1	3	2	1	1	T3	3	1	older (old)
226	16	1	3	2	1	1	A12	3	8	awkward
117	7	1	1	1	1	1	O4.2	3	8	lovely
139	21	1	2	2	1	1	O4.2	3	8	lovely
182	31	2	8	1	1	1	O4.2	2	8	lovely
207	24	1	1	2	1	1	O4.2	2	8	lovely
217	26	1	2	2	1	1	A5.1	4	8	greatest (great)
144	19	1	3	5	1	1	S7.1	4	8	high
133	12	2	7	1	4	1	T3	4	6	ageing
139	21	1	2	2	4	1	T3	4	6	ageing
208	12	1	1	1	4	1	T3	4	6	ageing

WTN ID	auth or	wine type	wine style	sentenc e id	word class	relation to metapho r	semanti c group	wine compon ent	conceptua l SOURCE	linguistic unit
149	24	1	4	2	4	2	A10	3	7	showing
167	15	1	3	4	4	2	A10	3	7	showing
183	32	2	9	2	4	2	A10	2	7	showing
187	32	1	4	2	4	2	A10	2	7	showing
205	12	2	9	1	4	2	A10	2	7	showing
212	24	1	3	1	4	2	A10	4	7	showing
218	24	1	2	2	4	2	A10	3	7	showing
223	1	1	2	3	4	2	X3.3	3	7	heard
119	3	1	1	1	4	2	A9	3	7	providing
101	1	1	1	2	1	2	E3	3	7	gentle
102	2	1	1	3	3	2	O4.2	3	7	beauty
102	2	1	1	3	3	2	S1.2	3	7	poise
104	5	1	1	2	2	2	O4.2	4	7	beautifully
105	4	1	1	5	1	2	O1.2	3	7	luscious
105	4	1	1	5	3	2	B1	3	7	palate
105	4	1	1	7	4	2	E2	4	7	love
105	4	1	1	7	4	2	S5	4	7	team
106	6	1	1	1	1	2	T3	4	7	young
106	6	1	1	2	3	2	B1	2	7	nose
107	7	1	5	2	3	2	S2	3	7	character
107	7	1	5	2	1	2	X9.1	3	7	clever
108	8	1	1	1	4	2	A10	3	7	shows
108	8	1	1	1	3	2	B1	2	7	nose
108	8	1	1	1	3	2	B1	3	7	palate
109	1	1	1	1	3	2	B1	3	7	palate

110	9	1	4	1	1	2	O4.2	3	7	gorgeous
110	9	1	4	1	3	2	B1	3	7	palate
111	10	1	4	3	1	2	A12	4	7	easy
113	7	1	1	2	3	2	S2	3	7	characters
114	2	1	1	3	3	2	B1	3	7	palate
114	2	1	1	4	4	2	A10	4	7	show
115	1	1	1	2	3	2	B1	3	7	palate
116	11	1	1	2	3	2	B1	2	7	nose
117	7	1	1	2	1	2	E6-	2	7	brooding
117	7	1	1	2	3	2	B1	2	7	nose
117	7	1	1	2	3	2	B1	2	7	palate
118	12	1	1	1	3	2	S2	3	7	character
119	3	1	1	1	3	2	B1	2	7	nose
119	3	1	1	1	3	2	B1	3	7	palate
120	6	1	1	2	4	2	A10	3	7	show
120	6	1	1	2	3	2	B1	3	7	palate
121	13	1	3	1	1	2	A5.2	3	7	honest
122	14	1	6	3	1	2	O4.2	1	7	pretty
123	1	1	6	3	3	2	N5	3	7	handful
125	7	1	6	1	2	2	X9.1	4	7	cleverly
125	7	1	6	2	3	2	S2	3	7	characters
126	1	2	7	2	4	2	A9	3	7	gives
127	16	2	8	1	1	2	O4.2	4	7	stylish
127	16	2	8	3	4	2	S8	3	7	backed (back)
128	1	2	8	2	3	2	B1	3	7	palate
128	1	2	8	2	4	2	K5.1	3	7	riding
129	4	2	7	2	3	2	B1	2	7	nose
129	4	2	7	2	3	2	B1	3	7	palate
129	4	2	7	3	4	2	A1.1.1	3	7	confrontin g
130	17	2	8	1	4	2	S2	3	7	characters
130	17	2	8	1	3	2	A9	3	7	give
130	17	2	8	1	3	2	B1	3	7	palate
132	2	2	7	1	4	2	M2	4	7	putting
132	2	2	7	2	3	2	B1	2	7	nose
132	2	2	7	2	1	2	A10	2	7	revealing
132	2	2	7	3	3	2	B1	3	7	palate
133	12	2	7	1	1	2	T3	4	7	matured (semi- matured)
134	1	2	7	2	3	2	B1	3	7	palate
134	1	2	7	2	4	2	S7.1	3	7	dominates
135	1	2	7	2	4	2	S7.4	4	7	allows
136	18	1	2	1	4	2	M2	4	7	set
136	18	1	2	1	4	2	A9	3	7	capturing (capture)

136	18	1	2	1	1	2	A9	3	7	mellow
136	18	1	2	1	3	2	A5.1	3	7	qualities (quality)
136	18	1	2	1	3	2	S9	3	7	incarnation
136	18	1	2	1	4	2	A10	3	7	shows
138	20	1	2	1	1	2	O4.2	2	7	pretty
138	20	1	2	1	3	2	X5.2	2	7	interest
138	20	1	2	1	1	2	O4.2	3	7	beautiful
139	21	1	2	1	3	2	B1	3	7	palate
139	21	1	2	2	1	2	T3	4	7	young
141	12	1	5	3	3	2	B1	3	7	palates
141	12	1	5	3	3	2	T3	3	7	youth
142	20	1	3	2	4	2	B2	4	7	swoon
143	22	1	3	2	4	2	A10	2	7	shows
143	22	1	3	2	3	2	B1	3	7	palate
143	22	1	3	2	4	2	S8	3	7	backed (back)
143	22	1	3	3	1	2	T3	4	7	young
144	19	1	3	1	3	2	Q2.2	2	7	suggestion
144	19	1	3	2	4	2	X3.3	3	7	caresses
144	19	1	3	3	1	2	T3	4	7	young
144	19	1	3	3	1	2	T3	3	7	adult
145	1	1	3	3	3	2	B1	3	7	palate
145	1	1	3	4	3	2	B1	3	7	nerve
145	1	1	3	4	3	2	L1	4	7	life
146	16	1	3	1	4	2	S8	2	7	backed
147	23	1	4	4	1	2	T3	3	7	mature
147	23	1	4	6	4	2	S7.4	3	7	allow
148	16	1	4	3	4	2	K1	3	7	playing
149	24	1	4	1	4	2	A10	2	7	shows
149	24	1	4	2	3	2	B1	3	7	palate's
152	1	2	10	1	4	2	A10	3	7	provide
152	1	2	10	1	3	2	A10	3	7	drivers
154	24	1	3	1	3	2	B1	2	7	nose
154	24	1	3	1	1	2	E6	2	7	confident
154	24	1	3	5	3	2	B1	3	7	palate
154	24	1	3	5	3	2	B1	3	7	palate
154	24	1	3	7	2	2	O4.2	3	7	beautifully
154	24	1	3	6	4	1	T3	4	6	age
155	11	1	3	3	3	2	B1	2	7	nose
155	11	1	3	3	2	2	O4.2	3	7	beautifully
155	11	1	3	3	1	2	O4.3	3	7	stylish
157	26	1	3	2	3	2	Q3	4	7	expression
157	26	1	3	5	4	2	E3	3	7	restrained
158	12	1	3	1	1	2	E3	3	7	gentle
158	12	1	3	1	4	2	M2	3	7	puts

159	1	1	3	2	2	2	O4.2	3	7	beautifully
159	1	1	3	2	3	2	B1	3	7	palate
160	15	1	3	2	4	2	A9	4	7	given (give)
160	15	1	3	2	3	2	A5.1	4	7	style
160	15	1	3	2	3	2	O4.2	4	7	charm
162	27	1	3	1	4	2	Q2.2	3	7	defining (define)
162	27	1	3	1	1	2	O4.2	3	7	pretty
162	27	1	3	1	1	2	E3	3	7	gentle
163	18	1	3	1	4	2	X3.4	2	7	peeking
163	18	1	3	4	4	2	I3.1	3	7	overworki ng (overwork)
163	18	1	3	5	1	2	T3	4	7	young
164	16	1	3	1	2	2	N5	2	7	handsomel y (handsome)
164	16	1	3	3	4	2	A9	3	7	provides
164	16	1	3	3	3	2	Q2.2	3	7	suggestion
165	1	1	3	1	1	2	T3	1	7	youthful
165	1	1	3	4	3	2	N3.7	3	7	stature
166	1	1	3	4	1	2	T3	4	7	matured
167	15	1	3	7	1	2	T3	3	7	youthfully
168	24	1	3	1	1	2	E6-	3	7	brooding
169	28	1	3	1	3	2	O4.2	4	7	beauty
169	28	1	3	1	1	2	O1.2	3	7	luscious
170	18	1	3	1	4	2	M2	3	7	holding (hold)
170	18	1	3	2	1	2	O4.2	2	7	pretty
170	18	1	3	3	4	2	A10	3	7	shows
170	18	1	3	3	3	2	B1	3	7	palate
172	1	1	3	3	3	2	B1	3	7	palate
172	1	1	3	3	1	2	Q2.2	3	7	demanding
172	1	1	3	3	4	2	X3.2	3	7	heard
173	30	1	5	1	3	2	S3.2	4	7	lover
173	30	1	5	1	4	2	Q2.2	4	7	admit
174	24	1	5	1	3	2	B1	2	7	nose
174	24	1	5	3	3	2	B1	3	7	palate
175	1	1	3	1	3	2	T3	1	7	age
176	30	1	1	1	3	2	B1	2	7	nose
176	30	1	1	1	1	2	A12	3	7	easy
179	16	1	3	2	3	2	B1	3	7	palate
179	16	1	3	2	1	2	S7.1	3	7	subdued
183	32	2	9	3	3	2	B1	3	7	palate
184	30	2	9	1	1	2	S1.2.2	3	7	generous

184	30	2	9	3	3	2	B1	3	7	palate
184	30	2	9	4	4	2	E2	4	7	love
184	30	2	9	5	4	2	M2	4	7	holding (hold)
185	28	2	9	3	3	2	B1	3	7	palate
186	23	2	9	3	4	2	Q2.2	4	7	suggests
187	32	1	4	3	2	2	S1.2.2	3	7	generously (generous)
187	32	1	4	3	4	2	A9	3	7	provides
188	6	1	4	1	3	2	Q3	4	7	expression
188	6	1	4	2	4	2	A9	2	7	given (give)
188	6	1	4	2	3	2	Q2.1/X 3.2	2	7	whispers
188	6	1	4	3	3	2	X3.3	3	7	touch
189	1	1	3	4	1	2	S1.2.2	3	7	generous
190	2	1	3	3	3	2	B1	3	7	palate
191	20	1	3	1	4	2	A5.4-	4	7	forge
191	20	1	3	1	4	2	X3.3	3	7	touch
192	1	2	10	1	3	2	S2	3	7	character
194	18	1	5	1	3	2	Q3	3	7	expression
194	18	1	5	1	3	2	B1	3	7	palate
194	18	1	5	5	4	2	Q2.1	4	7	says
195	32	1	2	3	3	2	B1	3	7	palate
196	2	1	2	2	4	2	S7.4	3	7	allows
196	2	1	2	2	4	2	A9	3	7	presented
196	2	1	2	2	4	2	Q2.2	3	7	announce
196	2	1	2	3	3	2	B1	3	7	palate
197	34	1	2	1	3	2	O4.2	4	7	beauty
197	34	1	2	7	4	2	E2	3	7	loved (love)
197	34	1	2	9	1	2	S1.2.2	3	7	generous
198	1	1	3	1	1	2	X5.2	4	7	curious
198	1	1	3	2	1	2	S1.2.2	3	7	generous
198	1	1	3	2	4	2	Z5	3	7	provided
199	10	1	2	1	1	2	T3	4	7	younger (young)
199	10	1	2	2	1	2	S7.1	4	7	dominant
199	10	1	2	3	3	2	Q2.2	2	7	suggestion s
199	10	1	2	4	3	2	B1	3	7	palate
200	32	1	4	3	1	2	S1.2.2	3	7	generous
201	15	2	9	1	4	2	E3	1	7	restrained
201	15	2	9	1	3	2	T3	1	7	age
201	15	2	9	3	3	2	B1	3	7	palate
201	15	2	9	5	1	2	E6	3	7	emphatic
202	29	2	9	1	3	2	S2	2	7	character

202	29	2	9	2	4	2	E3	4	7	restrained
203	23	2	9	6	4	2	A9	4	7	provides
204	35	2	9	4	2	2	O4.2	3	7	beautifully
204	35	2	9	4	3	2	B1	3	7	palate
205	12	2	9	1	3	2	A10	2	7	subtlety
205	12	2	9	2	3	2	B1	3	7	palate
205	12	2	9	2	3	2	O4.2	3	7	finesse
205	12	2	9	3	3	2	S7.1	4	7	leader
206	1	2	9	2	3	2	B1	3	7	palate
207	24	1	1	2	2	2	O4.2	2	7	beautifully
207	24	1	1	3	3	2	B1	3	7	palate's
207	24	1	1	3	2	2	O4.2	3	7	beautifully
207	24	1	1	3	4	2	K2	3	7	sings
207	24	1	1	3	3	2	N3.8	3	7	pace
208	12	1	1	1	4	2	T3	4	7	indicate
209	1	1	1	3	4	2	A9	4	7	outlive
210	26	1	1	3	4	2	A9	3	7	provides
211	23	1	2	2	1	2	T3	4	7	matured
211	23	1	2	4	3	2	S5	4	7	echelon
211	23	1	2	6	4	2	M2	2	7	pitched
211	23	1	2	8	3	2	B1	3	7	heart
211	23	1	2	12	4	2	M2	4	7	pitched
212	24	1	3	3	3	2	B1	3	7	palate's
212	24	1	3	3	4	2	L1	3	7	holding (hold)
212	24	1	3	4	3	2	L1	4	7	life
214	32	1	3	2	1	2	E3	2	7	restrained
214	32	1	3	2	4	2	A10	2	7	revealing
214	32	1	3	2	3	2	X3.4	2	7	glimpses
214	32	1	3	3	3	2	B1	3	7	palate
214	32	1	3	4	4	2	S6	3	7	promising
214	32	1	3	4	3	2	L1	3	7	life
215	23	1	3	9	4	2	Q2.2	3	7	note
217	26	1	2	2	1	2	E6	4	7	confident
217	26	1	2	3	1	2	T3	4	7	matured
217	26	1	2	4	3	2	T3	4	7	age
217	26	1	2	5	3	2	S6	3	7	promise
218	24	1	2	1	4	2	X2.4	1	7	looking
218	24	1	2	2	3	2	B1	3	7	palate
218	24	1	2	2	1	2	T3	3	7	youthful
219	12	1	2	2	4	2	T3	4	7	age
220	32	1	2	3	4	2	A10	3	7	shows
220	32	1	2	4	3	2	X4.1	4	7	issue
220	32	1	2	4	1	2	A2.2	4	7	dependent
221	22	1	2	1	1	2	T3	3	7	youthful
221	22	1	2	1	1	2	E6-	3	7	brooding

222	16	1	2	3	1	2	O4.2	4	7	stylish
223	1	1	2	1	3	2	T3	1	7	age
223	1	1	2	3	4	2	X3.2	3	7	clamouring
223	1	1	2	4	3	2	O4.2	4	7	finesse
225	2	2	7	4	3	2	Q3	3	7	expression
225	2	2	7	4	1	2	O4.2	3	7	appealing
226	16	1	3	1	1	2	A5.2	2	7	honest
226	16	1	3	1	4	2	S8	2	7	backed
226	16	1	3	2	4	2	E3	3	7	restrained
226	16	1	3	2	3	2	Q3	3	7	expression

Appendix C: USAS Semantic Tagset

USAS Semantic Tagset

See <http://ucrel.lancs.ac.uk/usas/> for more details.

A GENERAL & ABSTRACT TERMS		I MONEY & COMMERCE		S1.1.1 General	
A1	General	I1	Money generally	S1.1.2	Reciprocity
A1.1.1	General actions, making etc.	I1.1	Money: Affluence	S1.1.3	Participation
A1.1.2	Damaging and destroying	I1.2	Money: Debts	S1.1.4	Deserve etc.
A1.2	Suitability	I1.3	Money: Price	S1.2	Personality traits
A1.3	Caution	I2	Business	S1.2.1	Approachability and Friendliness
A1.4	Chance, luck	I2.1	Business: Generally	S1.2.2	Avarice
A1.5	Use	I2.2	Business: Selling	S1.2.3	Egoism
A1.5.1	Using	I3	Work and employment	S1.2.4	Politeness
A1.5.2	Usefulness	I3.1	Work and employment: Generally	S1.2.5	Toughness; strong/weak
A1.6	Physical/mental	I3.2	Work and employment: Professionalism	S1.2.6	Sensible
A1.7	Constraint	I4	Industry	S2	People
A1.8	Inclusion/Exclusion	K ENTERTAINMENT, SPORTS & GAMES		S2.1	People: Female
A1.9	Avoiding	K1	Entertainment generally	S2.2	People: Male
A2	Affect	K2	Music and related activities	S3	Relationship
A2.1	Affect: Modify, change	K3	Recorded sound etc.	S3.1	Relationship: General
A2.2	Affect: Cause/Connected	K4	Drama, the theatre & show business	S3.2	Relationship: Intimate/sexual
A3	Being	K5	Sports and games generally	S4	Kin
A4	Classification	K5.1	Sports	S5	Groups and affiliation
A4.1	Generally kinds, groups, examples	K5.2	Games	S6	Obligation and necessity
A4.2	Particular/general; detail	K6	Children's games and toys	S7	Power relationship
A5	Evaluation	L LIFE & LIVING THINGS		S7.1	Power, organizing
A5.1	Evaluation: Good/bad	L1	Life and living things	S7.2	Respect
A5.2	Evaluation: True/false	L2	Living creatures generally	S7.3	Competition
A5.3	Evaluation: Accuracy	L3	Plants	S7.4	Permission
A5.4	Evaluation: Authenticity	M MOVEMENT, LOCATION, TRAVEL & TRANSPORT		S8	Helping/hindering
A6	Comparing	M1	Moving, coming and going	S9	Religion and the supernatural
A6.1	Comparing: Similar/different	M2	Putting, taking, pulling, pushing, transporting &c.	T TIME	
A6.2	Comparing: Usual/unusual	M3	Movement/transportation: land	T1	Time
A6.3	Comparing: Variety	M4	Movement/transportation: water	T1.1	Time: General
A7	Definite (+ modals)	M5	Movement/transportation: air	T1.1.1	Time: General: Past
A8	Seem	M6	Location and direction	T1.1.2	Time: General: Present; simultaneous
A9	Getting and giving; possession	M7	Places	T1.1.3	Time: General: Future
A10	Open/closed; Hiding/Hidden; Finding; Showing	M8	Remaining/stationary	T1.2	Time: Momentary
A11	Importance	N NUMBERS & MEASUREMENT		T1.3	Time: Period
A11.1	Importance: Important	N1	Numbers	T2	Time: Beginning and ending
A11.2	Importance: Noticeability	N2	Mathematics	T3	Time: Old, new and young; age
A12	Easy/difficult	N3	Measurement	T4	Time: Early/late
A13	Degree	N3.1	Measurement: General	W THE WORLD & OUR ENVIRONMENT	
A13.1	Degree: Non-specific	N3.2	Measurement: Size	W1	The universe
A13.2	Degree: Maximizers	N3.3	Measurement: Distance	W2	Light
A13.3	Degree: Boosters	N3.4	Measurement: Volume	W3	Geographical terms
A13.4	Degree: Approximations	N3.5	Measurement: Weight	W4	Weather
A13.5	Degree: Compromisers	N3.6	Measurement: Area	W5	Green issues
A13.6	Degree: Diminishers	N3.7	Measurement: Length & height	X PSYCHOLOGICAL ACTIONS, STATES & PROCESSES	
A13.7	Degree: Minimizers	N3.8	Measurement: Speed	X1	General
A14	Exclusivizers/particularizers	N4	Linear order	X2	Mental actions and processes
A15	Safety/Danger	N5	Quantities	X2.1	Thought, belief
B THE BODY & THE INDIVIDUAL		N5.1	Entirety; maximum	X2.2	Knowledge
B1	Anatomy and physiology	N5.2	Exceeding; waste	X2.3	Learn
B2	Health and disease	N6	Frequency etc.	X2.4	Investigate, examine, test, search
B3	Medicines and medical treatment	O SUBSTANCES, MATERIALS, OBJECTS & EQUIPMENT		X2.5	Understand
B4	Cleaning and personal care	O1	Substances and materials generally	X2.6	Expect
B5	Clothes and personal belongings	O1.1	Substances and materials generally: Solid	X3	Sensory
C ARTS & CRAFTS		O1.2	Substances and materials generally: Liquid	X3.1	Sensory: Taste
C1	Arts and crafts	O1.3	Substances and materials generally: Gas	X3.2	Sensory: Sound
E EMOTIONAL ACTIONS, STATES & PROCESSES		O2	Objects generally	X3.3	Sensory: Touch
E1	General	O3	Electricity and electrical equipment	X3.4	Sensory: Sight
E2	Liking	O4	Physical attributes	X3.5	Sensory: Smell
E3	Calm/Violent/Angry	O4.1	General appearance and physical properties	X4	Mental object
E4	Happy/sad	O4.2	Judgement of appearance (pretty etc.)	X4.1	Mental object: Conceptual object
E4.1	Happy/sad: Happy	O4.3	Colour and colour patterns	X4.2	Mental object: Means, method
E4.2	Happy/sad: Contentment	O4.4	Shape	X5	Attention
E5	Fear/bravery/shock	O4.5	Texture	X5.1	Attention
E6	Worry, concern, confident	O4.6	Temperature	X5.2	Interest/boredom/excited/energetic
F FOOD & FARMING		P EDUCATION		X6	Deciding
F1	Food	P1	Education in general	X7	Wanting; planning; choosing
F2	Drinks	Q LINGUISTIC ACTIONS, STATES & PROCESSES		X8	Trying
F3	Cigarettes and drugs	Q1	Communication	X9	Ability
F4	Farming & Horticulture	Q1.1	Communication in general	X9.1	Ability: Ability, intelligence
G GOVT. & THE PUBLIC DOMAIN		Q1.2	Paper documents and writing	X9.2	Ability: Success and failure
G1	Government, Politics & elections	Q1.3	Telecommunications	Y SCIENCE & TECHNOLOGY	
G1.1	Government etc.	Q2	Speech acts	Y1	Science and technology in general
G1.2	Politics	Q2.1	Speech etc: Communicative	Y2	Information technology and computing
G2	Crime, law and order	Q2.2	Speech acts	Z NAMES & GRAMMATICAL WORDS	
G2.1	Crime, law and order: Law & order	Q3	Language, speech and grammar	Z0	Unmatched proper noun
G2.2	General ethics	Q4	The Media	Z1	Personal names
G3	Warfare, defence and the army; Weapons	Q4.1	The Media: Books	Z2	Geographical names
H ARCHITECTURE, BUILDINGS, HOUSES & THE HOME		Q4.2	The Media: Newspapers etc.	Z3	Other proper names
H1	Architecture, kinds of houses & buildings	Q4.3	The Media: TV, Radio & Cinema	Z4	Discourse Bin
H2	Parts of buildings	S SOCIAL ACTIONS, STATES & PROCESSES		Z5	Grammatical bin
H3	Areas around or near houses	S1	Social actions, states & processes	Z6	Negative
H4	Residence	S1.1	Social actions, states & processes	Z7	If
H5	Furniture and household fittings			Z8	Pronouns etc.
				Z9	Trash can
				Z99	Unmatched

Appendix D: Metaphoric Theme Index

Code	Metaphor Category	Metaphor Theme	Explanation/Examples
	ONTOLOGICAL ¹ <ul style="list-style-type: none"> All metaphors are ontological: OBJECT OR ENTITY A CONTAINER image schema Used to “comprehend events, actions, activities, and states” (Lakoff & Johnson, 1980, p. 30) 	1. OBJECT 2. THREE DIMENSIONAL ARTEFACT ² 3. SOCIAL ARTEFACT ² 4. INSTITUTIONAL ARTEFACT ² 5. A TEXTILE ³ 6. LIVING ORGANISM ³ 7. PERSON ⁴	The projection of entity status upon a non-living object, space or substance bounded by a concrete or abstract surface e.g., earth, mineral, water, sound, light, time, energy A non-living object or substance made or shaped by man projecting a bounded concrete or abstract surface onto it e.g., building, cheque, art, music, activity or part thereof The projection of entity status of or relating to a social activity, event, action or state e.g. friendship, disagreement, party, choir, team Institutionally symbolic of or relating to e.g., law, religion, marriage, money, ownership, associations, signature, inflation A standard artefact shaped by man as a textile or piece of cloth Projection of entity status upon physical phenomena of or relating to a plant or animal Projection of entity status of or relating to specifically human physical or mental phenomena
CODE	Spatio-temporal Categories (events, actions, activities, and states)	Sub-categories	Explanation/Examples
1	RELATION	1. ABOVE ⁵ 2. ACROSS ⁵ 3. ADJACENCY ⁶ 4. CENTRE-PERIPHERY ⁶ 5. CONTACT ⁶ 6. CONTAINMENT ¹ 7. COVERING ⁵ 8. (relative) LENGTH ⁵ 9. LINEAR ORDER ⁵ 10. NEAR-FAR ⁶ 11. (relative) SCALE ⁶ 12. SUPPORT ⁶	e.g., I’m top fit; I’m on top of it. Radial structure in categories e.g., on/off e.g., in/out Are tomatoes <i>in</i> the fruit or veg category? e.g., short/long Linear quantity scales proximity e.g. the colours are <i>close</i> e.g., significant Your idea seems to have sound <i>foundations</i>
2	ORIENTATION	1. FRONT-BACK ⁵ 2. LEFT-RIGHT ¹³	Foreground-background structure e.g., future; past She was <i>beside</i> herself with worry

		3. UP-DOWN ⁵	e.g., morality; good/bad; active/passive; linear quantity scales; increase/decrease; happy/sad; excitement/depression; clever/dumb; high/low (frequency; loudness; heat; weight): prices are <i>high</i>
		4. VERTICALITY ⁵	morality; alive/dead; self-control e.g., I am <i>on top of</i> the situation
3	FORM	1. COMPACTNESS ⁹ 2. PATH ⁶ 3. STRAIGHT ¹² 4. SURFACE ¹⁶	map goals to goals sensory/affective e.g., shape; colour; pattern; texture; size; touch; smell; taste: this is a <i>big</i> wine;
4	COMPOSITION	5. ROUGH/BUMPY-SMOOTH ¹⁰ 1. COLLECTION ⁶ 2. COMPLEXITY ⁹ 3. FULL-EMPTY ⁶ 4. LINK ⁶ 5. MATCHING ⁶ 6. MASS COUNT ⁶ 7. PART-WHOLE ⁶	e.g., kinship; gender; variety morality e.g., <i>filled with</i> contempt Relational structure
5	MOTION	1. ANIMATE MOTION ⁸ 2. CAUSED MOTION ⁸ 3. INANIMATE MOTION ⁸ 4. LOCOMOTION ¹¹ 5. SELF MOTION ⁸	How do these <i>pieces</i> of the theory <i>fit together</i> ? stages; causal relationships; religious or personal rituals intent and desire e.g., Can you <i>grasp</i> the concept? by force physical forces act upon/govern e.g., clock pendulum place to place e.g., my car <i>has gone from</i> bad <i>to</i> worse inherent in the entity/voluntary e.g., I'm <i>moving</i> right along with the project
6	TRANSFORMATION	6. SOURCE-PATH-GOAL ⁶ 1. EXPANSION ⁷ 2. MERGING ⁶ 3. MULTIPLEX OR MASS ⁵ 4. PATH FROM MOTION ⁵ 5. PATH TO ENDPOINT ⁵ 6. PATH TO OBJECT MASS ⁵ 7. REFLEXIVE ⁵ 8. ROTATION ⁵ 9. SPLITTING ⁶ 10. SUPERIMPOSITION ⁶	e.g., <i>into</i> the house e.g., fans, team, juice e.g., Sam walked over the hill e.g., He is going to be a success but he isn't <i>there</i> yet e.g., I saw an opportunity for success and I <i>grabbed</i> it
7	BALANCE	1. AXIS BALANCE ⁶ 2. EQUILIBRIUM ⁶	

8	PROCESS DYNAMICS	3. POINT BALANCE ⁶	
		4. TWIN-PAN BALANCE ⁶	
		1. AGENCY ¹⁴	
		2. CAUSATION ¹	direct manipulation (Lakoff & Johnston, 1980, p. 76)
		3. CYCLE ⁶	e.g., life; age; youth; light/dark; fire; heat/cold; years
		4. CYCLIC CLIMAX ⁶	e.g., life/death; fast; vibrant
9	FORCE DYNAMICS	5. ENABLEMENT ⁶	
		6. PROCESS ⁶	
		7. ITERATION ⁶	process of repetition to reach a desired goal
		1. ATTRACTION ⁶	The flavours really <i>come together</i>
		2. BLOCKAGE ⁶	
		3. COMPULSION ⁶	You're <i>pushing</i> yourself too hard
		4. COUNTERFORCE ⁶	
		5. DIVERSION ⁶	
		6. MOMENTUM ¹⁵	
		7. RESISTANCE ¹⁵	I can't <i>budge</i> him
		8. RESTRAINT ⁶	
		9. RESTRAINT REMOVAL ⁶	She really <i>let herself go</i> during the dance

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Appendix E: Study 2 Data Collection Instrument

Wine Language Research Survey

estimated time is 15 minutes

Questionnaire V1.1

Before taking this study, you must agree to the following:

Principal Researcher: Allison Creed (PhD Candidate – University of Southern Queensland, Australia)
University of Southern Queensland HREC Approval Number: H13REA175

Why is the data being collected? The survey is collecting data to more fully understand the language used in Australian wine reviews (i.e., tasting notes/sheets) and the ideas, thoughts, sensory experiences and emotions they evoke in their reading audience.

Why me? We are asking people who are WSET educators/teachers/trainers in Australia and across China (China mainland, Hong Kong, Macao/Macau, and Taiwan) because we think they are well placed to provide us with important information about the language used to talk and teach about wine. The Wine and Spirit Education Trust (WSET) London representative Mr Nick Pead (International Development Advisor) and Allison Creed (Principal Researcher) have discussed the research and support has been given. You are also welcome to forward this survey link to other WSET educators in Australia or China as the pool of participants I have emailed is small and the more people involved the more informative the data will be.

What will happen to the data? All information gathered is confidential and will only be accessed by the Principal Researcher Allison Creed and her Supervisors. The results of the survey will be reported in a Doctoral dissertation and may be published in a wine or metaphor journal. Only group data will be reported in these documents, meaning that your identity

Once you click agree, the study will begin. It must be completed in one sitting.

✖ Cancel

✔ Agree

Wine Language Research Survey

ONE

Questionnaire V1.1

Guidance information:

PLEASE READ THIS GUIDANCE PAGE THEN CLICK CONTINUE TO START THE SURVEY (at the bottom of this page).

NOTE: This guidance document may be used as you complete the survey (HINT: take a screen shot).

- To complete the survey you are asked to read the wine review extract, think about the word identified in "quotation marks" and answer five questions.
- The survey contains 14 wine review extracts and you will be asked to answer the same five questions for each wine review extract. Therefore, it may take you more time to answer the questions for the first few wine reviews but as you continue the process will become quicker. Remember, there are no correct or incorrect answers.

GUIDANCE: Here is a wine review extract example followed by the same questions you will be asked in the survey:

Very intense, powerful, "full-bodied" and long.

*Question 1. As you read the word "full-bodied" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image or picture using a short sentence.

Example answer: The front view of the torso of a human female body.

*Question 2. The aim of this question is to determine the vividness of your visual imagery. The concept of the word "full-bodied" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below.

Example answer: If the image or picture in your mind is vague and dim then give it a rating of 4.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object, entity or thing.

*Question 3. List the first 4 words that come to mind as you read the word "full-bodied".

Example answer:

1. Big
2. Round
3. Warm
4. Sexy

*Question 4. If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "full-bodied" used in this wine review extract to your students?

Example answer: Rich taste and mouth-coating density of the wine which lingers in the mouth.

*Question 5. Do you think the concept "full-bodied" can be used to talk about a red wine, white wine or both?

Example answer: A red wine.

[Next page \(2\)](#)

Wine Language Research Survey



1. Do you teach one or more Wine and Spirit Education Trust (WSET) approved programs in Australia or China (broadly including mainland China, Hong Kong, Macao/Macau, and Taiwan)? *

- ☐ Yes
- ☐ No

2. What is the highest WSET level you have attained? *

- ☐ WSET Level 1 Award in Wines
- ☐ WSET Level 2 Award in Wines & Spirits
- ☐ WSET Level 3 Award in Wines & Spirits
- ☐ WSET International Higher Certificate in Wines & Spirits
- ☐ WSET Level 4 Diploma in Wines & Spirits
- ☐ WSET Level 5 Honours Diploma

3. What is your first language? *

- ☐ Chinese (including varieties/dialects spoken in mainland China, Hong Kong, Macao/Macau or Taiwan)
- ☐ English
- ☐ Other

4. In what country have you spent most of your adult life? *

- ☐ Australia
- ☐ China (broadly including mainland China, Hong Kong, Macao/Macau, and Taiwan)
- ☐ Other (e.g., America, Europe, Indonesia, Korea, Thailand, Vietnam)

5. In which country do you live permanently? *

- ☐ Australia
- ☐ China (Mainland)
- ☐ Hong Kong
- ☐ Macao/Macau
- ☐ Taiwan
- ☐ Other

6. Which category below includes your age? *

- ☐ 20 or younger
- ☐ 21-25
- ☐ 26-30
- ☐ 31-35
- ☐ 36-40
- ☐ 41-45
- ☐ 46-50
- ☐ 51-55
- ☐ 56-60
- ☐ 60 or older

7. What is your gender?

- ☐ Female
- ☐ Male

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[Next page \(3\)](#)

Wine Language Research Survey

123

As you read the word "holding" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

... silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin "holding" the wine together in its svelte shape.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "holding" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

... silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin "holding" the wine together in its svelte shape.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "holding". *

... silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin "holding" the wine together in its svelte shape.

1. <input type="text"/>	2. <input type="text"/>
3. <input type="text"/>	4. <input type="text"/>

If you are teaching in your wine education classroom, how would you briefly explain your understanding (not a dictionary meaning) of the word "holding" used in this wine review extract to your students? *

... silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin "holding" the wine together in its svelte shape.

Do you think the concept "holding" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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[Next page \(4\)](#)

Wine Language Research Survey

1/26

As you read the word "showing" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...highly perfumed and exotic on the bouquet, "showing" spiced apricot and cashew;

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "showing" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...highly perfumed and exotic on the bouquet, "showing" spiced apricot and cashew;

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "showing". *

...highly perfumed and exotic on the bouquet, "showing" spiced apricot and cashew;

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "showing" used in this wine review extract to your students? *

...highly perfumed and exotic on the bouquet, "showing" spiced apricot and cashew;

Do you think the concept "showing" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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[Next page \(5\)](#)

Wine Language Research Survey



As you read the word "young" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

Sweetly fruited as a "young" wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "young" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

Sweetly fruited as a "young" wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "young". *

Sweetly fruited as a "young" wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "young" used in this wine review extract to your students? *

Sweetly fruited as a "young" wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.

Do you think the concept "young" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Next page (6)

Wine Language Research Survey



As you read the word "expression" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

A rich and nutty "expression" chock-full of appealing flavour to go with most food styles.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "expression" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

A rich and nutty "expression" chock-full of appealing flavour to go with most food styles.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "expression". *

A rich and nutty "expression" chock-full of appealing flavour to go with most food styles.

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "expression" used in this wine review extract to your students? *

A rich and nutty "expression" chock-full of appealing flavour to go with most food styles.

Do you think the concept "expression" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

87%

As you read the word "generous" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...It is a "generous" wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "generous" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...It is a "generous" wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "generous". *

...It is a "generous" wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.

1. <input type="text"/>	2. <input type="text"/>
3. <input type="text"/>	4. <input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "generous" used in this wine review extract to your students? *

...It is a "generous" wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.

Do you think the concept "generous" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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[Next page \(8\)](#)

Wine Language Research Survey

40%

As you read the word "restrained" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...a surprisingly "restrained" bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "restrained" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...a surprisingly "restrained" bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "restrained". *

...a surprisingly "restrained" bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "restrained" used in this wine review extract to your students? *

...a surprisingly "restrained" bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;

Do you think the concept "restrained" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

30%

As you read the word "provides" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...medium bodied and generously fruited, the mineral, savoury underpinning "provides" freshness and length on the finish.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "provides" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...medium bodied and generously fruited, the mineral, savoury underpinning "provides" freshness and length on the finish.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "provides". *

...medium bodied and generously fruited, the mineral, savoury underpinning "provides" freshness and length on the finish.

- | | | | |
|----|----------------------|----|----------------------|
| 1. | <input type="text"/> | 2. | <input type="text"/> |
| 3. | <input type="text"/> | 4. | <input type="text"/> |

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "provides" used in this wine review extract to your students? *

...medium bodied and generously fruited, the mineral, savoury underpinning "provides" freshness and length on the finish.

Do you think the concept "provides" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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[Next page \(10\)](#)

Wine Language Research Survey



As you read the word "character" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

Refined, ripe and elegant with good varietal "character" and structure...

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "character" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

Refined, ripe and elegant with good varietal "character" and structure...

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "character". *

Refined, ripe and elegant with good varietal "character" and structure...

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "character" used in this wine review extract to your students? *

Refined, ripe and elegant with good varietal "character" and structure...

Do you think the concept "character" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

6/24

As you read the word "life" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...wonderful nerve and energy, with a very long "life" ahead indeed.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "life" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...wonderful nerve and energy, with a very long "life" ahead indeed.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "life". *

...wonderful nerve and energy, with a very long "life" ahead indeed.

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, then how would you briefly explain your understanding (not a dictionary meaning) of the word "life" used in this wine review extract to your students? *

...wonderful nerve and energy, with a very long "life" ahead indeed.

Do you think the concept "life" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

12/24

As you read the word "stylish" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of "stylish" drying tannins to finish.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "stylish" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of "stylish" drying tannins to finish.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "stylish". *

...while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of "stylish" drying tannins to finish.

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, how would you briefly explain your understanding (not a dictionary meaning) of the word "stylish" used in this wine review extract to your students? *

...while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of "stylish" drying tannins to finish.

Do you think the concept "stylish" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

73%

As you read the word "complex" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...the bouquet is extremely "complex", with both wood and fruit aromas;

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "complex" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...the bouquet is extremely "complex", with both wood and fruit aromas;

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "complex". *

...the bouquet is extremely "complex", with both wood and fruit aromas;

1. <input type="text"/>	2. <input type="text"/>
3. <input type="text"/>	4. <input type="text"/>

If you are teaching in your wine education classroom, how would you briefly explain your understanding (not a dictionary meaning) of the word "complex" used in this wine review extract to your students? *

...the bouquet is extremely "complex", with both wood and fruit aromas;

Do you think the concept "complex" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey



As you read the word "fine" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

...the tannins are plentiful and "fine", and the acidity super-fresh, promising a long life.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "fine" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

...the tannins are plentiful and "fine", and the acidity super-fresh, promising a long life.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "fine". *

...the tannins are plentiful and "fine", and the acidity super-fresh, promising a long life.

1. <input type="text"/>	2. <input type="text"/>
3. <input type="text"/>	4. <input type="text"/>

If you are teaching in your wine education classroom, the how would you briefly explain your understanding (not a dictionary meaning) of the word "fine" used in this wine review extract to your students? *

...the tannins are plentiful and "fine", and the acidity super-fresh, promising a long life.

Do you think the concept "fine" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

37%

As you read the word "rich" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

The palate is "rich" and powerful with balanced oak and fine acid.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "rich" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

The palate is "rich" and powerful with balanced oak and fine acid.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "rich". *

The palate is "rich" and powerful with balanced oak and fine acid.

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, the how would you briefly explain your understanding (not a dictionary meaning) of the word "rich" used in this wine review extract to your students? *

The palate is "rich" and powerful with balanced oak and fine acid.

Do you think the concept "rich" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Wine Language Research Survey

100%

As you read the word "fresh" in the wine review extract, construct an image or picture in your mind as you think about this word and then describe the contents of your image using a short sentence. *

Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and "fresh" acids, plus lingering notes of savoury spices.

The aim of this question is to determine the vividness of your visual imagery. The concept of the word "fresh" has possibly brought a certain image or picture to your mind. Rate the vividness of the image or picture by reference to the 5-point scale given below. For example, if your image or picture is vague and dim then give it a rating of 4. *

Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and "fresh" acids, plus lingering notes of savoury spices.

- ☐ 1. Perfectly clear and as vivid as normal vision
- ☐ 2. Clear and reasonably vivid
- ☐ 3. Moderately clear and vivid
- ☐ 4. Vague and dim
- ☐ 5. No image at all, you only know you are thinking of an object or entity

List the first 4 words that come to mind as you read the word "fresh". *

Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and "fresh" acids, plus lingering notes of savoury spices.

1.	<input type="text"/>	2.	<input type="text"/>
3.	<input type="text"/>	4.	<input type="text"/>

If you are teaching in your wine education classroom, the how would you briefly explain your understanding (not a dictionary meaning) of the word "fresh" used in this wine review extract to your students? *

Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and "fresh" acids, plus lingering notes of savoury spices.

Do you think the concept "fresh" can be used to talk about a red wine, a white wine, or both wine styles? *

- ☐ red wine
- ☐ white wine
- ☐ both (red and white wine)

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Appendix F: Study 2 Coded Data: Imagery Task

Imagery: Adjective POS Cue Words and Discursive Context

Participant ID	Cue Word	MRW	Image	Vividness	Metaphoric Theme: SOURCE Domain
the bouquet is extremely <i>complex</i> with both wood and fruit aromas (WRID 206)					
Australia group					
504069	<i>complex</i>	MRW	a_Z5 curry_F1 made_A1.1.1 with_Z5 lots_N5+ of_Z5 different_A6.1spices_F1 but_Z5 none_Z6/Z8c of_Z5 them_Z8mfn overpowering_S7.1+ the_Z5 other_A6.1-	2	A THREE DIMENSIONAL ARTEFACT
504118	<i>complex</i>	MRW	An_Z5 abstract_A1.6 painting_C1 no_Z6 image_O4.1	2	A THREE DIMENSIONAL ARTEFACT
504212	<i>complex</i>	MRW	A_Z5 complicated_A12- knot_O2	2	A THREE DIMENSIONAL ARTEFACT
504877	<i>complex</i>	MRW	no image	5	No image indicated
516712	<i>complex</i>	MRW	Layered_O4.1 aromas_X3.1 and_Z5 flavours_X3.1 of_Z5 fruit_F1 ,_PUNC oak_O1.1 ,_PUNC spice_F1 etc_Z4	2	A LIVING ORGANISM
505140	<i>complex</i>	MRW	a_Z5 complicated_A12- math_N2 equation_N2	2	AN INSTITUTIONAL ARTEFACT
506198	<i>complex</i>	MRW	I_Z4[i1.2.1 think_Z4[i1.2.2 of_Z5 a_Z5 quality_A5.1 wine_F2 that_Z8 is_Z5 inviting_Q2.2 upon_Z5 approach_X4.2	1	A PERSON
China group					
506880	<i>complex</i>	MRW	a_Z5 puzzle_X2.5-	1	A PERSON
508309	<i>complex</i>	MRW	_X2.5- various_A6.3+ ,_PUNC with_Z5 a_N5+[i1.2.1 lot_N5+[i1.2.2 for_Z5 things_O2 to_Z5 describe_Q2.2 or_Z5 to_Z5 explain_Q2.2/A7+	1	AN OBJECT
509276	<i>complex</i>	MRW	layer_F1[i2.2.1 cake_F1[i2.2.2	1	A THREE DIMENSIONAL ARTEFACT
510302	<i>complex</i>	MRW	this_M6 wine_F2 is_A3+ rich_I1.1+ in_Z5 flavor_X3.1 and_Z5 aroma_X3.1 O4.1	3	A LIVING ORGANISM
505090	<i>complex</i>	MRW	no image	2	No image indicated
the tannins are plentiful and fine, and the acidity super-fresh, promising a long life (WRID 214)					
Australia group					
504069	<i>fine</i>	NMRW	A fine boned person	2	A PERSON

504118	<i>fine</i>	NMRW	A_Z5 fine_A5.1+ bone_O2[i1.2.1 china_O2[i1.2.2 tea_F2 cup_O2	1	A THREE DIMENSIONAL ARTEFACT
504212	<i>fine</i>	NMRW	A_Z5 think_X2.1 line_O4.4 on_Z5 paper_Q4.2c	2	A THREE DIMENSIONAL ARTEFACT
504877	<i>fine</i>	NMRW	no image	5	No image indicated
516712	<i>fine</i>	NMRW	detailed_Q2.2 ,_PUNC delicate_O4.2+ long_N3.7+ tannins_O1	1	A LIVING ORGANISM
505140	<i>fine</i>	NMRW	a_Z5 fine_A5.1+ ,_PUNC sharp_O4.4 edged_O4.1 knife_O2	3	A THREE DIMENSIONAL ARTEFACT
506198	<i>fine</i>	NMRW	A_Z5 wine_F2 that_Z8 is_Z5 integrated_A1.8+ ,_PUNC well_A5.1+ made_A1.1.1 and_Z5 suited_A1.2+ to_Z5 food_F1A China group	1	A THREE DIMENSIONAL ARTEFACT
506880	<i>fine</i>	NMRW	a_Z5 piece_N5.1- of_Z5 silk_O1.1	1	A TEXTILE
508309	<i>fine</i>	NMRW	round_M6 ,_PUNC elegant_O4.2+ and_Z5 high-quality_A5.1+ of_Z4[i1.2.1 course_Z4[i1.2.2	3	AN OBJECT
509276	<i>fine</i>	NMRW	fine_A5.1+ and_Z5 smooth_O4.5 soil_O1.1/W3	2	AN OBJECT
510302	<i>fine</i>	NMRW	perfect_A5.1+++ ballance_Z99 or_Z5 character_S2mf I_Z8mf	3	AN OBJECT
505090	<i>fine</i>	NMRW	can_A7+ image_A6.1+ a_Z5 elegant_O4.2+ women_S2.	3	A PERSON
Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and <i>fresh</i> acids, plus lingering notes of savoury spices (WRID 148) Australia group					
504069	<i>fresh</i>	MRW	just_A14 picked_X7+ fruit_F1 as_Z5 compared_A6.1 to_Z5 that_Z5 a_Z5 few_N5- weeks_T1.3 old_T3+ A_Z5	2	A LIVING ORGANISM
504118	<i>fresh</i>	MRW	big_N3.2+ bowl_O2 of_Z5 fresh_T3- fruit_F1	1	A LIVING ORGANISM
504212	<i>fresh</i>	MRW	A_Z5 refreshing_B2+ drink_F2 (_PUNC your_Z8 choice_X7+)_PUNC	1	A THREE DIMENSIONAL ARTEFACT
504877	<i>fresh</i>	MRW	no image	5	No image indicated
516712	<i>fresh</i>	MRW	lively_X5.2+ ,_PUNC juicy_O1.2 ,_PUNC freshness_T3- ,_PUNC good_A5.1+ energy_X5.2+ and_Z5 lift_M2	1	A LIVING ORGANSIM
505140	<i>fresh</i>	MRW	fresh_T3- ,_PUNC green_O4.3 vegetables_F1 picked_X7+ from_Z5 the_Z5 garden_L3/H3	2	A LIVING ORGANISM

506198	<i>fresh</i>	MRW	I_Z8mf imagine_X2.1 a_Z5 vibrant_X5.2+ wine_F2 with_Z5 natural_A6.2+ acid_O1	2	A THREE DIMENSIONAL ARTEFACT
China group					
506880	<i>fresh</i>	MRW	a_Z5 breeze_W4 in_Z5 summer_T1.3	1	AN OBJECT
508309	<i>fresh</i>	MRW	young_T3- ,_PUNC refreshing_B2+	1	A LIVING ORGANISM
509276	<i>fresh</i>	MRW	Fresh_T3- lemon_F1	1	A LIVING ORGANISM
510302	<i>fresh</i>	MRW	waking_B1[i1.2.1 you_Z8mf up_B1[i1.2.2	3	A PERSON
505090	<i>fresh</i>	MRW	no image	1	No image indicated
it is a <i>generous</i> wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum (WRID 189)					
Australia group					
504069	<i>generous</i>	MRW	a_Z5 generous_S1.2.2- person_S2mfc who_Z8 gives_A9- lots_N5+ of_Z5 her/his_Z99 time_T1 ,_PUNC effort_X8+	2	A PERSON
504118	<i>generous</i>	MRW	A_Z5 well_W3/M4 rounded_O4.4 woman_S2.	1	A PERSON
504212	<i>generous</i>	MRW	1f A_Z5 person_S2mfc giving_A9- a_Z5 gift_A9	2	A PERSON
504877	<i>generous</i>	MRW	- rich_I1.1+ ,_PUNC full_N5.1+ bodied_O4.1	4	AN OBJECT
516712	<i>generous</i>	MRW	forward_M6 and_Z5 rounded_M1 ,_PUNC ripe_O4.1/L3/F1 friendly_S1.2.1+[i1.2.1 style_S1.2.1+[i1.2.2 of_Z5 wine_F2	1	A LIVING ORGANISM
505140	<i>generous</i>	MRW	a_Z5 gargarious_Z99 ,_PUNC hospitable_S1.2.1+ person_S2mfc with_Z5 lots_N5+ of_Z5 personality_S1.2 ,_PUNC	1	A PERSON
506198	<i>generous</i>	MRW	A_Z5 wine_F2 that_Z8 is_A3+ opulent_O4.2 with_Z5 weight_N3.5 and_Z5 complexity_A12-	1	A OBJECT
China group					
506880	<i>generous</i>	MRW	no image	5	No image indicated
508309	<i>generous</i>	MRW	showing_A10+ a_N5+[i1.2.1 lot_N5+[i1.2.2 of_Z5 its_Z8 contents_A1.8+ directly_M6 and_Z5 openly_A10+	2	AN OBJECT
509276	<i>generous</i>	MRW	A_Z5 male_S2.2 paying_I1.2 lunch_F1 for_Z5 me_Z8mf	3	A PERSON
510302	<i>generous</i>	MRW	Big_N3.2+ wine_F2 and_Z5 complex_A12-	4	AN OBJECT

505090	<i>generous</i>	MRW	rich_I1.1+	4	AN INSTITUTIONAL ARTEFACT
a surprisingly <i>restrained</i> bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer (WRID 214)					
Australia group					
504069	<i>restrained</i>	MRW	A_Z5 barrier_S8- of_Z5 some_N5 sort_A4.1 between_Z5 the_Z5 aromas_X3.1 and_Z5 the_Z5 nose_B1 -_PUNC such_Z5[i1.2.1 as_Z5[i1.2.2 clear_A7+ perspex_O1.1	3	A THREE DIMENSIONAL ARTEFACT
504118	<i>restrained</i>	MRW	The_Z5 shy_E5- person_S2mfc at_Z5 a_Z5 party_K1/S1.1.3+c but_Z5 comes_A1.1.1/A2.1[i3.3.1 to_A1.1.1/A2.1[i3.3.2 life_A5.4+/A8[i3.3.3 after_Z5 a_Z5 while_T1.3	1	A PERSON
504212	<i>restrained</i>	MRW	A_Z5 dog_L2mfn being_Z5 held_S8-[i4.2.1 back_S8-[i4.2.2 on_Z5 a_Z5 leash_O2	2	A LIVING ORGANISM
504877	<i>restrained</i>	MRW	something_Z8 tight_A1.7+ &_PUNC held_S8-[i5.2.1 back_S8-[i5.2.2	4	A PERSON
516712	<i>restrained</i>	MRW	shy_E5- ,_PUNC reserved_A9+ aromas_X3.1 on_Z5 the_Z5 nose_B1	1	A PERSON
505140	<i>restrained</i>	MRW	a_Z5 person_S2mfc being_Z5 held_S8-[i6.2.1 back_S8-[i6.2.2 either_Z5 by_Z5 friends_S3.1/S2mf or_Z5 behind_Z5 a_Z5 wire_O2 fence_H2	1	A PERSON
506198	<i>restrained</i>	MRW	I_Z4[i7.2.1 think_Z4[i7.2.2 of_Z5 a_Z5 wine_F2 that_Z8 is_Z5 closed_A1.1.1 or_Z5 possibly_A7+ tightly_N3.2- wound_M2	2	AN OBJECT
China group					
506880	<i>restrained</i>	MRW	a_Z5 glass_F2[i1.3.1 of_F2[i1.3.2 wine_F2[i1.3.3 with_Z5 a_Z5 lid_O2 on_Z5	1	A THREE DIMENSIONAL ARTEFACT
508309	<i>restrained</i>	MRW	keep_A9+ the_Z5 things_O2 inside_M6[i2.2.1 of_M6[i2.2.2 it_Z8 's_A3+ cover_O2	3	AN OBJECT
509276	<i>restrained</i>	MRW	someone_Z8mfc who_Z8 is_A3+ mean_S1.2.2	4	A PERSON
510302	<i>restrained</i>	MRW	+ shy_E5- noit_Z99 fully_A13.2 open_A10+ and_Z5 welcoming_Q2.2	3	A PERSON

505090	<i>restrained</i>	MRW	it_Z8 likes_E2+ a_Z5 mysterious_A6.2- person_S2mfc The palate is <i>rich</i> and powerful with balanced oak and fine acid (WRID 132)	5	A PERSON
Australia group					
504069	<i>rich</i>	MRW	a_Z5 well_W3/M4 made_A1.1.1 ,_PUNC aged_T3++ plum_F1 pudding_F1 Lots_N5+ of_Z5	2	A THREE DIMENSIONAL ARTEFACT
504118	<i>rich</i>	MRW	gold_O1.1 and_Z5 bling_Z99	3	AN OBJECT
504212	<i>rich</i>	MRW	A_Z5 bag_B5 of_Z5 money_I1 with_Z5 a_Z5 \$ _Z99 sign_Q1.2 on_Z5 the_Z5 outside_M6	4	AN INSTITUTIONAL ARTEFACT
504877	<i>rich</i>	MRW	full_N5.1+	4	AN OBJECT
516712	<i>rich</i>	MRW	Generous_S1.2.2- and_Z5 ripe_O4.1/L3/F1 with_Z5 concentration_X5.1+ of_Z5 fruit_F1 and_Z5 flavour_X3.1	1	A PERSON
505140	<i>rich</i>	MRW	a_Z5 large_N3.2+ ,_PUNC fat_O1 ,_PUNC portly_O4.2 man_S2.2m or_Z5 woman_S2.1f with_Z5 lots_N5+ of_Z5 bling_Z99 ,_PUNC	2	A PERSON
506198	<i>rich</i>	MRW	Ripe_O4.1/L3/F1 and_Z5 opulent_O4.2 fruit_F1 with_Z5 a_Z5 possible_A7+	1	A LIVING ORGANSIM
China group					
506880	<i>rich</i>	MRW	a_Z5 soup_F1 made_A1.1.1 with_Z5 a_N5+[i1.2.1 lot_N5+[i1.2.2 of_Z5 cream_O4.3	1	A THREE DIMENSIONAL ARTEFACT
508309	<i>rich</i>	MRW	similar_A6.1+ to_Z5 complex_H1 ,_PUNC with_Z5 lots_N5+ of_Z5 character_S2mf and_Z5 full_N5.1+ bodied_O4.1	2	A PERSON
509276	<i>rich</i>	MRW	a_Z5 meat_F1 dish_O2	2	A THREE DIMENSIONAL ARTEFACT
510302	<i>rich</i>	MRW	a_N5+[i2.2.1 lot_N5+[i2.2.2 of_Z5 components_	2	AN OBJECT
505090	<i>rich</i>	MRW	O2 generous_S1.2.2- wine_F2	3	A PERSON

while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish (WRID

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Australia group

504069	stylish	NMRW	someone_Z8mfc dressed_B5 in_Z5 beautifully_O4.2+ tailored_B5 _,PUNC well_A5.1+ co-ordinated_S7.1+ clothes_B5	2	A PERSON
504118	stylish	NMRW	A_Z5 glamorous_O4.2+ person_S2mfc	4	A PERSON
504212	stylish	NMRW	A_Z5 well_W3/M4 dressed_B5 person_S2mfc	1	A PERSON
504877	stylish	NMRW	popular_E2+ at_T1.1.2[i1.3.1 the_T1.1.2[i1.3.2 moment_T1.1.2[i1.3.3	4	AN OBJECT
516712	stylish	NMRW	elegant_O4.2+ ,PUNC balanced_O4.1/B1, PUNC poised_A5.3+ tannins_O1 in_A2.2[i2.3.1 relation_A2.2[i2.3.2 to_A2.2[i2.3.3 the_Z5 fruit_F1 and_Z5 composition_N5.1+ of_Z5 the_Z5 wine_F2	2	A LIVING ORGANSIM
505140	stylish	NMRW	a_Z5 very_A13.3 well_A5.1+ dressed_B5 person_S2mfc	2	A PERSON
506198	stylish	NMRW	I_Z4[i3.2.1 think_Z4[i3.2.2 of_Z5 a_Z5 wine_F2 that_Z8 is_A3+ smart_O4.2+ ,PUNC in_Z5 balance_O4.1/B1 and_Z5 displays_A10+ positive_A5.1+ attributes_O4.1 China group	2	A PERSON
506880	stylish	NMRW	nothing	5	No image indicated
508309	stylish	NMRW	recognizable_X2.2+	5	AN OBJECT
509276	stylish	NMRW	lady_S2.1f on_Z5 the_Z5 fashion_B5 show_A8 stage_T1.2	1	A PERSON
510302	stylish	NMRW	personality_S1.2	4	A PERSON
505090	stylish	NMRW	no image	4	No image indicated

Sweetly fruited as a *young* wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off (WRID 144)

Australia group

504069	<i>young</i>	MRW	An_Z5 adolescent_T3-/S2mf with_Z5 an_Z5 adults_T3+/S2mf body_B1 but_Z5 still_T2++ a_Z5 child_S2mf/T3- 's_Z5 innocence_G2.1+ and_Z5 youthful_T3- joy_E4.1+ Young_T3- means_Q1.1 bright_O4.3 ,PUNC vibrant_X5.2+ and_Z5 obvious_A11.2+ like_Z5 a_Z5 teenager_T3-/S2mf	2	A PERSON
504118	<i>young</i>	MRW	Young_T3- means_Q1.1 bright_O4.3 ,PUNC vibrant_X5.2+ and_Z5 obvious_A11.2+ like_Z5 a_Z5 teenager_T3-/S2mf	1	A PERSON
504212	<i>young</i>	MRW	A_Z5 young_T3- child_S2mf/T3-	1	A PERSON
504877	<i>young</i>	MRW	a_Z5 wine_F2 which_Z8 is_A3+ not_Z6 aged_T3++	4	A LIVING ORGANISM

516712	<i>young</i>	MRW	primary_A11.1+ juicy_O1.2 fruits_F1 still_T2++ evident_A11.2+ primary juicy fruits still evident	2	A LIVING ORGANISM
505140	<i>young</i>	MRW	a_Z5 young_T3- person_S2mfc ,_PUNC thin_N3.7- and_Z5 innocent_G2.1+	1	A PERSON
506198	<i>young</i>	MRW	A_Z5 wine_F2 with_Z5 primary_A11.1+ fruit_F1 characters_S2mf and_Z5 possible_A7+ winemaking_Z99 artefact_O2	2	A LIVING ORGANISM
China group					
506880	<i>young</i>	MRW	a_Z5 glass_O1.1 of_Z5 purplish_O4.3 bright_O4.3 ruby_O1.1 wine_F2	1	AN OBJECT
508309	<i>young</i>	MRW	fresh_T3- ,_PUNC expressive_Q1.1 and_Z5 living_H4 ,_PUNC showing_A10+ many_N5+ uplifting_E4.1+/A2.2 characters_S2mf ,_PUNC	2	A LIVING ORGANISM
509276	<i>young</i>	MRW	young_T3- girl_S2.1f	2	A PERSON
510302	<i>young</i>	MRW	a_Z5 teenager_T3-/S2mf with_Z5 charming_O4.2+ smile_E4.1+	2	A PERSON
505090	<i>young</i>	MRW	I_Z8mf can_A7+ image_A6.1+ a_Z5 kid_S2mf/T3- ,_PUNC young_T3- people_S2mfc	1	A PERSON

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word

Imagery: Noun POS Cue Words and Discursive Context

Participant ID	Cue word	MRW	Image	Vivid-ness	SOURCE domain
Refined, ripe and elegant with good varietal <i>character</i> and structure (WRID 118)					
Australia group					
504069	<i>character</i>	MRW	Any_N5.1+ number_N5 of_Z5 strong_S1.2.5+ characters_S2mf from_Z5 films_Q4.3 or_Z5 TV_Q4.3 shows_A10+	2	A PERSON
504118	<i>character</i>	MRW	A_Z5 person_S2mfc with_Z5 characteristics_O4.1 that_Z8 are_A3+ obvious_A11.2+	3	A PERSON
504212	<i>character</i>	MRW	A_Z5 jovial_E4.1+ ,_PUNC interesting_X5.2+ person_S2mfc	4	A PERSON
504877	<i>character</i>	MRW	personality_S1.2 ,_PUNC shape_O4.4	4	A PERSON
516712	<i>character</i>	MRW	The_Z5 style_X4.2 of_Z5 the_Z5 wine_F2A	1	AN OBJECT
505140	<i>character</i>	MRW	a_Z5 cartoon_Q4.3 of_Z5 various_A6.3+ characters_S2mf representing_Q1.1 refined_S1.2.4+ ,_PUNC elegant_O4.2+ and_Z5 stature_N3.7 ._PUNC .	2	A PERSON
506198	<i>character</i>	MRW	A_Z5 wine_F2 that_Z8 is_Z5 defined_Q2.2 with_Z5 attributes_O4.1 and_Z5 descriptors_Y2 that_Z8 match_A6.1+ its_Z8 variety_A6.3+ China group	1	A THREE DIMENSIONAL ARTEFACT
506880	<i>character</i>	MRW	no image	5	No image indicated
508309	<i>character</i>	MRW	Personality_S1.2 ,_PUNC style_A1.1.1	1	A PERSON
509276	<i>character</i>	MRW	My_Z8 daughter_S4f ,_PUNC who_Z8 is_A3+ 3_T3 years_T1.3 old_T3+ but_Z5 have_A9+ obvious_A11.2+ individual_N5- character_S2mf already_T1.1.1	1	A PERSON
510302	<i>character</i>	MRW	personality_S1.2	2	A PERSON
505090	<i>character</i>	MRW	no image	1	No image indicated
A rich and nutty <i>expression</i> chock-full of appealing flavour to go with most food styles (WRID 225)					
Australia group					

504069	<i>expression</i> <i>n</i>	MRW	A_Z5 version_A4.1 -_PUNC someone_Z8mfc 's_Z5 creation_A1.1.1	2	A THREE DIMENSIONAL ARTEFACT
504118	<i>expression</i> <i>n</i>	MRW	Expression_Q3 is_A3+ like_Z5 a_Z5 piece_N5.1- of_Z5 art_C1	1	A THREE DIMENSIONAL ARTEFACT
504212	<i>expression</i> <i>n</i>	MRW	A_Z5 facial_B1[i1.2.1 expression_B1[i1.2.2 (_PUNC happy_E4.1+)_PUNC	3	A PERSON
504877	<i>expression</i> <i>n</i>	MRW	perhaps_A7 like_Z5 a_Z5 picture_C1	4	A THREE DIMENSIONAL ARTEFACT
516712	<i>expression</i> <i>n</i>	MRW	Character_S2mf and_Z5 style_X4.2 of_Z5 the_Z5 wine_F2 is_A3+ full_N5.1+ and_Z5 rich_I1.1+ with_Z5 nutty_F1 characters_S2mf	3	A PERSON
505140	<i>expression</i> <i>n</i>	MRW	a_Z5 facial_B1[i2.2.1 expression_B1[i2.2.2	4	A PERSON
506198	<i>expression</i> <i>n</i>	MRW	A_Z5 vibrant_X5.2+ wine_F2 that_Z5 displays_A10+ or_Z5 shows_A10+ character_S2mf	3	A PERSON
			China group		
506880	<i>expression</i> <i>n</i>	MRW	No image that comes to mind	5	No image indicated
508309	<i>expression</i> <i>n</i>	MRW	like_Z5 the_Z5 words_Q3 of_Z5 wine_F2 ._PUNC	1	A PERSON
509276	<i>expression</i> <i>n</i>	MRW	A_Z5 talkative_Q2.1+ female_S2.1	3	A PERSON
510302	<i>expression</i> <i>n</i>	MRW	Lecture_Q2.2	3	AN INSTITUTIONAL ARTEFACT
505090	<i>expression</i> <i>n</i>	MRW	show_A8	1	A LIVING ORGANISM
			wonderful nerve and energy, with a very long <i>life</i> ahead (WRID 145)		
			Australia group		
504069	<i>life</i>	MRW	being_A3+ a_Z5 long_T1.3+[i1.2.1 time_T1.3+[i1.2.2 in_Z5 this_M6 world_W1	1	AN OBJECT
504118	<i>life</i>	MRW	Life_Z3c is_A3+ the_Z5 party_K1/S1.1.3+c person_S2mfc	1	A PERSON
504212	<i>life</i>	MRW	Calendar_O2/T1.3	2	AN INSTITUTIONAL ARTEFACT
504877	<i>life</i>	MRW	capacity_N3.2 to_Z5 age_T3++	4	A LIVING ORGANISM
516712	<i>life</i>	MRW	youthful_T3- ,_PUNC strong_S1.2.5+ ,_PUNC powerful_S7.1+ wine_F2 that_Z5 will_X7+ cellar_H2 well_W3/C1[i2.2.1	1	A PERSON

505140	<i>life</i>	MRW	picture_W3/C1[i2.2.2 of_Z5 a_Z5 cellar_H2	1	A THREE DIMENSIONAL ARTEFACT
506198	<i>life</i>	MRW	I_Z8mf imagine_X2.1 a_Z5 young_T3- wine_F2 with_Z5 great_A5.1+ fruit_F1 and_Z5 structure_O4.1 required_X7+ for_Z5 ageing_T3++ China group	2	A LIVING ORGANISM
506880	<i>life</i>	MRW	an_Z5 old_T3+ man_S2.	1	A PERSON
508309	<i>life</i>	MRW	2m potential_A7+ ,_PUNC time_T1 to_Z5 keep_A9+ showing_A10+ it_Z8 's_A3+ character_S2mf	1	A LIVING ORGANSIM
509276	<i>life</i>	MRW	wine_F2 cellar_H2	1	A THREE DIMENSIONAL ARTEFACT
510302	<i>life</i>	MRW	a_Z5 human_S2mf[i1.2.1 being_S2mf[i1.2.2	2	A PERSON
505090	<i>life</i>	MRW	no image	3	No image indicated

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word

Imagery: Verb POS Cue Words and Discursive Context

Participant ID	Cue Word	MRW	Image	Vividness	Metaphoric Theme: SOURCE Domain
silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin <i>holding</i> the wine together in its svelte shape (WRID 170)					
Australia group					
504069	<i>holding</i>	MRW	A_Z5 loosely_A1.7- woven_B5 sack_O2 -_PUNC like_Z5 a_Z5 finely_A5.1+ made_A1.1.1 fish_L2mfnc net_O2 ._PUNC Pulled_S5+/S8+[i1.2.1 together_S5+/S8+[i1.2.2	2	A TEXTILE
504118	<i>holding</i>	MRW	A_Z5 bunch_N5+ of_Z5 grapes_F1 lightly_N6- wrapped_A1.1.1[i2.2.1 up_A1.1.1[i2.2.2	1	A LIVING ORGANISM
504212	<i>holding</i>	MRW	A_Z5 set_N5 of_Z5 hands_B1 enveloping_A1.8+ an_Z5 object_O2	2	A PERSON
504877	<i>holding</i>	MRW	structural_O4.1 supports_S8	4	A THREE DIMENSIONAL ARTEFACT
516712	<i>holding</i>	MRW	+ a_Z5 weaver_B5/S2mf at_Z5 a_Z5 loom_O2 intertwining_A2.2 all_N5.1+ the_Z5 structural_O4.1 elements_A4.1 of_Z5 the_Z5 wine_F2	2	A PERSON
505140	<i>holding</i>	MRW	a_Z5 large_N3.2+ hand_B1 gripping_A1.1.1 the_Z5 middle_M6 of_Z5 a_Z5 piece_Q1.2[i3.3.1 of_Q1.2[i3.3.2 paper_Q1.2[i3.3.3 so_Z5[i4.2.1 that_Z5[i4.2.2 it_Z8 looks_A8 svelte_Z99 in_Z5 shape_O4.4 ._PUNC	5	A PERSON
506198	<i>holding</i>	MRW	A_Z5 wine_F2 with_Z5 balance_O4.1/B1 between_Z5 fruit_F1 and_Z5 structure_O4.1A	2	AN OBJECT
China group					
506880	<i>holding</i>	MRW	a_Z5 walnut_F1 shell_L2 holding_M2 the_Z5 nut_F1 inside_M6	1	A LIVING ORGANISM
508309	<i>holding</i>	MRW	put_A1.1.1[i1.2.1 something_Z8 together_A1.1.1[i1.2.2 and_Z5 then_N4 release_A1.7- them_Z8mfn in_Z5 a_Z5 more_A13.3 expressive_Q1.1 way_X4.2	4	A LIVING ORGANISM
509276	<i>holding</i>	MRW	A_Z5 tailor-made_B5 Qipao_Z99 (_PUNC a_Z5 traditional_S1.1.1 Chinese_Z2 dress_B5)_PUNC of_Z5 100%_N5.1+ silk_O1.1	2	A TEXTILE
510302	<i>holding</i>	MRW	the_Z5 wine_F2 has_A9+ a_Z5 good_A5.1+ structre_Z99 and_Z5 well_A5.1+ ballanced_Z99 ._PUNC all_N5.1+ the_Z5 components_O2 intergrated_Z99 very_A13.3 well_A5.1+ like_Z5 a_Z5 piece_N5.1- of_Z5 well_A5.1+ weaved_B5 silk_O1.1 ._PUNC	2	A TEXTILE

505090	<i>holding</i>	MRW	astrigent_O4.1	2	AN OBJECT
medium bodied and generously fruited, the mineral, savoury underpinning <i>provides</i> freshness and length (WRID 187)					
Australia group					
504069	<i>provides</i>	MRW	A_Z5 support_S8+ structure_O4.1 for_Z5 a_Z5 complex_A12- display_A10+	2	A THREE DIMENSIONAL ARTEFACT
504118	<i>provides</i>	MRW	An_Z5 image_O4.1 of_Z5 giving_A9- someone_Z8mfc a_Z5 present_T1.1.2	3	A PERSON
504212	<i>provides</i>	MRW	A_Z5 supporting_S8+ structure_O4.1 eg._A4.1 scaffolding_H1	3	A THREE DIMENSIONAL ARTEFACT
504877	<i>provides</i>	MRW	none	5	No image indicated
516712	<i>provides</i>	MRW	gives_A9- ,_PUNC offers_A9- freshness_T3- &;_PUNC length_N3.7	2	A PERSON
505140	<i>provides</i>	MRW	a_Z5 large_N3.2+ muscle_B1 man_S2.2m supporting_S8+ a_Z5 large_N3.2+ bowl_O2 of_Z5 fruit_F1	3	A PERSON
506198	<i>provides</i>	MRW	How_Z5 the_Z5 structure_O4.1 combines_A2.2 with_Z5 the_Z5 fruit_F1 to_Z5 give_A9- positive_A5.1+ attributes_O4.1 to_Z5 a_Z5 wine_F2a	1	A PERSON
China group					
506880	<i>provides</i>	MRW	a_Z5 vase_O2 containing_A1.8+ flowers_L3	3	A THREE DIMENSIONAL ARTEFACT
508309	<i>provides</i>	MRW	A_Z5 vase_O2 containing_A1.8+ flowers_	1	A THREE DIMENSIONAL ARTEFACT
509276	<i>provides</i>	MRW	L3 steel_O1.1 ,_PUNC rebar_Z99	1	AN OBJECT
510302	<i>provides</i>	MRW	give_A9-	4	A PERSON
505090	<i>provides</i>	MRW	no image	5	No image indicated
a surprisingly <i>restrained</i> bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer (WRID 214)					
Australia group					
504069	<i>restrained</i>	MRW	A_Z5 barrier_S8- of_Z5 some_N5 sort_A4.1 between_Z5 the_Z5 aromas_X3.1 and_Z5 the_Z5 nose_B1 -_PUNC such_Z5[i1.2.1 as_Z5[i1.2.2 clear_A7+ perspex_O1.1	3	A THREE DIMENSIONAL ARTEFACT
504118	<i>restrained</i>	MRW	The_Z5 shy_E5- person_S2mfc at_Z5 a_Z5 party_K1/S1.1.3+c but_Z5 comes_A1.1.1/A2.1[i3.3.1 to_A1.1.1/A2.1[i3.3.2 life_A5.4+/A8[i3.3.3 after_Z5 a_Z5 while_T1.3	1	A PERSON

504212	<i>restrained</i>	MRW	A_Z5 dog_L2mfn being_Z5 held_S8-[i4.2.1 back_S8-[i4.2.2 on_Z5	2	A LIVING ORGANISM
504877	<i>restrained</i>	MRW	a_Z5 leash_O2 something_Z8 tight_A1.7+ &;_PUNC held_S8-[i5.2.1 back_S8-[i5.2.2	4	A PERSON
516712	<i>restrained</i>	MRW	shy_E5- ,_PUNC reserved_A9+ aromas_X3.1 on_Z5 the_Z5 nose_B1	1	A PERSON
505140	<i>restrained</i>	MRW	a_Z5 person_S2mfc being_Z5 held_S8-[i6.2.1 back_S8-[i6.2.2 either_Z5 by_Z5 friends_S3.1/S2mf or_Z5 behind_Z5 a_Z5 wire_O2 fence_	1	A PERSON
506198	<i>restrained</i>	MRW	H2 I_Z4[i7.2.1 think_Z4[i7.2.2 of_Z5 a_Z5 wine_F2 that_Z8 is_Z5 closed_A1.1.1 or_Z5 possibly_A7+ tightly_N3.2-wound_M2	2	A LIVING ORGANISM
China group					
506880	<i>restrained</i>	MRW	a_Z5 glass_F2[i1.3.1 of_F2[i1.3.2 wine_F2[i1.3.3 with_Z5 a_Z5 lid_O2 on_Z5	1	A THREE DIMENSIONAL ARTEFACT
508309	<i>restrained</i>	MRW	keep_A9+ the_Z5 things_O2 inside_M6[i2.2.1 of_M6[i2.2.2 it_Z8 's_A3+ cover_O2	3	AN OBJECT
509276	<i>restrained</i>	MRW	someone_Z8mfc who_Z8 is_A3+ mean_S1.2.2+	4	A PERSON
510302	<i>restrained</i>	MRW	shy_E5- noit_Z99 fully_A13.2 open_A10+ and_Z5 welcoming_Q2.2	3	A PERSON
505090	<i>restrained</i>	MRW	it_Z8 likes_E2+ a_Z5 mysterious_A6.2- person_S2mfc	5	A PERSON
highly perfumed and exotic on the bouquet, <i>showing</i> spiced apricot and cashew (WRID 183)					
Australia group					
504069	<i>showing</i>	MRW	fresh_T3- ,_PUNC cuts_A1.1.1 apricots_F1 with_Z5 assorted_A6.3+ sweet_X3.1 spices_F1 (_PUNC e.g._A4.1 cinnamon_F1 ,_PUNC nutmeg_F1 ,_PUNC ginger_F1)_PUNC sprinkled_A1.1.1 on_Z5 top_M6 next_M6[i1.2.1 door_M6[i1.2.2 to_Z5 cashews_F2	2	A LIVING ORGANISM
504118	<i>showing</i>	MRW	A_Z5 picture_C1 of_Z5 spices_F1 ,_PUNC apricots_F1 and_Z5 cashews_F2 in_Z5 a_Z5 bowl_O2	1	A THREE DIMENSIONAL ARTEFACT
504212	<i>showing</i>	MRW	A_Z5 visual_X3.4 display_A10+ eg_A4.1 poster_Q1.2	2	A THREE DIMENSIONAL ARTEFACT
504877	<i>showing</i>	MRW	I just don't have a picture in my mind	5	No image indicated

516712	<i>showing</i>	MRW	a_Z5 glass_O1.1 with_Z5 apricot_F1 coulis_Z99 or_Z5 salad_F1 and_Z5 cashew_F1 notes_Q1.2 spilling_M1[i3.2.1 out_M1[i3.2.2 ,_PUNC lifted_M2 aromas_X3.1 wafting_M2 out_M6	1	A THREE DIMENSIONAL ARTEFACT
505140	<i>showing</i>	MRW	exotice_Z99 showgirls_K2 dressed_B5 as_Z5 fruit_F1 and_Z5 nuts_F1 on_Z5 a_Z5 stage_T1.2	3	A PERSON
506198	<i>showing</i>	MRW	A_Z5 wine_F2 with_Z5 insensity_Z99 that_Z8 displays_A10+ specific_A4.2+ aromas_X3.1	1	A PERSON
			China group		
506880	<i>showing</i>	MRW	a_Z5 see-through_O4.3 glass_O1.1 holding_M2 the_Z5 various_A6.3+ fruits_F1 and_Z5 nuts_F1	1	A THREE DIMENSIONAL ARTEFACT
508309	<i>showing</i>	MRW	like_Z5 a_Z5 picture_C1 or_Z5 a_Z5 frame_O2 of_Z5 a_Z5 movie_Q4.	3	A THREE DIMENSIONAL ARTEFACT
509276	<i>showing</i>	MRW	3 steam/vapor_Z99 getting_M1[i1.2.1 up_M1[i1.2.2 from_Z5 the_Z5 sueface_Z99 of_Z5 water_O1.2	1	AN OBJECT
510302	<i>showing</i>	MRW	a_Z5 stage_T1.2	3	A THREE DIMENSIONAL ARTEFACT
505090	<i>showing</i>	MRW	It_Y2 demonstrate_A10+ the_Z5 a_Z5 box_O2 of_Z5 the_Z5 fruits_F1 and_Z5 flowers_L3 ,_PUNC and_Z5 very_A13.3 perfumed_X3.5 ._PUNC	3	A THREE DIMENSIONAL ARTEFACT

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word

Appendix G: Study 2 Coded Data: Property Generation Task

Properties and Features: Adjective POS Cue Words

Participant ID	Cue Word	MRW	Property 1	SSD	code	Property 2	SSD	code	Property 3	SSD	code	Property 4	SSD	code
the bouquet is extremely <i>complex</i> with both wood and fruit aromas (WRID 206)														
Australia group N5+														
504069	<i>complex</i>	MRW	intense	N5+	5	large array	N3.2	5	lots	N5+	5	interwoven	B5	9
504118	<i>complex</i>	MRW	Mixed	A2.1	5	Confusing	X2.5	5	Indescribable	A7-	9	Hard	O4.1	9
504212	<i>complex</i>	MRW	Complicated	A12-	4	Many parts	N5.1	5	Convolutd	A12-	9	Interesting	X5.2	9
504877	<i>complex</i>	MRW	sophisticated	O4.2	9	quality	A5	10	interesting	X5.2	9	multi	N5+	5
516712	<i>complex</i>	MRW	layered	O4.1	5	deep	N3.7	5	complicated	A12-	5	dimensional	Z99	9
505140	<i>complex</i>	MRW	complicated	A12-	5	aloof	S1.2.	9	intriguing	X5.2	4	abundant	A13.3	9
506198	<i>complex</i>	MRW	Layered	O4.1	5	Aromas	X3.1	10	Intensity	N5	10	sophisticated	O4.2	9
Frequent category of property or feature					5			5			9			9
China group														
506880	<i>complex</i>	MRW	difficult to explain	A12-Z5 Q2.2/ A7+	5	many facets	N5+ A4.1	5	a lot	A13.3[i1.2.1 A13.3[i1.2.2	5	plentiful	N5+	5
508309	<i>complex</i>	MRW	various	A6.3	5	diverse	A6.3	5	many styles/character	N5+ X4.2 S2mf	5	need to be explained	S6+ Z5 Z5 Q2.2/A7	9

509276	complex	MRW	layered	O4.1	5	many	N5+	5	rich	I1.1+	9	full	N5.1	9
510302	complex	MRW	many layers	_N5 +	5								+	
505090	complex	MRW	rich	_O2 I1.1+	9	aromatic	X3.5	5	Good quality	A5.1 +	5	Long aged	T1.3 +	5
										A5.1			T3+	
													+	
Frequent category of property or feature					5			5			5			9
the tannins are plentiful and fine, and the acidity super-fresh, promising a long life (WRID 214)														
Australia group														
504069	fine	NMR W	thin	N3.7	5	wiry	O1.1	5	emery boards	S7.1 +/S5 +c	10	small	N3.2	5
504118	fine	NMR W	Delicate	O4.2 +	5	Little	A13. 7	5	Tiny	N3.2 -	5	Skinny	B1	5
504212	fine	NMR W	Light	W2	5	Delicate	O4.2 +	5	Focussed	X5.1 +	10	Narrow	N3.7 -	5
504877	fine	NMR W	elegant	O4.2 +	10	silky	O4.2 +	10	delicate	Z6	5	non drying	O1.2 -	10
516712	fine	NMR W	long-lined	T1.3 +	10	detailed	A4.2 +	5	delicate	O4.2 +	5	filigreed	C1	10
505140	fine	NMR W	tiny	N3.2 -	5	refined	S1.2. 4+	4	velvet	O1.1	10	delicate	O4.2 +	5
506198	fine	NMR W	Supple	O4.5	10	Supportive	S8+	9	Integrated	A1.8 +	9	Balanced	A5.3 +	9
Frequent category of property or feature					5			5			5			5
China group														
506880	fine	NMR W	smooth	O4.5	5	refine	A1.1. 1	4	soft	O4.5	5	silky	O4.5	9
508309	fine	NMR W	elegant	O4.2 +	9	high-quality	A5.1 +	5	complete	T2-	5	round	O4.4	9
509276	fine	NMR W	well-knitting	A5.1 +	10	sand	O1.1	10	soil	O1.1/ W3	10	comfirtable	O4.2 +	10

510302	fine	NMR W	ballanced	A5.3 +	5	structured	A1.1. 1	5	perfect balance	A5.1 +++ O4.1/ B1	5	well made	A5.1 + _A1. 1.1[i 1.2.1	5
505090	fine	NMR W	good	_A1. 1.1[i 1.2.2	5	smooth	O4.5	9						
Frequent category of property or feature					5			5			5			5

Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and *fresh* acids, plus lingering notes of savoury spices (WRID 148)

Australia group

504069	<i>fresh</i>	MRW	alive	L1+	5	tangy	X3.1	5	bright	O4.3	5	clean	O4.2 +	5
504118	<i>fresh</i>	MRW	Ripe	O4.1/ L3/F 1	5	Clean	O4.2 +	5	Cold	O4.6 -	5	Acid	O1	10
504212	<i>fresh</i>	MRW	Crisp	O4.5	5	Refreshing	B2+	4	Sunny	W4	10	Cleansing	B4	10
504877	<i>fresh</i>	MRW	zesty	F1	5	refreshing	B2+	4	young	T3-	5	tart	X3.1	5
516712	<i>fresh</i>	MRW	lively	X5.2 +	5	bright	O4.3	5	energy	X5.2 +	5	juicy	O1.2	5
505140	<i>fresh</i>	MRW	clean	_O4. 2+	5	cold	O4.6 -	5	crisp	F1	5	bright	O4.3	5
506198	<i>fresh</i>	MRW	Vibrant	X5.2 +	5	Textural	Z99	10	Lively	X5.2 +	5			
Frequent category of property or feature					5			5			5			5

China group

506880	<i>fresh</i>	MRW	refreshing	_B2+	4	summer breeze_	T1.3 W4	10	freshness	T3-	4	invigorating	X5.2 +/A 2.2	10
508309	<i>fresh</i>	MRW	young	T3-	5	green	O4.3	5	breeze	W4	10	refreshing	B2+	4
509276	<i>fresh</i>	MRW	lemon	F1	10	apple	L3	10	pear	F1	10	green	O4.3	5
510302	<i>fresh</i>	MRW	waken you	B1[i 1.2.1 Z8mf up	10	cooling down	E3+/ A2.1 [i2.2. 1	5	fruits and mineral	F1 Z5 O1	10	energy	X5.2 +	9

				B1[i 1.2.2			E3+/ A2.1 [i2.2. 2							
505090	<i>fresh</i>	MRW	new	T3-	5	watery	O1	10	vivid	O4.3	9	clean	O4.2	5
Frequent category of property or feature					5; 10			10			10			-
it is a <i>generous</i> wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum (WRID 189)														
Australia group														
504069	<i>generous</i>	AMR W	lots	N5+	5	rich	I1.1+	5	intense	N5+	5	easily seen	A12 +X3. 4	10
504118	<i>generous</i>	AMR W	Full	N5.1 + _	5	Flavoursome	Z99	5	Loads	N5+	5	Obvious	A11. 2+	5
504212	<i>generous</i>	AMR W	Giving	A9-	5	Open	A10 +	5	Flavoursome	Z99	9	Rich	I1.1 +	5
504877	<i>generous</i>	AMR W	rich	I1.1+	5	full	N5.1 +	5	expressive	Q1.1	5	high alcohol	N3.7 +F2	5
516712	<i>generous</i>	AMR W	forward	M6	5	ripe	O4.1 /L3/F 1	10	friendly	S1.2. 1+	10	approachable	S1.2 .1+	10
505140	<i>generous</i>	AMR W	full bodied	N5.1 +	5	rich	I1.1+	5	fruit-driven	F1 M3	10	high alcohol	_N3. 7+	5
506198	<i>generous</i>	AMR W	Opulent	O4.1 O4.2	5	Complex	H1	10	Weight	N3.5	5	Layers	F2 O2	10
Frequent category of property or feature					5			5			5			5
China group														
506880	<i>generous</i>	AMR W	plentiful	N5+	5	abundant	A13. 3	5	a lot of	N5+[i1.2. 1 N5+[i1.2. 2 Z5	5	many	N5+	5
508309	<i>generous</i>	AMR W	bold	O4.1	5	rich	I1.1+	5	complex	A12-	10	expressive	Q1.1	5

506880	<i>restrained</i>	AMR W	closed	A1.1. 1	5	hardly noticeable	A13. 7 X3.4 +	5	not revealing much	Z6 A10 + A13. 3	5	hard to detect aromas	O4.1 Z5 A10 + X3.1	5
508309	<i>restrained</i>	AMR W	hide	A10-	10	cover	A10-	9	step-back	M1[i 1.2.1 M1[i 1.2.2	5	fold	A1.1 .1	10
509276	<i>restrained</i>	AMR W	closed	A10-	5	tight	A1.7 +	5	obscure	A10-	5	astringent	B3	9
510302	<i>restrained</i>	AMR W	a shy person	Z5 E5- S2mf c	10	not very ripe	Z6 A13. 3 O4.1 /L3/F 1	10	need decanted	S6+ F2	10	harsh	O4.2 -	10
505090	<i>restrained</i>	AMR W	limit	N5.1	5	controlled	S7.1 +	5	no express	Z4 Q1.1	5	no show	Z6 A8	10
Frequent category of property or feature					5			5			5			10

The palate is *rich* and powerful with balanced oak and fine acid (WRID 132)

Australia group

504069	<i>rich</i>	MRW	intense	N5+	5	chocolate	F1	10	fruitcake	F1 F1	10	luscious	O1.2	5
504118	<i>rich</i>	MRW	Full	N5.1 +	9	Obvious	A11. 2+	9	Filling	N5.1 +	5	Strong	S1.2 .5+	5
504212	<i>rich</i>	MRW	Flavoursome	X3	5	Textured	O4.5	5	Mouth filling	B1 B3	5	Expansive	N3.2 +	5
504877	<i>rich</i>	MRW	full	N5.1 +	9	obvious	A11. 2+	9	weighty	A11. 1+	5	forthright	A5.2 +	5
516712	<i>rich</i>	MRW	generous	S1.2. 2-	5	forward	M6	9	ripe	O4.1/ L3/F 1	5	concentrated	X5.1 +	5
505140	<i>rich</i>	MRW	ripe	O4.1/ L3/F 1	9	sweet	X3.1	9	jammy	O4.2 +	5	full flavoured	N5.1 + X3.1	5

506198	rich	MRW	Opulent	O4.2	5	Ripe	O4.1 /L3/F 1	9	Glycerol	O1.2	10	Intense	N5+	5
Frequent category of property or feature					5			5			5			5
China group														
506880	rich	MRW	a lot of flavours	N5+[i3.2. 1	5	creamy	O4.3	5	thick	N3.7 +	5	dense	_N5 +	5
				N5+[i3.2. 2 Z5 X3.1										
508309	rich	MRW	full bodied	N5.1 +	5	complex	A12-	10	thick	N3.7 +	5	round	Z5	5
509276	rich	MRW	many	N5+	10	meat	F1	10	flavors	X3.1	10	oily	O4.1	5
510302	rich	MRW	consitantly surprising you	A6.1 +	10	interesting	X5.2 +	10	lot of components	N5 Z5 O2	10			
				X2.6 - Z8mf										
505090	rich	MRW	generous	S1.2. 2-	5	fat	N3.2 +	5						
Frequent category of property or feature					5			5			5			5
while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish (WRID 155)														
Australia group														
504069	stylish	NMR W	elegant	O4.2 +	5	controlled	S7.1+	10	integrated	A1.8 +	9	well made	A5.1 +	10
				A1.1. 1										
504118	stylish	NMR W	Pretty	O4.2 +	5	Elegant	O4.2 +	5	Restrained	A1.7 +	9	Modern	T3-	9
504212	stylish	NMR W	Fashionable	O4.2 +	5	Quality	A5.1	10	Modern	T3-	9	Polished	B4	5
504877	stylish	NMR W	popular	E2+	5	trend driven	A6.2 +/A2. 2[i1.2 .1	5	trendy	O4.2 +	5	chic	O4.2 +	5

							A6.2 +/A2. 2[i1.2 .2								
516712	stylish	NMR W	elegant	O4.2 +	5	classy	O4.2 +	5	poised	M2	5	harmonious	K2	9	
505140	stylish	NMR W	svelt	Z99	9	white	O4.3	10	thin	N3.7-	9	sophisticated	O4.2 +	5	
506198	stylish	NMR W	Harmony	S1.2. 1+	9	Complexity	A12-	10	Balance	O4.1/ B1	9	Length	N3.7	10	
Frequent category of property or feature					5				10				9		5
China group															
506880	stylish	NMR W	popular	E2+	9	beloved	E2+	9	sleek	O4.2 +	9	trendy	O4.2 +	5	
508309	stylish	NMR W	obvious	A11. 2+	9	typical	A4.2 +	9	unique	N5	9	recognizable	X2.2 +	9	
509276	stylish	NMR W	fashion	B5	5	character	S2mf	9	popular	E2+	5	enjoying	E2+	10	
510302	stylish	NMR W	onw characteristic	A9+ O4.1	10	personality	S1.2	9							
505090	stylish	NMR W	fashionable	O4.2 +	5	new	T3-	10	modern	T3	9	typical	A4.2 +	9	
Frequent category of property or feature					10				9				9	9	
Sweetly fruited as a <i>young</i> wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off (WRID 144)															
Australia group															
504069	<i>young</i>	AMR W	as a child	Z5 Z5 _S2 mf/T 3-	10	youthful	T3-	5	fresh fruit	T3- F1	10	vibrant	X5.2 +	9	
504118	<i>young</i>	AMR W	Coloured	O4.3	10	Vibrant	X5.2 +	9	Sweet	X3.1	10	Fruity	F1	5	
504212	<i>young</i>	AMR W	Youthful	T3-	5	Undeveloped	I1.1-	5	Immature	S1.2	5	Baby	T3-- /S2 mf	10	
504877	<i>young</i>	AMR W	immature	S1.2	5	primary	G1.2	9	fruit driven	F1 M3	5	fruity	F1	5	

516712	young	AMR W	vibrant	X5.2 +	9	primary	G1.2	9	simple	A12 +	9	juicy	O1.2	10
505140	young	AMR W	unripe	O4.3	5	acidic	O1	5	immature	S1.2	5	harsh	O4.2	9
506198	young	AMR W	Primary	G1.2	9	Aromas	X3.1	10	Intensity	N5	9	Lifted	N5+ /A2. 1	9
Frequent category of property or feature					5	China group					5			9
506880	young	AMR W	bright ruby	O4.3	10	purplish	O4.3	10	blue tinge	O4.3 N5---	10	vibrant	X5.2 +	9
508309	young	AMR W	energetic	X5.2 +	10	vivid	O4.3	9	fresh	T3-	9	lively	X5.2 +	10
509276	young	AMR W	youthful	T3-	5	energetic	X5.2 +	10	potential	A7+	9	refreshing	B2+	9
510302	young	AMR W	bright and clear color	O4.3 Z5 A7+ O4.3	10	friuity	Z99	5	lively	X5.2 +	10	vibrant	X5.2 +	9
505090	young	AMR W	new	T3-	5	fresh	T3-	9	vivid	O4.3	9	aromatique	X3.5	10
Frequent category of property or feature					10						9			9

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; SSD = Semantic Source Domain

Properties and Features: Noun POS Cue Words

Participant ID	Cue word	MRW	Property 1	SSD	code	Property 2	SSD	code	Property 3	SSD	code	Property 4	SSD	code
Refined, ripe and elegant with good varietal <i>character</i> and structure (WRID 118)														
Australia group														
504069	<i>character</i>	AMRW	interest	X5.2	9	caricature	C1	5	aromas	X3.1	5	flavours	X3.1	5
504118	<i>character</i>	AMRW	Obvious	A11.2+	9	Defined	Q2.2	9	Clear	M2	9	Regional	_M7	10
504212	<i>character</i>	AMRW	Personality	S1.2	5	Description	A10+	5	Display	N5.1	5	Overall appearance	A10+	10
504877	<i>character</i>	AMRW	personality	S1.2	5	shape	O4.4	10	typicity	A6.2	5	characteristics	O4.1	4
516712	<i>character</i>	AMRW	style	X4.2	5	structure	O4.1	5	personality	S1.2	5	trueness	A5.2	9
505140	<i>character</i>	AMRW	intensity	N5	5	weak	S1.2.5	9	strong	S1.2.5+	9	typical	A4.2	5
506198	<i>character</i>	AMRW	Hallmarks	A4.2	5	Personality	S1.2	5	Descriptors	Y2	5	Attributes	A2.2/Q2.2	5
Frequent category of property or feature					5				5				5	5
China group														
506880	<i>character</i>	AMRW	typicity	A6.2	5	features	O4.1	5	specialty	A4.2	9	main substance	A11.1+O1	9
508309	<i>character</i>	AMRW	personality	S1.2	5	style	X4.2	5	identity	S2	5	typical	A4.2	5
509276	<i>character</i>	AMRW	individual	S2mf	5	different	A6.1-	9	obvious	A11.2+	9	unique	N5	10
510302	<i>character</i>	AMRW	varietal	Z99	5	Terrior	Z99	10	personality	S1.2	5			
505090	<i>character</i>	AMRW	typical	A4.2	5	qualiy	A5.1	9	personnality	S1.2	5	identity	S2	5
Frequent category of property or feature					5				5				5	5
Participant ID	Cue word	MRW	Property 1	sem	code	Property 2	sem	code	Property 3	sem	code	Property 4	sem	code
A rich and nutty <i>expression</i> chock-full of appealing flavour to go with most food styles (WRID 225)														

Australia group														
504069	<i>expressio n</i>	AMRW	version	A4.1	5	example	A4.1	5	recipe	F1	10	creation	A1.1. 1	5
504118	<i>expressio n</i>	AMRW	Character	S2mf	5	Obvious	A11.2 +	9	Describable	Z99	9	Identity	S2	5
504212	<i>expressio n</i>	AMRW	Outward appearance	_M6 A10 +	10	façade	H2	10	example	A4.1	5	type	A4.1	5
504877	<i>expressio n</i>	AMRW	flavour	X3.1	9	profile	B1	5	varietal	Z99	10	character	S2mf	5
516712	<i>expressio n</i>	AMRW	style	X4.2	5	character	S2mf	5	detail	A4.2 +	5	display	A10+	5
505140	<i>expressio n</i>	AMRW	funny	E4.1 +	10	annoyed	E3-	10	squeezing something	M2Z 8	5	happy	E4.1+	10
506198	<i>expressio n</i>	AMRW	Displays	A10 +	5	Shows	A8	5	Character	S2mf	5	Personality	S1.2	5
Frequent category of property or feature					5			5			5			5
China group														
506880	<i>expressio n</i>	AMRW	a presentation	Z5 O4.1	10	a way of showing	Z5 X4.2 Z5 A10+	5	a means to show	Z5 X4.2 Z5 A10 +	5	to way to communicate	Z5 X4.2 Z5 Q2.1	5
508309	<i>expressio n</i>	AMRW	perform	A1.1. 1	5	speak	Q2.1	5	act	A1.1 .1	5	expressive	Q1.1	4
509276	<i>expressio n</i>	AMRW	much	A13. 3	10	continuousl y	T2++	10	apparent	A8	5	easygoing	A12+	10
510302	<i>expressio n</i>	AMRW	Lecture	Q2.2	10	stage	T1.2	10	terrior	Z99	10			
505090	<i>expressio n</i>	AMRW	show	A8	5	give	A9-	5	demonstratio n	G1.2	5	reprentative	A6.2 +	5
Frequent category of property or feature					5			5			5			5

wonderful nerve and energy, with a very long *life* ahead (WRID 145)

Australia group

504069	life	AMRW	la vie	Z2 S7.3 +	5	healthy	B2+	10	growing	N3.2 +/A2 .1	10	alive	L1+	5
504118	life	AMRW	Energy	X5.2 +	5	Loud	X3.2+	10	Bold	Z3	9	Vibrant	X5.2 +	9
504212	life	AMRW	Time	T1	1	Future	T1.1.3	5	Soundness	A5.1 +	9	Longevity	L1/T 3+	5
504877	life	AMRW	ageing capacity	T3++ N3.2	5	longevity	L1/T3 +	5	structure	O4.1	9	cellaring potential	Z99 A7+	5
516712	life	AMRW	energy	X5.2 +	5	strength	S1.2.5 +	9	youth	T3- /S2m f	9	journey	M1	10
505140	life	AMRW	ageing	T3++	5	reward	S1.1.4 +	9	balanced	O4.1 /B1	9	investment	I1.1	10
506198	life	AMRW	Youthful	T3-	10	Vibrant	X5.2+	9	Balanced	O4.1 /B1	9	Structure	O4.1	9
Frequent category of property or feature					5			9			9			5
China group														
506880	life	AMRW	longivity	L1/T 3+	5	continued enjoyment	T2++ E2+	10	survival	A3+/ T2+ +	5	tannins	O1 Z5	10
508309	life	AMRW	living	H4	5	potential	A7+	5	continuous	T2+ +	10	perform	A1.1. 1	10
509276	life	AMRW	developmen t	A2.1 +	9	Change	A2.1+	10	more	A13. 3	10	value	A11.1 +	10
510302	life	AMRW	Journey of life	M1 Z5 L1+ story	2	ennergy	X5.2+	9	story	Q2.1	9	understanding_ and communicatio nunderstanding	X2.5 +_Z5 _Q2.1	10
505090	life	AMRW	alive	L1+	5	long	T1.3+	2	old	T3+	10	mature	T3+/ A2.1	9
Frequent category of property or feature					5			10			10			10

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; SSD = Semantic Source Domain

Properties and Features: Verb POS Cue Words

Participant ID	Cue word	MRW	Property 1	SSD	code	Property 2	SSD	code	Property 3	SSD	code	Property 4	SSD	code
silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin <i>holding</i> the wine together in its svelte shape (WRID 170)														
Australia group														
504069	<i>holding</i>	AMRW	combinin g	A2.2	5	encompassin g	A1.8 +	5	keeping	A9+	5	stitching	A1.1 .1	5
504118	<i>holding</i>	AMRW	Grasp	A9+	5	Grip	A1.1. 1	5	Entwine	Z99	5	Encase	A10-	5
504212	<i>holding</i>	AMRW	glue	O1	5	binding	S6+	5	wrapping	A1.1. 1, _	5	enveloping	A1.8 +	5
504877	<i>holding</i>	AMRW	structure	O4.1	9	balance	O4.1/ B1	9	composition	N5.1 +	9	shape	O4.4	9
516712	<i>holding</i>	AMRW	framing	A1.8 +	5	structuring	A1.1. 1	9	woven	B5	5	composed	N5.1 +	9
505140	<i>holding</i>	AMRW	bind/boun d	S6+ A1.7 +	5	cohesive	S5+	5	encompase	A1.8 +	5	tight	N3.2 -	9
506198	<i>holding</i>	AMRW	complexit y	A12-	9	structure	O4.1	9	seamless	B5	9	balance	O4.1 /B1	9
Frequent category of property or feature					5			5			5			9
China group														
506880	<i>holding</i>	AMRW	bonding	A1.7 +	5	containing	A1.8 +	5	linking	A2.2	5	integrating	A1.8 +	9
508309	<i>holding</i>	AMRW	powerful	S7.1 +	9	rich	I2.1/ S5+c	9	firm, yet expressive	T1.1. 2	10		Q1.1	
509276	<i>holding</i>	AMRW	good fitting	A5.1 + N3.2/ A5.1 + _	9	intimate	Q2.1	9	weight	N3.5	9	frame	O2	5
510302	<i>holding</i>	AMRW	hands	B1	10	silk	O4.1/ B1	10	balance	A6.1 -	9	different components	O2	9
505090	<i>holding</i>	AMRW	solide	O1.1	9	long	T1.3 +	9	astringent	B3	9	tannique	Z99	9

Frequent category of property or feature					9						9						9
medium bodied and generously fruited, the mineral, savoury underpinning <i>provides</i> freshness and length (WRID 187)																	
Australia group																	
50406 9	<i>provides</i>	AMRW	supports	S8+	5	gives	A9-	5	brings	M2	9	provides	A9-	4			
50411 8	<i>provides</i>	AMRW	Give	A9-	5	Accept	A9+	9	Abundant	A13. 3	9	Ample	N5+	9			
50421 2	<i>provides</i>	AMRW	Gives	O4.5	5	Displays	A10	5	Shows	A8	9	Enhances	A5.1 +/A2 .1	9			
50487 7	<i>provides</i>	AMRW	shows	A8	5	displays	A10	5	gives	A9-	5	structure	O4.1	9			
51671 2	<i>provides</i>	AMRW	gives	A9-	5	offers	A9-	5	bestowing	A9	5	structure	O4.1	9			
50514 0	<i>provides</i>	AMRW	supports	S8+	5	accompany	S3.1	9	adds	N5+/ A2.1	5	stability	A2.1	9			
50619 8	<i>provides</i>	AMRW	Gives	O4.5	5	Synergy	S8+	9	Balance	O4.1/ B1	9	Contributes	A9-	5			
Frequent category of property or feature					5						9				9		
China group																	
50688 0	<i>provides</i>	AMRW	gives out	A9- [i1.2. 1 out_ A9- [i1.2. 2	5	supporting	S8+	5	generating	A2.2	5	enabling	S8+	5			
50830 9	<i>provides</i>	AMRW	give	A9-	5	show	A10 +	9	prove	A5.2 +	9	bring out	M2[i 2.2.1 M2[i 2.2.2 O1	5			
50927 6	<i>provides</i>	AMRW	solid	O1.1	10	strong	S1.2. 5	10	frame	O2	9	concrete	O1	9			
51030 2	<i>provides</i>	AMRW	gives	A9-	5	not voluntarily giving	Z6 X7+/ S6-	5									

505090	<i>provides</i>	AMRW	have	A9+	9	offer	A9-	5	give	A9	5	bring	M2	5
Frequent category of property or feature					5			5			5			5
highly perfumed and exotic on the bouquet, <i>showing</i> spiced apricot and cashew (WRID 183)														
Australia group														
504069	<i>showing</i>	AMRW	portraying	C1	5	smelling of	X3.5 Z5	5	main aromas that are perceived	A11.1+ X3.1 Z8 Z5 X4.1	5	seeing	X3.4	5
504118	<i>showing</i>	AMRW	Picture	C1	10	Painting	C1	10	Trees	L3	10	Food	F1	10
504212	<i>showing</i>	AMRW	Displaying	A10+	5	Projecting	A10	5	Demonstrating	A10+	5	Revealing	A10+	5
504877	<i>showing</i>	AMRW	smelling of	X3.5 Z5	5	aroma	X3.1	10	components	O2	9	primary	G1.2	9
516712	<i>showing</i>	AMRW	displaying	A10+	5	lifted	M2	9	referencing	Q2.2	5	wafting	M2	9
505140	<i>showing</i>	AMRW	in full view	N5.1+[i1.2.1 N5.1+[i1.2.2 X2.1	5	obvious	A11.2+	5	displayed	A10+	5	strong	S1.2.5+	9
506198	<i>showing</i>	AMRW	Aromas	X3.1	10	Display	A10+	5	Forward	M6	9	Varietal	Z99	9
Frequent category of property or feature					5			5			5			9
China group														
506880	<i>showing</i>	AMRW	revealing	A10+	5	exhibiting	A10+,-	5	displaying	A10+	5	highlighting	X5.1+	5
508309	<i>showing</i>	AMRW	display	A10+	5	express	Q1.1	5	tell	Q2.2	9	explain	Q2.2/A7+	5
509276	<i>showing</i>	AMRW	slowly	N3.8-	10	light	W2	10	intense	N5+	9	surface	A10+	10

51030 2	<i>showing</i>	AMRW	a performan ce	Z5	5	stage	T1.2	10	a dancer	K1/S 2mf	10	curtain	H5	10
50509 0	<i>showing</i>	AMRW	demonstra te	A10+	5	express	Q1.1	5	spread	A1.1. 1	9			
Frequent category of property or feature					5			5			9			5; 10

Note: MRW = Metaphor Related Word; AMRW = Anthropomorphic Metaphor Related Word; NMRW = Not Metaphor Related Word; SSD = Semantic Source Domain

Appendix H: Study 2 Coded Data: Transfer Task

Semantic Source Domains Potentially Drawn from during Transfer Task: Adjective POS Cue Words

Cue Word	A: general and abstract terms	B: the body & the individual	E: emotional actions, states & processes	F: food & farming	G: govt & the public domain	H: architecture, buildings, houses & the home	I: money & commerce	K: entertainment, sports, & games	L: life & living things	M: movement, location, travel & transport	N: numbers & measurement	O: substances, materials, objects & equipment	Q: linguistics actions, states & processes	S: social actions, states & processes	T: time	W: the world and our environment	X: psychological actions, states & processes
Au group																	
<i>complex</i>	theoretical_A1.6 - practical_A1.6 - showing_A10 + simple_A12+ other_A6.1-complexity_A12-are_A3 + ca_A7 + pin_A4.2+[i4.2.1 point_A4.2+[i4.2.2 would_A7+ use_A1.5.1 analog_y_A6.1 +		curry_P1/F1 example_P1/wines_F2 F1 wine_F2 lemon_F1 lime_F1 wine_F2 wine_F2 F2 bouquet wine_F2	wholes_G2.2+	Complex_H1		musical_K2 orchestra_K2/S5c	apple_L3 floral_L3 L3 can_bouquet_L3	where_M6 come_M6[i6.2.1 from_M6[i6.2.2 there_M6	two_N1 often_N6+ one_N1 whole_N5.1+ more_N5++ one_N5- [i5.3.1 or_N5- [i5.3.2 two_N5- [i5.3.3 also_N5++ some_N5 some_N5 adding_N5+/A2.1 depth_N3.3+ Each_N5.1+ low_N3.7 intensit	instrument_O2 characteristics_O4.1 crisp_O4.5 green_O4.3 Richly_O4.1 texture_d_O4.5 layered_O4.1 components_O2	showing_Q4.3 describe_Q2.2 define_Q2.2 pronounced_Q3 described_Q2.2	characters_S2 alone_S5- characters_S2 mf	used_T1.1.1[i2.2.1 to_T1.1.1		considered_X2.1 aromas_X3.1 flavours_X3.1 aromas_X3.1 intrigue_X5.2+ taster_X3.1/S2mf	

could_
 A7+
 simple
 _A12+
 is_A3+
 comple
 x_A12-
 are_A3
 +
 distinct
 _A6.1-
 detecta
 ble_A1
 0+
 very_A
 13.3
 differe
 nt_A6.
 1-
 [i8.2.2
 just_A
 14
 being_
 A3+
 very_A
 4.2+
 citrus_
 Z99/A2
 .2
 showin
 g_A10
 +
 perhaps
 _A7
 shows_
 A10+
 adding
 _N5+/
 A2.1
 dimens
 ion_A4
 .1
 comple
 x_A12-
 is_A3+
 is_A3+
 difficul
 t_A12-

y_N5
 alot_N
 5+

	perfectly_A13.2 integrated_A1.8+ giving_A9-sense_A4.1 can_A7+ be_A3+ simple_A12+_A12-can_A7+ be_A3+ had_A9+ could_A7+ complex_A12-																
Word Count	46	0	0	10	1	1	0	2	4	4	17	8	0	5	3	2	6
Cn group																	
complex	contains_A1.8+ elements_A4.1 are_A3+ difficult_A12-different_A6.1- different_A6.1- categories_A4.1	enjoy_E2+	wine_F2 fruit_F1 fruit_F1 wine_F2 wine_F2 wine_F2		complex_H1	rich_I1.1+		bouquet_L3	entry_M7 this_M6 bottoms_M6	so_N5[i1.2.1 many_N5[i1.2.2 one_N5 many_N5+ one_N5- [i2.3.3 -[i2.3.1 by_N5-[i2.3.2 amount_N5 also_N	layers_O2	describe_Q2.2 refers_Q2 means_Q1.1	have_S6 to_S6+[i5.2.2 +[i5.2.1	ageing_T3++ aged_T3		aromas_X3.1 aromas_X3.1 aromas_X3.1 aromas_X3.1 aromas_X3.1 aromas_X3.1 flavors_X3.1 tastes_X3.1	

are_A3
 +
 very_A
 13.3
 subtle_
 A11.2-
 is_A3+
 Fine_A
 5.1+
 are_A3
 +
 well_A
 5.1+
 tight_A
 1.7+
 overly_
 A13.3
 promin
 ent_A1
 1.1+
 well_A
 5.1+
 integrat
 ed_A1.
 8+
 _A9-
 giving_
 A9-
 detaile
 d_A4.2
 +
 can_A7
 increasi
 ng_N5
 +/A2.1
 fine_A
 5.1+
 can_A7
 +
 be_A3
 +
 various
 _A6.3+
 can_A7
 +
 be_A3
 +
 fine_A
 5.1+

4.4
 structur
 ed_O4.
 1
 texture
 d_O4.5
 coarse_
 O4.5
 Tannin
 s_O1
 drying_
 O1.2-
 Tannin
 s_O1
 shape_
 O4.4
 coarse_
 O4.5
 grainy_
 O4.3
 soft_O
 4.
 tannin_
 O1

	be_A3 + develo pment_ A2.1+ giving_ A9- is_A3+ are_A3 + could_ A7+ explain ed_Q2. 2/A7+ can_A7 found_ A10+ naturall y_A6.2 + can_A7 + added_ N5+/A 2.1 has_A9 +	palate_ B1		sugar_ F1 wine_F 2 wine's _F2 crisp_F 1 wine_F 2 wine_F 2 zesty_F 1 wine_F 2 -							added_ N5+/A 2.1 length_ N3.7						energy_ X5.2+ aromatic s_X3.5 odours_ X3.5 . taste_X3 .1 vibrancy _X5.2+ seen_X3 lively_X 5.2+ flavour_ X3.1
Word Count	21	8	0	16	0	0	1	1	1	2	8	8	1	3	7	0	15
Cn group																	
fresh	provide s_A9- is_A3+ invigor ating_ X5.2+/ A2.2 clear_ A7+ is_A3+ give_A 9- good_ A5.1+	wake_ B1[i1.2 .1 up_B1[i1.2.2	love_E 2+	wine_F 2 fruitine ss_F1 appetit e_F1/B 1 wine_F 2			work_I 3.1		lawn_L 3/H3		most_ N5+++ long_N 3.7+	spring_ O2 green_ O4.3 clean_ O4.2+ green_ O4.3 acid_O 1	describ e_Q2.2	people _S2mfc charact er_S2m f	freshne ss_T3- will_T 1.1.3 will_T 1.1.3 days_T 1.3	breeze_ W4	acidity_ X3.1 invigora ting_X5. 2+/A2.2 reminds _X4.1 feeling_ X2.1 acidity_ X3.1 will_X7 +
Word Count	7	2	1	4	0	0	1	0	1	0	2	5	1	2	4	1	6

Au group																	
<i>generous</i>	Use_A 1.5.1 analog y_A6.1 + are_A3 + obviou s_A11. 2+ is_A3+ are_A3 + almost _A13.4 obviou s_A11. 2+ would_ A7+ be_A3 + open_ A10+ _A11.2 + is_A3+ obviou s_A11. 2+ exampl e_A4.1 type_A 4.1 made_ A1.1.1 grown_ N3.2+/ A2.1 comple xity_A 12- may_A 7+	thinnes s_B1 mouth_ B1 profile _B1	inoffen sive_E 3+	wine_F 2 wine_F 2 wine_F 2 wine_F 2 fruit_F 1			rich_I1. 1+			where_ M6 out_M 1[i1.2.2 stay_M 8 rounde d_M1 this_M 6 M2[i4. 2.1 up_M2 [i4.2.2	all_N5. 1 abunda nce_N5 + majorit y_N5+ +c grown_ N3.2+/ A2.1 intensit y_N5 many_ N5+	glass_ O1.1 ripe_O 4.1/L3/ F1 Appeal ing_O4 .2+ ripe_O 4.1/L3/ F1 warm_ O4.6+ opulent _O4.2	pronou nced_Q 3 defined _Q2.2	genero us_S1. 2.2- person _S2mfc genero us_S1. 2.2- Approa chable_ S1.2.1+ genero us_S1. 2.2-		climate _W4	aromas_ X3.1 flavours _X3.1 flavours _X3.1 aromas flavours _X3.1 there_M 6 jump_M 1[i1.2.1 _X3.1 aromas_ X3.1 flavours come_X 3.1+
Word Count	19	3	1	6	0	0	1	0	0	6	6	6	2	5	0	0	9

Cn group											
<i>generous</i>	a_A13. 3[i2.2.1 lot_A1 3.3[i2.2 .2 offer_ A9- is_A3+ show_ A10+ contain s_A1.8 + open_ A10+ hiding_ A10- contain s_A1.8 + make_ A1.1.1 is_A3+ can_A7 + easily_ A12+ get_A9 + has_A9 + comple x_A12- differe nt_A6. 1- gives_ A9- differe nt_A6. 1- is_A3+ comple x_A12- more_ A13.3	wine_F 2 wine_F 2 wine_F 2 sipping _F2 wine_F 2 wine_F 2	rich_I1. 1+	bouque t_L3	direct_ M6 this_M 6 this_M 6	enough _N5+ also_N 5++ slowly _N3.8-	layers_ O2	tell_Q2 .2 word_ Q3 express _Q1.1 pronou nced_Q 3	has_S6 +[i1.2. 1 to_S6+ [i1.2.2	constan t_T2++	trying_ X8+ way_X4 .2 flavors_ X3.1 feel_X2. flavors_ X3.1 aroma_ X3.1 surprise _X2.6- experien ce_X2.2 +

	hence_ A2.2 resulta nt_A2. 24.4 seems_ A8 reserve d_A9+ - giving_ A9- open_ A10+ can_A7 + have_A 9+ various _A6.3+ pronou nced_A 11.2+ is_A3+ would_ A7+ have_A 9+ specific _A4.2+																
Word Count	34	5	6	8	2	0	0	0	1	4	18	8	1	1	2	0	14
Cn group																	
<i>restraine d</i>	reveal_ A10+ can_A7 + have_A 9+ various _A6.3+ fully_A 13.2 opened _A1.1. 1	shy_E5 - like_E2 +	wine_F 2 wine_F 2 wine_F 2 wine_F 2 wine_F 2	build_ H1				bouque t_L3	hold_ M2 inside_ M6[i1. 2.1 of_M6[i1.2.2 this_M 6	much_ N5+ little_N 5-	ingredi ents_O 1 astring ent_O4 .1	hint_Q 2.2 express _Q1.1	should _S6+ have_S 6+[i3.2 .1 to_S6+ [i3.2.2 _N3.8-	going_ T1.1.3[i4.2.1 to_T1.1 .3[i4.2. 2 ever_T 1.1 time_T 1		someho w_X4.2 know_X 2.2+ aromas_ X3.1	

	12- gives_ A9- easily_ A12+ detecte d_A10 + is_A3+ can_A7 + be_A3 + result_ A2.2 optimu m_A5. 1+++ differe nce_A6 .1 possibl e_A7+ may_A 7+ would_ A7+ comple xity_A 12-			fruit_F 1 wine_F 2 grapes_ F1 grapes_ F1 strawbe rry_F1 strawbe rry_F1 alcohol ic_F2 wine_F 2								plenty_ N5+ a_N5+[i1.3.1 great_ N5+[i1. 3.2 deal_N 5+[i1.3 .3 alot_N 5+ intensit y_N5	as_N5+ +[i2.2. 1 well_N 5++[i2. 2.2 over- ripe_O 4.1/L3/ F1 unripe_ O4.3 ripe_O 4.1/L3/ F1 red_O4 .3 juicy_ O1.2 glycero l_O1.2 warmth _O4.6+							Picture_ X2.1 tastes_X 3.1 flavour_ X3.1 expect_ X2.6+
Word Count	19	5	0	13	0	0	4	0	0	0	11	14	1	4	2	0	9			
Cn group																				
rich	has_A9 + provide s_A9- differe nt_A6. 1- give_A 9- gives_ A9- change s_A2.1 +	palate_ B1 mouth_ B1 nose_B 1 mouth_ B1	wine_F 2 wine_F 2 wine_F 2							this_M 6 lingerin g_M8	a_N5+[i1.2.1 lot_N5 +[i1.2. 2 dense_ N5+ many_ N5+ Lots_N 5+ long_N 3.7+ fat_N3. 2+	round_ O4.4 smooth _O4.5		genero us_S1. 2.2-	finish_ T2-		flavours_ X3.1 feel_X2 impressi ons_X2. flavors_ X3.1 feeling_ X2.1			

Word Count	6	4	0	2	0	0	0	0	0	2	7	2	0	1	1	0	5
Au group																	
stylish	would_	mouth_	underto	wine_F			consum	Whist_	running	most_	image_	term_Q	charact	modern		consider	
	A7+	B1	nes_E1	2			ers_I2.	K5.2	_M1/N	N5+++	O4.1	3	er_S2m	_T3-		ed_X2.1	
	use_A1	hand_B	popular	wine_F			2/S2mf	audienc	3.8+	piece_	tannins	tells_Q	f or_Z5	at_T1.1		style_X	
	.5.1	1	_E2+	2			market	es_K1/		N5.1-	_O1	2.2		.2[i1.2.		4.2	
	can_A7			wine_F			s_I2.2	S2mfc		little_N	dry_O1	describ		1		style_X	
	are_A3			2 -_			winem			5-	.2-	ed_Q2.		present		4.2	
	+			wine_F			aker_I2			both_N	stylish_	2		_T1.1.2			
	is_A3+			2			.2/F2/S			5	O4.2+			[i1.2.2			
	quality			wine_F			2mf			add_N	tannins						
	_A5.1			2						5+/A2.	_O1						
	indicat			fruit_F						1	velvet_						
	es_A10			1						overall	O1.1						
	+			wine_F						_N5.1+	or_Z5						
	type_A			2						length_	silk_O						
	4.1			wine_F						N3.7	1.1						
	would_			2							Stylish						
	A7+										_O4.2+						
	quality										fashion						
	_A5.1										able_O						
	is_A3+										4.2+						
	proving										tannins						
	_A5.2+										_O1						
	be_A3										stylish_						
	+										O4.2+						
	makers										Balanc						
	_A1.1.										ed_O4.						
	1/S2mf										1/B1						
	is_A3+										charact						
	very_A										eristics						
	13.3										_O4.1						
	is_A3+										Elegant						
	tannins										_O4.2+						
	-										structur						
	is_A3+										e_O4.1						
	likely_										classy_						
	A7+										O4.2+						
	vary_A										texture						
	6.1-										_O4.5						
	other_										stylish_						
	A6.1-										O4.2+						
	would_										sophisti						
	A7+										cation_						
	have_A										O4.2+						

	easy_A 12+, typical _A4.2+ can_A7 + be_A3 + very_A 13.3 is_A3+ more_ A13.3											well_N 5++[i2. 2.2	stylish_ O4.2+	describ e_Q2.2				5-[i1.3.2 clear_X 2.5- [i1.3.3
Word Count	9	0	0	2	0	0	0	0	0	1	3	3	3	1	2	0	4	
Au group																		
young	use_A1 .5.1 otherwi se_A6. Iwould _A7+ in_A6[i 2.3.1 compar ison_A 6[i2.3.2 to_A6[i 2.3.3 are_A3 + obviou s_A11. 2+ is_A3+ display ing_A1 0+ predom inantly _A13.2 primar y_A11. 1+ develo pment_ A2.1+	not_E2 -[i4.2.1 into_E 2- [i4.2.2	wine_F 2 fruity_ F1 wine_F 2 wine_F 2 wine_F 2 wine's _F2 wine_F 2 fruit_F 1 blackbe rry_F1 fruits_ F1 wine_F 2 - zesty_F 1 fruit_F 1 wine_F 2 fruit_F 1						travels _M1	any_N 5.1+ part_N 5.1- . high_N 3.7+ then_N 4	image_ O4.1 charact eristics _O4.1 charact eristics _O4.1 juicy_ O1.2 angles_ O4.4	talk_Q 2.1 discuss _Q2.1	group_ S5+c person _S2mfc charact ers_S2 mf charact ers_S2 mf charact ers_S2 mf	adult_T 3+/S2 mf life_T1 .3[i1.2. 1 cycle_ T1.3[i1 .2.2 life_T1 .3[i3.2. 1 cycle_ T1.3[i3 .2.2 young_ T3- youthfu l_T3- age_T3 time_T 1 infancy _T3- recentl y_T3--- fresh_T 3- youthfu l_T3- newly_	vibrant_ X5.2+ flavours _X3.1 acidity_ X3.1 expect_ X2.6+ vibrancy _X5.2+			

showin
 g_A10
 +
 typical
 _A4.2+
 exampl
 e_A4.1
 is_A3+
 is_A3+
 far_A1
 3.3
 develo
 pment_
 A2.1+
 irrespe
 ctive_
 A11.1-
 [i5.2.1
 of_A11
 .1-
 [i5.2.2
 actual_
 A5.4+
 _A7+
 is_A3+
 typicall
 y_A6.2
 +
 primar
 y_A11.
 1+
 ties_A1
 .7+[i6.
 2.1
 back_A
 1.7+[i6
 .2.2
 nicely_
 A5.1+
 Display
 ing_A1
 0+
 primar
 y_A11.
 1+
 release
 d_A1.7
 -

T3-
 mature
 d_T3+/
 A2.1
 youth_
 T3-
 /S2mf

	develo ping_A 2.1+ release d_A1.7 - would_ A7+ primar y_A11. 1+																
Word Count	32	0	2	15	0	0	0	0	1	0	4	5	2	5	16	0	5
Cn group																	
<i>young</i>	is_A3+ has_A9 + case_A 4.1 has_A9 + very_A 13.3 good_ A5.1+ potenti al_A7+ showin g_A10 + mostly _A13.2 have_A 9+ even_A 13.1 is_A3+ develo ping_A 2.1+ showin g_A10 + second ary_A1 1.1-	underto ne_E1	wine_F 2 wine_F 2 wine_F 2 wine_F 2 fruits_ F1 strawbe rry_F1 plum_F 1 wine_F 2 wine_F 2							many_ N5 lots_N 5+ + some_ N5 first_N 4	bright_ O4.3 ruby_O 1.1 colour_ O4.3 purplis h_O4.3 red_O4 .3 red_O4 .3 refreshi ng_B2 + red_O4 .3 bright_ O4.3 ruby_O 1.1 purple_ O4.3 color_ O4.3	meanin g_Q1.1	charact ers_S2 mf	young_ T3- aging_ T3 fresh_T 3- Young _T3- still_T2 ++ young_ T3- new_T 3- youthfu l_T3- fresh_T 3-	light_ W2	vibrant_ X5.2+ means_ X4.2 flavors_ X3.1 aromas_ X3.1	

Semantic Source Domains Potentially Drawn from during Transfer Task: Noun POS Cue Words

Cue Word	A: general and abstract terms	B: the body & the individual	E: emotional actions, states & processes	F: food & farming	G: govt & the public domain	H: architecture, buildings, houses & the home	I: money & commerce	K: entertainment, sports, & games	L: life & living things	M: movement, location, travel & transport	N: numbers & measurement	O: substances, materials, objects & equipment	Q: linguistics actions, states & processes	S: social actions, states & processes	T: time	W: the world and our environment	X: psychological actions, states & processes
Au group																	
<i>character</i>	would_A7+ depend_A2. used_A1.5. it would_A7+ different_A6.1- usually_A6.2+ use_A1.5.1 analogy_A6.1+ more_A13.3 different_A6.1- _A6.1 - has_A9 's A3	profile_B1 profile_B1 profile_B1 profile_B1		grape_F1 eaten_F1/B1 wine_F2 food_F1 spices_F1 wine_F2 grape_F1 wine_F2 wines_F2 wine_F2[i4.2.1 based_F2[i4.2.2 grape_F1 made_wine_F2	representation_G1.1			apples_L3 apples_L3 plants_L3		his_M6 outward_M6 provenance_M7/S4	then_Neach_N5.1+ most_N5+++ Each_N5.1+	triggers_O2	word_Q3 sentence_Q3 talking_Q2.1 talk_Q2.1 described_Q2.2 describes_Q2.2	people_S2mfc character_S2mf Character_S2mf personality_S1.2 personality_S1.2 personality_S1.2	history_T1.1.1		aromas_X3.1 flavours_X3.1 identifying_X2.2+ smell_X3.5 taste_X3.1 known_X2.2+ X4.2_ X5.2+ sensory style_aromatics_X3.5

+
own_
A9+
can_
A7+
liken_
A6.1+
other_
A6.1-
is_A3
+
apprai
sal_A
5.1
appea
rance
_A10
+
trait_
S1.2
is_A3
+
typica
l_A4.
2+
variet
y_A6.
3+
makes
_A1.1
.1
is_A3
+
typica
l
_A4.2
+
variet
y_A6.
3+
Is_A3
+
good_
A5.1+
exam
ple_A
4.1
given
_A9-

	is_A3 + A1.1. 1 posse sses_ A9+ displa ying_ A10+ hallm arks_ A4.2+ variet y_A6. 3+																	
Word Count	39	4	0	13	1	0	0	0	3	3	4	1	6	6	1	0	8	
Cn group																		
character	provi des_A 9- is_A3 + peculi arly_ A6.2- type_ A4.1 shows _A10 + certai n_A4. 2+ differ ent_A 6.1- others _A6.1 -/Z8 is_A3 + very_ A13.3 compl icated _A12-			grape_ F1 grape_ F1 wine_F 2 wine_F 2								express ion_Q3 describ e_Q2.2	identity _S2	origin_ T2+			makes _X9.2 +[i1.2. 1 it_X9. 2+[i1. 2.2	

	good_ A5.1+																
Word Count	13	0	0	4	0	0	0	0	0	0	0	0	2	1	1	0	2
Au group																	
<i>expression</i>	would _A7+ talk_ Q2.1 differ ent_A 6.1- [i1.2. 1 are_A 3+ good_ A5.1+ A2.2 may_ A7+ be_A 3+ may_ A7+ be_A 3+_m ay_A 7+ be_A 3+ more_ A13.3 , is_A3 + stands _A11. 2+[i3. 2.1 out_A 11.2+ [i3.2. 2 can_ A7+ can_ A7+	loves_ E2+	chocola te_F1 cakes_ F1[i1.2. 2 chocola te_F1 nutty_F 1 wine_F 2 wine_F 2 wine_F 2 wine_F 2 grape_ F1 wine_F 2 wine_F 2 drinker _F2/S2 mf wine_F 2 wine_F 2	richer_I 1.1++ store_I 2.2/H1c	life_L1 +	this_M 6 holds_ M2 this_M 6	All_N5 .1+ everyo ne_Z8/ N5.1+c some_ N5 also_N 5++ extent_ N5	appeali ng_O4. 2+	Express ion_Q3 cues_Q 1.1 Q3 express ion_ discuss _Q2.1 Express ion_Q3	charact er_S2m f persona lity_S1. 2 [i7.2.1	At_T1. 1.2[i5.3 .1 this_T1 .1.2[i5. 3.2 point_T 1.1.2[i5 .3.3	lighte r_W2	know_ X2.2+ identif y_X2. style_ X4.2 style_ X4.2 techni ques_ X4.2 style_ X4.2 being_ tasted _X3.1 style_ X4.2 flavou rs_X3. 1				

use_A
1.5.1
2+
partic
ular_
A4.2+
versio
n_A4.
1
exam
ple_A
4.1
type_
A4.1
is_A3
+
typica
l_A4.
2+
perha
ps_A
7
made
_A1.1
.1
certai
n_A4.
2+[i4.
2.1
style_
A4.2+
[i4.2.
2
is_A3
+
variet
y_A6.
3+
produ
ction_
A1.1.
1
would
_A7+
which
is_A3
+
typica

	l_A4. 2+ displa ying_ A10+ exhibi ts_A1 0+ showi ng_A 10+ wond erfull y_A1 3.3 devel oped_ A2.1+ can_ A7+ show _A10 + style_ A4.2+ [i6.2. 2																
Word Count	42	0	1	15	0	0	2	0	1	3	5	1	6	2	3	1	10
Cn group																	
<i>expressio n</i>	shows _A10 + are_A 3+ very_ A13.3 show' s_A1 0+ gives _A9- easy_ A12+ catch _A9+ 1	birth_ B1	nutty_F 1 wine_F 2 nutty_F 1 wine_F 2 wine_F 2 wine_F 2		rich_I1. 1+		life_L1 +		This_M 6 where_ M6 t,	a_N5+[i1.2.1 lot_N5 +[i1.2.2 some_ N5 grow_ N3.2+/ A2.1	appeali ng_O4. 2+ charact eristics _O4.	telling_ Q2.2 tell_Q2 .2	strong_ S1.2.5+ and_S2 mf[i2.2. 1 other_S 2mf[i2. 2.2 charact er_S2m f				aroma s_X3. 1 trying _X8+ impres sion_ X2.1 style_ X4.2 meani ng_X2

	made																
	_A1.1																
	.1																
	.1																
	show																
	_A8																
Word	9	0	0	6	0	0	1	0	1	2	4	2	2	4	0	0	5
Count																	
	Au group																
<i>life</i>	comp	decrep	wine_F	cellar_	life_L1	there_	too_N5	tannins	means_	person_	youth_	Hopef					
	arison	it_B2-	2	H2	+	M6	++	_O1	Q1.1	S2mfc	T3-	ully_X					
	_A6.1		wine_F	cellar_	life_L1	goes_M	immedi	compo	discuss	charact	/S2mf	2.6+ -					
	being		2	H2	+	1	ately_N	nents_	_Q2.1	ers_S2	adolesc	acidity					
	A3+		drunk	living_	die_L1		3.8+	O2		mf	ent_T3-	_X3.1					
	compl		F2/B1	cellar_	Life_L		too_N5	gracefu		need_S	/S2mf	assess					
	exity_		wine_F	H2H4	1+		much_	lly_O4.		6+	maturit	ed_X2					
	A12-		2		longevi		N5.2+[i	2+		allow_	y_T3+	.4/A5					
	are_A		wine_F		ty_L1/		3.2.2.	charact		S7.4+	old_T3	seen_					
	3+		2		T3+		all_N5.	eristics		sacrifici	+ [i1.2.1	X3.4					
	i2.2.2		wine_F		life_L1		1+	_O4.1		ng_S9	age_T3						
	are_A		2		+			fading_		2+[i3.2.	+ [i1.2.2						
	3+		drunk_					O4.3		1	stage_T						
	obvio		F2/B1					or_Z5			1.2						
	us_A		wine_F					structur			future_						
	11.2+		2					al_O4.1			T1.1.3						
	indica		wine_F					conditi			age_T3						
	te_A1		2					ons_O4			++						
	0+		grape_					.1			will_T1						
	would		F1					product			.1.3						
	_A7+		fruit_F					_O2			mature						
	carefu		1								_T3+						
	l_A1.		Wine_								for_T1.						
	3+		F2								3[i4.3.1						
	devel		Wine_								a_T1.3[
	op_A		F2								i4.3.2						
	2.1+										decade						
	more_										_T1.3[i						
	A13.3										4.3.3						
	prima										aged_T						
	ry_A1										3++						
	1.1+										for_T1.						
	Has_										3+[i5.3.						
	A9+										1						
	eleme										many_						
	nts_A										T1.3+[i						
	4.1										5.3.2						
	more_										years_						
	A13.3										T1.3+[i						

	can_																	5.3.3
	A7+																	constan
	's_A3																	t_T2++
	+																	will_T1
	vary_																	.1.3
	A6.1-																	vintage
	depen																	_T3
	ding_																	youthfu
	A2.2																	l_T3-
	variet																	mature
	y_A6.																	_T3+/A
	3+																	2.1
	qualit																	future_
	y_A5.																	T1.1.3
	1																	long_T
	is_A3																	1.3+
	+																	will_T1
	evolut																	.1.3
	ion_A																	
	2.1+																	
	can_																	
	A7+																	
	can_																	
	A7+																	
Word	26	1	0	13	0	4	0	0	6	2	5	9	2	5	25	0	4	
Count																		
Cn group																		
<i>life</i>	impro	enjoyed	wine_F				life_L1	falls_M	N5++				express	conserv	longer_		expect	
	ve_A	_E2+	2				+	l[i1.2.1	1				ive_Q1.	ed_S8+	T1.3++		ed_X2	
	5.1+/ A2.1		wine_F					down_					1	charact	still_T2		.6+	
	be_A		2					M1[i1.					means_	ers_S2	++		able_	
	3+		wine_F					2.2					Q1.1	mf	years_		X9.1+	
	be_A		2					this_M						meet_S	T1.3		aroma	
	3+		wine_F					6						3.1	now_T		s_X3.	
	keep_		2					this_M							1.1.2		flavors	
	A9+							6							will_T1		_X3.1	
	showi														.1.3		see_X	
	ng_A														time_T		3.4	
	10+														1			
	can_														aged_T			
	A7+														3++			
	more_														at_T1.1			
															.2[i2.3.			
															1			
	devel														this_T1			
	oped_														.1.2[i2.			
	A2.1+														3.2			

Semantic Source Domains Potentially Drawn from during Transfer Task: Verb POS Cue Words

Cue Word	A: general and abstract terms	B: the body & the individual	E: emotional actions, states & processes	F: food	G: govt & the public domain	H: architecture, buildings, houses & the home	I: money & commerce	K: entertainment, sports, & games	L: life & living things	M: movement, location, travel & transport	N: numbers & measurement	O: substances, materials, objects & equipment	Q: linguistics actions, states & processes	S: social actions, states & processes	T: time	W: the world and our environment	X: psychological actions, states & processes
Au group																	
<i>holding</i>	would_A7+ Giving_A9- examples_A4.1 giving_A9- form_A4.1 is_A3+ wrapping_A1.1 escape_A1.7- would_A7+ use_A1.5.1 analogy_A6.1+ providing_A9- providing_A9- can_A7+ depend_A2.2 different_A6.1-	profile_B1 profile_B1 weaving_B5	gently_E3+	fruit_F1 mousse_F1 wine's_F2 wine_F2 wine_F2 Wine_F2 wine_F2 fruit_F1 wine_F2 wine_F2		brick_H2[ji1.2.1 wall_H2[ji1.2.2	role_I3.1	musical_K2 drums_K2 song_K2 harmoniously_K2 plays_K1		holding_M2 out_M6 bringing_M2 carries_M2 /_Z5	Both_N5 piece_N5.1- slowly_N3.8- individual_N5- - composing_N5.1+ overall_N5.1+ length_N3.7	structure_O4.1 tannins_O1 Gelatin_O1.1/ A2.1 mortar_O1.1 ingredients_O1 wool_O1.1 components_O2 tannin_O1 structures_O4.1 tannin_	talk_Q2.1 citing_Q2.2	help_S8+ bind_S6 together_S5+ bond_S5+ together_S5+ together_S5+ cohesive_S5+ needs_S6+ binding_support_S8+ together_S5+ assist_S8+ _S6+	continuous_T2++		flavour_s_X3.1 flavour_s_X3.1 taste_X3.1 flavour_X3.1 capabilities_X9.1+ required_X7+

												O1 structur e_O4.1 structur e_O4.1 tannin_ O1 acid_O 1 balance _O4.1/ B1					
Word count	15	3	1	10	0	2	1	5	0	4	7	19	2	12	1	0	6
Cn group																	
<i>holding</i>	fully_A 13.2	bones_ B1	feel_E1	fruit_F 1			rich_I1. 1+			this_M 6	further_ N5++	tannins _O1	word_ Q3	charact ers_S2	time_T 1		acidity _X3.1
	integrat ed_A1.	body_B 1		wine_F 2			role_I3. 1				all_N5. 1+	firm_O 4.5	describ e_Q2.2	mf	used_T 1.1.1[i1		acidity _X3.1 ,
	8+	weaved		wine_F 2							more_ N5++	structur es_O4.	means_ Q1.1		.2.1		-
	is_A3+	_B5		wine_F 2							all_N5. 1+	tannin_ O1			to_T1.1		
	good_ A5.1+	backbo ne_B1		wine_F 2							all_N5. 1+	frame_ O2			.1[i1.2.		
	can_A7 +			wine_F 2								structur e_O4.1			2		
	develop ed_A2.			alcohol _F2								compo nents_ O2			need_S 6+		
	1+			sugar_ F1								compo nents_ O2			aged_T 3++		
	given_ A9-			wine_F 2								silks_O1 .1					
	differen t_A6.1-											tannin_ O1					
	very_A 13.3											compo nents_ O2					
	well_A 5.1+											tannin_ O1					
	very_A 13.3											tannin_ O1					
	well_A 5.1+											astringe nt_O4.					
	is_A3+											1					
	other_ A6.1-											13	3	1	5	0	2
Word count	14	4	1	8	0	0	2	0	0	1	5	13	3	1	5	0	2

	Au group									
<i>provide s</i>	aspect_ A4.1 combin e_A2.2 make_ A1.1.1 proved _A5.2+ provide s_A9- using_ A1.5.1 specific _A4.2+ exampl es_A4. 1) Providi ng_A9- is_A3+ are_A3 + openin g_A1.1 .1 gift_A9 - is_A3+ obvious _A11.2 + provide s_A9- subtle_ A11.2- aspects _A4.1 would_ A7+ sense_ A4.1 other_ A6.1- would_ A7+ perhaps A7	refreshi ng_B2 +	wine_F 2 wine_F 2 wine_F 2 wine_F 2 wine_F 2 wine_F 2 wine_F 2 wine_F 2 fruit_F 1 wine_F 2	brings_ M2 this_M 6 base_M 7	Each_N 5.1+ complet e_N5.1 + first_N 4 some_ N5 more_ N5++ length_ N3.7 overall _N5.1+	structur al_O4.1 mineral _O1 structur ally_O 4.1 compo nents_ O2 compo nents_ O2 attribut es_O4. 1 structur e_O4.1	discuss _Q2.1 describ ed_Q2. 2	Togeth er_S5+ charact ers_S2 mf charact ers_S2 mf support s_S8+ charact ers_S2 mf charact ers_S2 mf help_S 8+ charact er_S2m f support _S8+ aid_S8 +	shorter _T1.3 finish_ T2- later_T 4 finish_ T2-	glance_ X3.4 sensory _X5.2+ savour y_X3.1 feel_X 2.1 savour y_X3.1 aromas _X3.1 flavour s_X3.1 framew ork_X4 .2

	less_A 13.6 may_A 7+ appear_ A8 may_A 7+ appear_ A8 develop _A2.1+ develop _A2.1+ gives_ A9- is_A3+ main_ A11.1+ Differe nt_A6. 1- contrib ute_A9 - differen t_A6.1- functio ns_A1. 5.1 giving_ A9- /_Z5 providi ng_A9- giving_ A9- /_Z5 providi ng_A9-																	
Word Count	38	1	0	11	0	0	0	0	0	0	3	4	0	8	1	0	5	
Cn group																		
<i>provide s</i>	gives_ A9- being_ A3+			wine_F 2 wine_F 2						this_M 6 reach_ M1	length_ N3.7	core_O 2 frame_ O2 ripen_ 			freshne ss_T3- fresh_T 3-		savour y_X3.1 feeling _X2.1 sensed	

	fully_A 13.2 fully_A 13.2 gives_ A9- shows_ A10+ sense_ A4.1			wine_F 2									O4.1/L 3/F1					_X3 interest ing_X5 .2+ experie nce_X2 .2+
Word Count	7	0	0	3	0	0	0	0	0	2	1	3	0	0	2	0	5	
Au group																		
<i>showin g</i>	specific _A4.2+ is_A3+ are_A3 + would_ A7+ show_ A10+ is_A3+ are_A3 + obvious _A11.2 + main_ A11.1+ display ed_A10 + can_A7 + may_A 7+ detecte d_A10 + On_A1 0+[i2.2. 1 display _A10+[i2.2.2 detailed _A4.2+	nose_B 1 nose_B 1		food_F 1 wine_F 2 spiced_ F1 apricot _F1 cashew _F1 wine_F 2 wine_F 2 wine_F 2					bouque ts_L3	bring_ M2[i1. 2.1 in_M2[i1.2.2 leaping _M1	second _N4 negligi ble_N3. 2 both_N 5 mediu m_N3. 2 intensit y_N5 intensit y_N5 more_ N5++	images _O4.1 ingredi ents_O 1 glass_ O1.1 glass_ O1.1	languag e_Q3 Showin g_Q4.3 describ ed_Q2. 2	charact ers_S2 mf charact ers_S2 mf	will_T1 .1.3		aromas _X3.1 perceiv ed_X4. 1 skills_ X9.1+ smell_ X3.5 aromas _X3.1 smelt_ X3.5 aroma_ X3.1 aromas _X3.1 aromas _X3.1 flavour s_X3.1 seen_X 3.4	

	as_A6. 1- [i3.3.1 oppose d_A6.1 -[i3.3.2 to_A6. 1- [i3.3.3 pronou nced_A 11.2+ display _A10+ certain _A4.2+ can_A7 + showin g_A10 + more_ A13.3 comple x_A12-																	
Word Count	26	2	0	8	0	0	0	0	1	3	7	4	3	2	1	0	12	
Cn group																		
<i>showin g</i>	reveals _A10+ release _A1.7- swirlin g_A1.1 .1 has_A9 can_A7 + disting uish_A 6.1- differen t_A6.1- find_A 10+ showin g_A10 +	nose_B 1	apricot _F1 cashew _F1 wine_F 2 wine_F 2 wine_F 2 dried_F 1[i2.2.1 fruits_F 1[i2.2.2					bouque t_L3	getting _M2[i1 .2.1 out_M2 [i1.2.2 this_M 6	slowly_ N3.8- high_N 3.7 intensit y_N5 +	glass_ O1.1	express _Q1.1					aromas _X3.1 flavors _X3.1 aromas _X3.1 aromas _X3.1 meanin g_X2.1 aromas _X3.1	

Adjective POS: Metaphoric themes (i.e., SOURCE) used to transfer understanding

#	Participant ID	Country	Reside	WTN	MRW	Transfer	SOURCE
1	504069	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	If_Z7 theoretical_A1.6 - _PUNC the_Z5 curry_P1/F1[i1.2.1 example_P1/F1[i1.2.2 _PUNC If_Z7 practical_A1.6 - _PUNC two_N1 wines_F2 showing_A10+ simple_A12+ and_Z5 the_Z5 other_A6.1- showing_Q4.3 complexity_A12- Complex_H1 is_Z5 often_N6+ used_T1.1.1[i1.2.1 to_T1.1.1[i1.2.2 describe_Q2.2 a_Z5 wine_F2 where_M6 you_Z4[i2.2.1 know_Z4[i2.2.2 there_Z5 are_A3+ characters_S2mf there_M6 but_Z5 you_Z8mf ca_A7+ n't_Z6 pin_A4.2+[i3.2.1 point_A4.2+[i3.2.2 them_Z8mfn I_Z8mf would_A7+ use_A1.5.1 a_Z5 musical_K2 analogy_A6.1+ ..._PUNC one_N1 instrument_O2 alone_S5- could_A7+ be_Z5 considered_X2.1 simple_A12+ while_Z5 a_Z5 whole_N5.1+ orchestra_K2/S5c is_A3+ complex_A12- That_Z5 there_Z5 are_A3+ more_N5++ than_Z5 one_N5-[i1.3.1 or_N5-[i1.3.2 two_N5-[i1.3.3 distinct_A6.1- aromas_X3.1 detectable_A10+ and_Z5 that_Z5	A THREE DIMENSIONAL ARTEFACT
2	504118	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	Complex_H1 is_Z5 often_N6+ used_T1.1.1[i1.2.1 to_T1.1.1[i1.2.2 describe_Q2.2 a_Z5 wine_F2 where_M6 you_Z4[i2.2.1 know_Z4[i2.2.2 there_Z5 are_A3+ characters_S2mf there_M6 but_Z5 you_Z8mf ca_A7+ n't_Z6 pin_A4.2+[i3.2.1 point_A4.2+[i3.2.2 them_Z8mfn I_Z8mf would_A7+ use_A1.5.1 a_Z5 musical_K2 analogy_A6.1+ ..._PUNC one_N1 instrument_O2 alone_S5- could_A7+ be_Z5 considered_X2.1 simple_A12+ while_Z5 a_Z5 whole_N5.1+ orchestra_K2/S5c is_A3+ complex_A12- That_Z5 there_Z5 are_A3+ more_N5++ than_Z5 one_N5-[i1.3.1 or_N5-[i1.3.2 two_N5-[i1.3.3 distinct_A6.1- aromas_X3.1 detectable_A10+ and_Z5 that_Z5	A PERSON
3	504212	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	Complex_H1 is_Z5 often_N6+ used_T1.1.1[i1.2.1 to_T1.1.1[i1.2.2 describe_Q2.2 a_Z5 wine_F2 where_M6 you_Z4[i2.2.1 know_Z4[i2.2.2 there_Z5 are_A3+ characters_S2mf there_M6 but_Z5 you_Z8mf ca_A7+ n't_Z6 pin_A4.2+[i3.2.1 point_A4.2+[i3.2.2 them_Z8mfn I_Z8mf would_A7+ use_A1.5.1 a_Z5 musical_K2 analogy_A6.1+ ..._PUNC one_N1 instrument_O2 alone_S5- could_A7+ be_Z5 considered_X2.1 simple_A12+ while_Z5 a_Z5 whole_N5.1+ orchestra_K2/S5c is_A3+ complex_A12- That_Z5 there_Z5 are_A3+ more_N5++ than_Z5 one_N5-[i1.3.1 or_N5-[i1.3.2 two_N5-[i1.3.3 distinct_A6.1- aromas_X3.1 detectable_A10+ and_Z5 that_Z5	A THREE DIMENSIONAL ARTEFACT
4	504877	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	Complex_H1 is_Z5 often_N6+ used_T1.1.1[i1.2.1 to_T1.1.1[i1.2.2 describe_Q2.2 a_Z5 wine_F2 where_M6 you_Z4[i2.2.1 know_Z4[i2.2.2 there_Z5 are_A3+ characters_S2mf there_M6 but_Z5 you_Z8mf ca_A7+ n't_Z6 pin_A4.2+[i3.2.1 point_A4.2+[i3.2.2 them_Z8mfn I_Z8mf would_A7+ use_A1.5.1 a_Z5 musical_K2 analogy_A6.1+ ..._PUNC one_N1 instrument_O2 alone_S5- could_A7+ be_Z5 considered_X2.1 simple_A12+ while_Z5 a_Z5 whole_N5.1+ orchestra_K2/S5c is_A3+ complex_A12- That_Z5 there_Z5 are_A3+ more_N5++ than_Z5 one_N5-[i1.3.1 or_N5-[i1.3.2 two_N5-[i1.3.3 distinct_A6.1- aromas_X3.1 detectable_A10+ and_Z5 that_Z5	A PERSON

						<p>these_Z5 aromas_X3.1 come_M6[i2.2.1 from_M6[i2.2.2 very_A13.3 different_A6.1- families/areas_Z99 ._PUNC For_Z5[i3.2.1 example_Z5[i3.2.2 - _PUNC rather_Z5[i4.2.1 than_Z5[i4.2.2 just_A14 being_A3+ very_A4.2+ citrus_Z99/A2.2[i5.2.1 driven_Z99/A2.2[i5.2.2 ,_PUNC showing_A10+ lemon_F1 &;_PUNC lime_F1 characteristics_O4.1 ,_PUNC perhaps_A7 the_Z5 wine_F2 also_N5++ shows_A10+ some_N5 crisp_O4.5 green_O4.3 apple_L3 ,_PUNC some_N5 floral_L3 characters_S2mf and_Z4[i6.3.1 so_Z4[i6.3.2 on_Z4[i6.3.3 ._PUNC Richly_O4.1 textured_O4.5 layered_O4.1 flavours_X3.1 and_Z5 aromas_X3.1 adding_N5+/A2.1 depth_N3.3+ ,_PUNC dimension_A4.1 ,_PUNC intrigue_X5.2+ a_Z5 complex_A12- wine_F2 is_A3+ one_Z8 which_Z8 is_A3+ difficult_A12- to_Z5 define_Q2.2 ._PUNC Each_N5.1+ of_Z5 the_Z5 components_O2 are_Z5 perfectly_A13.2 integrated_A1.8+ giving_A9- the_Z5 taster_X3.1/S2mf a_Z5 sense_A4.1 of_Z5 wholeness_G2.2+ and_Z5 completeness_Z99 ._PUNC</p>	
5	516712	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	<p>Richly_O4.1 textured_O4.5 layered_O4.1 flavours_X3.1 and_Z5 aromas_X3.1 adding_N5+/A2.1 depth_N3.3+ ,_PUNC dimension_A4.1 ,_PUNC intrigue_X5.2+ a_Z5 complex_A12- wine_F2 is_A3+ one_Z8 which_Z8 is_A3+ difficult_A12- to_Z5 define_Q2.2 ._PUNC Each_N5.1+ of_Z5 the_Z5 components_O2 are_Z5 perfectly_A13.2 integrated_A1.8+ giving_A9- the_Z5 taster_X3.1/S2mf a_Z5 sense_A4.1 of_Z5 wholeness_G2.2+ and_Z5 completeness_Z99 ._PUNC</p>	A TEXTILE
6	505140	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	<p>a_Z5 complex_A12- wine_F2 is_A3+ one_Z8 which_Z8 is_A3+ difficult_A12- to_Z5 define_Q2.2 ._PUNC Each_N5.1+ of_Z5 the_Z5 components_O2 are_Z5 perfectly_A13.2 integrated_A1.8+ giving_A9- the_Z5 taster_X3.1/S2mf a_Z5 sense_A4.1 of_Z5 wholeness_G2.2+ and_Z5 completeness_Z99 ._PUNC</p>	AN OBJECT

7	506198	Au	Au	the bouquet is extremely complex with both wood and fruit aromas	complex	A_Z5 wine_F2 bouquet_L3 can_A7+ be_A3+ simple_A12+ or_Z5 complex_A12- ;_PUNC it_Z8 can_A7+ be_A3+ low_N3.7- in_Z5 intensity_N5 or_Z5 pronounced_Q3 ._PUNC If_Z7 a_Z5 wine_F2 had_A9+ alot_N5+ of_Z5 descriptors_Z99 for_Z5 its_Z8 bouquet_L3 ,_PUNC it_Z8 could_A7+ be_Z5 described_Q2.2 as_Z5 complex_A12- ._PUNC	AN OBJECT
8	506880	Cn	Hong Kong	the wine is extremely complex with both wood and fruit aromas	complex	A_Z5 bouquet_L3 that_Z8 contains_A1.8+ so_N5[i1.2.1 many_N5[i1.2.2 elements_A4.1 that_Z8 they_Z8mfn are_A3+ difficult_A12- to_Z5 describe_Q2.2 one_N5-[i2.3.1 by_N5-[i2.3.2 one_N5-[i2.3.3	AN OBJECT
9	508309	Cn	Cn (Mainland)	the wine is extremely complex with both wood and fruit aromas	complex	with_Z5 many_N5+ different_A6.1- aromas_X3.1 of_Z5 different_A6.1- categories_A4.1 ._PUNC diversity_A6.3+	AN OBJECT
10	509276	Cn	Cn (Mainland)	the wine is extremely complex with both wood and fruit aromas	complex	As_Z5[i1.2.1 for_Z5[i1.2.2 a_Z5 wine_F2 ,_PUNC complex_H1 refers_Q2.2 to_Z5 not_Z5[i2.2.1 only_Z5[i2.2.2 the_Z5 amount_N5 of_Z5 different_A6.1- fruit_F1 aromas_X3.1 ,_PUNC but_Z5 also_N5++ the_Z5 aromas_X3.1 at_Z5 different_A6.1- level_N3.7 :_PUNC entry_M7 level_N3.7 aromas_X3.1 of_Z5 fruit_F1 ,_PUNC	A LIVING ORGANISM

						secondary_A11.1- aromas_X3.1 from_Z5 winemaking_Z99 process_A1.1.1 and_Z5 tertiary_P1 aromas_X3.1 from_Z5 ageing_T3++ ._PUNC this_M6 wine_F2 you_Z8mf can_A7+ find_A10+ different_A6.1- layers_O2 of_Z5 flavors_X3.1 and_Z5 tastes_X3.1 ._PUNC you_Z8mf have_S6+[i1.2.1 to_S6+[i1.2.2 enjoy_E2+ the_Z5 wine_F2 slowly_N3.8- do_A1.1.1 n't_Z6 ganbei_Z99 :_PUNC in_Z5 chinese_Z2/Q3 means_Q1.1 bottoms_M6 up_Z5 ._PUNC	
11	510302	Cn	Cn (Mainland)	the wine is extremely complex with both wood and fruit aromas	complex	decribe_Z99 a_Z5 wine_F2 is_A3+ very_A13.3 rich_I1.1+ and_Z5 aromatique_Z99 ._PUNC can_A7+ be_Z5 aged_T3++ .._PUNC	AN OBJECT
12	505090	Cn	Cn (Mainland)	the wine is extremely complex with both wood and fruit aromas	complex	Depending_A2.2[i1.2.1 on_A2.2[i1.2.2 the_Z5 context_O4.1/A3+ -_PUNC with_Z5 tannins_O1 -_PUNC talk_Q2.1 about_Z5 different_A6.1- sandpapers_O2	A PERSON
1	504069	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	Fine_A5.1+ means_X4.2 you_Z8mf can_A7+ identify_X2.2+ the_Z5 characters_S2mf they_Z8mfn are_A3+ very_A13.3 subtle_A11.2- but_Z5 the_Z5 flavours_X3.1 and_Z5 mouthfeel_Z99 is_A3+ there_M6 for_Z5 sometime_T1.1.1	A THREE DIMENSIONAL ARTEFACT
2	504118	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	Fine_A5.1+ characters_S2mf are_A3+ narrow_N3.7- and_Z5 not_Z6 intrusive_X7-	A PERSON
3	504212	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine		AN OBJECT

4	504877	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	on_Z5 the_Z5 wine_F2 ,_PUNC well_A5.1+ balanced_O4.1/B1 and_Z5 tight_N3.2- The_Z5 tannins_O1 are_Z5 not_Z6 overly_A13.3 drying_O1.2- ,_PUNC prominent_A11.1+ or_Z5 mouth_B1 puckering_Z99 .,_PUNC They_Z8mfn are_Z5 well_A5.1+ integrated_A1.8+ into_Z5 the_Z5 wine_F2 and_Z5 provide_A9- a_Z5 supporting_S8+ ,_PUNC structural_O4.1 role_I3.1 rather_Z5[i2.2.1 than_Z5[i2.2.2 dominating_S7.1+ the_Z5 palate_B1 .,_PUNC	AN OBJECT
5	516712	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	giving_A9- long_N3.7+ line_O4.4 and_Z5 structured_O4.1 ,_PUNC gentle_E3+ ,_PUNC harmonious_K2 ,_PUNC detailed_A4.2+ ,_PUNC textured_O4.5	A TEXTILE
6	505140	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	Tannins_O1 can_A7+ be_Z5 described_Q2.2 in_Z5 increasing_N5+/A2.1 levels_N3.7 of_Z5 density_N5 on_Z5 the_Z5 palate_B1 starting_T2+ with_Z5 fine_A5.1+ going_M1[i1.2.1 through_M1[i1.2.2 to_Z5 a_Z5 coarse_O4.5 and_Z5 drying_O1.2- mouthfeel_Z99 .,_PUNC	AN OBJECT
7	506198	Au	Au	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	Tannins_O1 can_A7+ be_A3+ of_Z5 various_A6.3+ size_N3.2 and_Z5 shape_O4.4 .,_PUNC The_Z5 mouthfeel_Z99 can_A7+ be_A3+ coarse_O4.5 ,_PUNC grainy_O4.3 ,_PUNC grippy_Z99 ,_PUNC fine_A5.1+ or_Z5 soft_O4.5 .,_PUNC	AN OBJECT

						'Fine'_Z99 tannin_O1 is_Z5 well_A5.1+ integrated_A1.8+ and_Z5 supported_S8+ by_Z5 fruit_F1 and_S2mf[i1.2.1 other_S2mf[i1.2.2 flavours_X3.1 and_Z5 is_A3+ not_Z6 overt_A10+ ._PUNC That_Z5 the_Z5 tannins_O1 are_A3+ silky_O4.5 and_Z5 smooth_O4.5	
8	506880	Cn	Hong Kong	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine		A TEXTILE
9	508309	Cn	Cn (Mainland)	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	it_Z8 is_Z5 well_A5.1+ constructed_A1.1.1 which_Z8 gives_A9- you_Z8mf a_Z5 impression_X2.1 of_Z5 elegance_O4.2+ and_Z5 integrity/completeness_Z99	A PERSON
10	509276	Cn	Cn (Mainland)	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	Not_Z6 rough_X3.3 ,_PUNC smooth_O4.5 and_Z5 comfortable_Z99 ._PUNC	AN OBJECT
11	510302	Cn	Cn (Mainland)	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	this_M6 wine_F2 has_A9+ smooth_O4.5 and_Z5 round_O4.4 tannia_Z99 ,_PUNC	AN OBJECT
12	505090	Cn	Cn (Mainland)	the tannins are plentiful and fine, and the acidity super-fresh, promising a long life.	fine	plenty_N5++ but_Z5 palatable_Z99 good_A5.1+ quality_A5.1 ,_PUNC tanin_Z99 smooth_O4.5	AN OBJECT
1	504069	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	Fresh_T3- fruit_F1 compared_A6.1 to_Z5 dried_F1[i1.2.1 fruit_F1[i1.2.2	A LIVING ORGANISM
2	504118	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh	fresh	Fresh_T3- is_A3+ like_Z5 a_Z5 lemon_F1 pudding_F1 ._PUNC	A THREE DIMENSIONAL ARTEFACT

				acids, plus lingering notes of savoury spices.		There_Z5 is_A3+ sweetness_X3.1 from_Z5 the_Z5 sugar_F1 but_Z5 the_Z5 acidity_X3.1 leaves_M1 the_Z5 mouth_B1 fresh_T3- I_Z8mf would_A7+ relate_A2.2 freshness_T3- to_Z5 a_Z5 sensation_X3 ,_PUNC a_Z5 feeling_X2.1 of_Z5 cleanness_Z99 and_Z5 refreshment_B2+	
3	504212	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	That_Z5 the_Z5 acids_O1 in_Z5 the_Z5 wine_F2 play_K1 a_Z5 vital_A11.1+ role_I3.1 in_Z5 ensuring_A7+ that_Z5 the_Z5 wine_F2 is_Z5 balanced_O4.1/B1 and_Z5 that_Z5 the_Z5 drinker_F2/S2mf can_A7+ return_M1 to_Z5 it_Z8 again_N6+[i1.3.1 and_N6+[i1.3.2 again_N6+[i1.3.3 without_Z5 being_Z5 overwhelmed_X9.2+/S7.3 by_Z5 the_Z5 fruit_F1 character_S2mf ._PUNC It_Z8 may_A7+ be_A3+ as_N5++[i2.2.1 well_N5++[i2.2.2 that_Z5 the_Z5 acids_O1 also_N5++ help_S8+ in_Z5 the_Z5 development_A2.1+ of_Z5 the_Z5 palate_B1 and_Z5 the_Z5 wine_F2 's_Z5 length_N3.7 ._PUNC crisp_F1 ,_PUNC lively_X5.2+ ,_PUNC juicy_O1.2 acidity_X3.1 ,_PUNC giving_A9- energy_X5.2+ and_Z5 life_L1+ to_Z5 the_Z5 palate_B1 of_Z5 the_Z5 wine_F2	A LIVING ORGANISM
4	504877	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh		AN OBJECT
5	516712	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh		A LIVING ORGANISM

6	505140	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	A_Z5 wine_F2 is_A3+ fresh_T3- when_Z5 the_Z5 aromatics_X3.5 are_A3+ clean_O4.2+ and_Z5 without_Z5 off_Z5 odours_X3.5 ._PUNC And_Z5 a_Z5 fresh_T3- palate_B1 could_A7+ be_Z5 explained_Q2.2/A7+ as_Z5 zesty_F1 ,_PUNC crisp_O4.5 and_Z5 refreshing_B2+ to_Z5 taste_X3.1 ._PUNC	A LIVING ORGANISM
7	506198	Au	Au	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	Acid_O1 can_A7+ be_Z5 found_A10+ naturally_A6.2+ in_Z5 wine_F2 or_Z5 it_Z8 can_A7+ be_Z5 added_N5+/A2.1 ._PUNC The_Z5 former_T2- has_A9+ a_Z5 vibrancy_X5.2+ about_Z5 it_Z8 that_Z8 is_Z5 seen_X3.4 as_Z5 lively_X5.2+ and_Z5 clean_O4.2+ on_Z5 the_Z5 palate_B1 (_PUNC fresh_T3-)_PUNC ,_PUNC assisting_S8+ with_Z5 mouthfeel_Z99 and_Z5 length_N3.7 of_Z5 flavour_X3.1 ._PUNC	A LIVING ORGANISM
8	506880	Cn	Hong Kong	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	the_Z5 acidity_X3.1 provides_A9- freshness_T3- and_Z5 is_A3+ invigorating_X5.2+/A2.2	AN OBJECT
9	508309	Cn	Cn (Mainland)	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	something_Z8 reminds_X4.1 you_Z8mf of_Z5 clear_A7+ spring_O2 breeze_W4 or_Z5 the_Z5 green_O4.3 lawn_L3/H3 ._PUNC	AN OBJECT/A LIVING ORGANISM
10	509276	Cn	Cn (Mainland)	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh	fresh	A_Z5 pleasantly_O4.2+ clean_O4.2+ ,_PUNC green_O4.3 feeling_X2.1 ._PUNC	AN OBJECT

11	510302	Cn	Cn (Mainland)	acids, plus lingering notes of savoury spices. Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	this_Z8 is_A3+ wine_F2 that_Z5 most_N5+++ of_Z5 the_Z5 people_S2mfc will_T1.1.3 love_E2+ and_Z5 the_Z5 fruitiness_F1 and_Z5 acidity_X3.1 will_T1.1.3 give_A9- you_Z8mf a_Z5 good_A5.1+ appetite_F1/B1 ,_PUNC its_Z8 will_X7+ wake_B1[i1.2.1 you_Z8mf up_B1[i1.2.2 in_Z5 a_Z5 long_N3.7+ days_T1.3 work_I3.1 ,_PUNC	A PERSON
12	505090	Cn	Cn (Mainland)	Effortlessly long, with oak playing a secondary role, it finishes with evenly ripened fruits and fresh acids, plus lingering notes of savoury spices.	fresh	describe_Q2.2 character_S2mf of_Z5 wine_F2 acid_O1 glass_O1.1 and_Z5 the_Z5 flavours_X3.1 stay_M8 obvious_A11.2+ in_Z5 your_Z8 mouth_B1	AN OBJECT
1	504069	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	Use_A1.5.1 the_Z5 analogy_A6.1+ of_Z5 a_Z5 generous_S1.2.2- person_S2mfc ,_PUNC The_Z5 aromas_X3.1 and_Z5 flavours_X3.1 are_A3+ obvious_A11.2+ and_Z5 no_Z6 thinness_B1 or_Z5 meanness_Z99	A PERSON
2	504118	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	The_Z5 aromas_X3.1 almost_A13.4 jump_M1[i1.2.1 out_M1[i1.2.2 of_Z5 the_Z5 glass_O1.1 and_Z5 the_Z5 flavours_X3.1 stay_M8 obvious_A11.2+ in_Z5 your_Z8 mouth_B1	A LIVING ORGANISM
3	504212	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	A_Z5 'generous_Z99 ' _Z5 wine_F2 would_A7+ be_A3+ rich_I1.1+ and_Z5 flavoursome_X3.1+ with_Z5 open_A10+ and_Z5 obvious_A11.2+ characters_S2mf	A PERSON

						._PUNC	
4	504877	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	That_Z5 the_Z5 wine_F2 is_A3+ an_Z5 obvious_A11.2+ example_A4.1 of_Z5 its_Z8 type_A4.1 and_Z5 that_Z5 the_Z5 characteristics/flavour_Z99 profile_B1 are_Z5 pronounced_Q3	A PERSON
5	516712	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	Approachable_S1.2.1+ ,_PUNC ripe_O4.1/L3/F1 and_Z5 rounded_M1 ,_PUNC inoffensive_E3+ ,_PUNC Appealing_O4.2+ to_Z5 the_Z5 majority_N5+++c ,_PUNC	AN OBJECT
6	505140	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	this_M6 wine_F2 is_Z5 made_A1.1.1 from_Z5 ripe_O4.1/L3/F1 fruit_F1 grown_N3.2+/A2.1 in_Z5 a_Z5 warm_O4.6+ climate_W4 ,_PUNC	A LIVING ORGANISM
7	506198	Au	Au	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	A_Z5 wine_F2 with_Z5 intensity_N5 ,_PUNC complexity_A12- and_Z5 opulent_O4.2 mouthfeel_Z99 that_Z8 brings_M2[i1.2.1 up_M2[i1.2.2 many_N5+ descriptors_Y2 may_A7+ be_Z5 defined_Q2.2 as_Z5 'generous'._Z99	AN OBJECT
8	506880	Cn	Hong Kong	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	a_Z5 wine_F2 that_Z8 has_S6+[i2.2.1 a_A13.3[i3.2.1 lot_A13.3[i3.2.2 to_S6+[i2.2.2 offer_A9-	A PERSON
9	508309	Cn	Cn (Mainland)	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	the_Z5 wine_F2 is_Z5 trying_X8+ to_Z5 tell_Q2.2 what_Z8 it_Z8 is_A3+ ,_PUNC show_A10+ you_Z8mf what_Z8 it_Z8 contains_A1.8+ in_Z5 a_Z5 direct_M6 and_Z5 open_A10+ way_X4.2 ,_PUNC without_Z5 hiding_A10- ,_PUNC	A PERSON
10	509276	Cn	Cn (Mainland)	it is a generous wine, with sweet red and black fruits,	generous	It_Z8 contains_A1.8+ enough_N5+ flavors_X3.1 to_Z5 make_A1.1.1	A PERSON

				mocha and fruitcake, the tannins soft and plum.		you_Z8mf feel_X2.1 it_Z8 is_A3+ rich_I1.1+ ,_PUNC while_Z5 you_Z8mf can_A7+ also_N5++ easily_A12+ to_Z5 get_A9+ the_Z5 flavors_X3.1 it_Z8 has_A9+ ._PUNC	
11	510302	Cn	Cn (Mainland)	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	this_Z8 is_A3+ a_Z5 complex_A12- wine_F2 with_Z5 different_A6.1- layers_O2 of_Z5 aroma_X3.1 and_Z5 bouquet_L3 ,_PUNC by_Z5 slowly_N3.8- sipping_F2 ,_PUNC this_M6 wine_F2 gives_A9- you_Z8mf constant_T2++ surprise_X2.6- and_Z5 different_A6.1- experience_X2.2+ this_M6 word_Q3 express_Q1.1 a_Z5 wine_F2 is_A3+ complexe_Z99 ,_PUNC more_A13.3 aromatique_Z99 ,_PUNC full-body_Z99	A LIVING ORGANISM
12	505090	Cn	Cn (Mainland)	it is a generous wine, with sweet red and black fruits, mocha and fruitcake, the tannins soft and plum.	generous	Imagine_X2.1 you_Z8mf were_A3+ in_Z5 bottle_O2 -_PUNC you_Z8mf would_A7+ either_Z5 jump_M1[i1.2.1 out_M1[i1.2.2 quickly_N3.8+ = showing_Z99 lots_N5+ of_Z5 immediate_N3.8+ fruit_F1 or_Z5 you_Z8mf would_A7+ poke_E3- your_Z8 head_B1 over_N5.2+[i2.3.1 the_N5.2+[i2.3.2 top_N5.2+[i2.3.3 = _Z5 showing_A10+ restrained_E3+ fruit_F1	A PERSON
1	504069	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	Restrained_E3+ means_X4.2 the_Z5 characters_S2mf are_A3+ there_M6 but_Z5 not_Z6 obvious_A11.2+ ._PUNC it_Z8 is_A3+ like_Z5 a_Z5 delicate_O4.2+	A PERSON
2	504118	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained		A THREE DIMENSIONAL ARTEFACT

3	504212	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	perfume_B4 ,_PUNC you_Z8mf know_X2.2+ it_Z8 's_A3+ there_M6 and_Z5 is_A3+ pleasant_O4.2+ but_Z5 not_Z6 glaringly_A11.2+ obvious_A11.2+ A_Z5 wine_F2 that_Z8 reveals/displays_Z99 few_N5- obvious_A11.2+ characters_S2mf on_Z5 the_Z5 nose_B1 ,_PUNC possibly_A7+ lacking_A9- aroma/bouquet_Z99 ._PUNC That_Z5 the_Z5 nose_B1 is_Z5 not_Z6 pronounced_Q3 at_Z5 all_N5.1+ but_Z5 that_Z8 it_Z8 requires_X7+ effort_X8+ and_Z5 concentration_X5.1+ to_Z5 pick_X7+[i1.2.1 out_X7+[i1.2.2 the_Z5 characteristics_O4.1 ._PUNC This_Z8 would_A7+ fall_G2.2-[i2.2.1 into_G2.2-[i2.2.2 the_Z5 'not_Z99 pronounced'_Z99 part_N5.1- of_Z5 the_Z5 SAT_M8 ._PUNC not_Z6 overly_A13.3 aromatic_X3.5 or_Z5 concentrated_X5.1+ ,_PUNC shy_E5- ,_PUNC reserved_A9+ ,_PUNC retiring_I3.1- fruit_F1	A PERSON
4	504877	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	That_Z5 the_Z5 nose_B1 is_Z5 not_Z6 pronounced_Q3 at_Z5 all_N5.1+ but_Z5 that_Z8 it_Z8 requires_X7+ effort_X8+ and_Z5 concentration_X5.1+ to_Z5 pick_X7+[i1.2.1 out_X7+[i1.2.2 the_Z5 characteristics_O4.1 ._PUNC This_Z8 would_A7+ fall_G2.2-[i2.2.1 into_G2.2-[i2.2.2 the_Z5 'not_Z99 pronounced'_Z99 part_N5.1- of_Z5 the_Z5 SAT_M8 ._PUNC not_Z6 overly_A13.3 aromatic_X3.5 or_Z5 concentrated_X5.1+ ,_PUNC shy_E5- ,_PUNC reserved_A9+ ,_PUNC retiring_I3.1- fruit_F1	A PERSON
5	516712	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	In_Z5 very_A13.3 cool/cold_Z99 vintages_T3 grapes_F1 may_A7+ not_Z6 achieve_A9+ optimum_A5.1+++ ripeness_O4.1 ,_PUNC hence_A2.2 ,_PUNC the_Z5 resultant_A2.2+ wine_F2 in_N4[i1.4.1 the_N4[i1.4.2 first_N4[i1.4.3 instance_N4[i1.4.4 seems_A8 shy_E5- and_Z5 reserved_A9+ -_PUNC not_Z6 as_Z5 giving_A9- and_Z5 open_A10+	A PERSON
6	505140	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	In_Z5 very_A13.3 cool/cold_Z99 vintages_T3 grapes_F1 may_A7+ not_Z6 achieve_A9+ optimum_A5.1+++ ripeness_O4.1 ,_PUNC hence_A2.2 ,_PUNC the_Z5 resultant_A2.2+ wine_F2 in_N4[i1.4.1 the_N4[i1.4.2 first_N4[i1.4.3 instance_N4[i1.4.4 seems_A8 shy_E5- and_Z5 reserved_A9+ -_PUNC not_Z6 as_Z5 giving_A9- and_Z5 open_A10+	A PERSON

7	506198	Au	Au	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	as_Z5 a_Z5 ripe_O4.1/L3/F1 ,_PUNC warm_O4.6+ vintage_T3 style_X4.2 of_Z5 wine_F2 ._PUNC A_Z5 bouquet_L3 can_A7+ have_A9+ various_A6.3+ levels_N3.7 of_Z5 intensity_N5 from_Z5 low_N3.7- and_Z5 medium_Q4 to_Z5 pronounced_A11.2+ ._PUNC A_Z5 wine_F2 that_Z8 is_A3+ 'restrained'_Z99 would_A7+ have_A9+ low_N3.7- intensity_N5 ,_PUNC making_X9.2+[i1.2.1 it_X9.2+[i1.2.2 harder_O4.5 to_Z5 identify_X2.2+ specific_A4.2+ aromas_X3.1 ._PUNC the_Z5 bouquet_L3 does_Z5 not_Z6 reveal_A10+ much_N5+	AN OBJECT
8	506880	Cn	Hong Kong	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	you_Z8mf can_A7+ have_A9+ a_Z5 hint_Q2.2 of_Z5 various_A6.3+ ingredients_O1 but_Z5 it_Z8 's_A3+ somehow_X4.2 hold_M2 inside_M6[i1.2.1 of_M6[i1.2.2 the_Z5 wine_F2 ._PUNC Nor_Z6 fully_A13.2 opened_A1.1.1 ,_PUNC so_Z5 it_Z8 should_S6+ be_A3+ astringent_O4.1 and_Z5 obscure_Z99 ,_PUNC but_Z5 is_A3+ possibly_A7+ potential_A7+ to_Z5 be_A3+ better_A5.1++ ._PUNC this_M6 wine_F2 is_A3+ a_A13.6[i1.2.1 bit_A13.6[i1.2.2 shy_E5- ,_PUNC not_Z6 really_A5.4+ opened_A1.1.1 ,_PUNC and_Z5 you_Z8mf have_S6+[i2.2.1	A PERSON
9	508309	Cn	Cn (Mainland)	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	you_Z8mf can_A7+ have_A9+ a_Z5 hint_Q2.2 of_Z5 various_A6.3+ ingredients_O1 but_Z5 it_Z8 's_A3+ somehow_X4.2 hold_M2 inside_M6[i1.2.1 of_M6[i1.2.2 the_Z5 wine_F2 ._PUNC Nor_Z6 fully_A13.2 opened_A1.1.1 ,_PUNC so_Z5 it_Z8 should_S6+ be_A3+ astringent_O4.1 and_Z5 obscure_Z99 ,_PUNC but_Z5 is_A3+ possibly_A7+ potential_A7+ to_Z5 be_A3+ better_A5.1++ ._PUNC this_M6 wine_F2 is_A3+ a_A13.6[i1.2.1 bit_A13.6[i1.2.2 shy_E5- ,_PUNC not_Z6 really_A5.4+ opened_A1.1.1 ,_PUNC and_Z5 you_Z8mf have_S6+[i2.2.1	A PERSON
10	509276	Cn	Cn (Mainland)	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	Nor_Z6 fully_A13.2 opened_A1.1.1 ,_PUNC so_Z5 it_Z8 should_S6+ be_A3+ astringent_O4.1 and_Z5 obscure_Z99 ,_PUNC but_Z5 is_A3+ possibly_A7+ potential_A7+ to_Z5 be_A3+ better_A5.1++ ._PUNC this_M6 wine_F2 is_A3+ a_A13.6[i1.2.1 bit_A13.6[i1.2.2 shy_E5- ,_PUNC not_Z6 really_A5.4+ opened_A1.1.1 ,_PUNC and_Z5 you_Z8mf have_S6+[i2.2.1	AN OBJECT
11	510302	Cn	Cn (Mainland)	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	this_M6 wine_F2 is_A3+ a_A13.6[i1.2.1 bit_A13.6[i1.2.2 shy_E5- ,_PUNC not_Z6 really_A5.4+ opened_A1.1.1 ,_PUNC and_Z5 you_Z8mf have_S6+[i2.2.1	A PERSON

						to_S6+[i2.2.2 get_A9+ to_Z5 know_X2.2+ the_Z5 wine_F2 slowly_N3.8- ,_PUNC maybe_A7 you_Z8mf are_Z5 not_Z6 going_T1.1.3[i3.2.1 to_T1.1.3[i3.2.2 like_E2+ the_Z5 at_Z5 the_Z5 begining_Z99 ,_PUNC how_Z5 ever_T1.1 ,_PUNC it_Z8 takes_A9+ little_N5- time_T1 to_Z5 build_H1 a_Z5 connection_A2.2 with_Z5 you_Z8mf are_A3+ the_Z5 wine_F2 it_Z8 express_Q1.1 the_Z5 aromas_X3.1 of_Z5 a_Z5 wine_F2 is_Z5 not_Z6 shown_A10+ much_A13.3 ,_PUNC not_Z6 open_A10+ ,_PUNC lots_N5+ of_Z5 money_I1 =_Z5 lots_N5+ of_Z5 fruit_F1 ,_PUNC Intensity_N5 of_Z5 flavours_X3.1 A_Z5 rich_I1.1+ wine_F2 is_A3+ like_Z5 a_Z5 good_A5.1+ dessert_F1 ,_PUNC there_Z5 is_A3+ plenty_N5+ of_Z5 flavour_X3.1 but_Z5 when_Z5 you_Z8mf are_Z5 finished_T2- eating_F1/B1 your_Z8 mouth_B1 feels_X2.1 fresh_T3- I_Z8mf would_A7+ relate_A2.2 richness_I1.1+ to_Z5 body_B1 and_Z5 complexity_A12- The_Z5 palate_B1 gives_A9- a_N5+[i1.3.1 great_N5+[i1.3.2 deal_N5+[i1.3.3 -_PUNC that_Z5 its_Z8 characteristics_O4.1 are_Z5 easily_A12+ detected_A10+ and_Z5 that_Z8 it_Z8 is_A3+ mouth_B1 filling_B3 and_Z5 generous_S1.2.2- ,_PUNC	
12	505090	Cn	Cn (Mainland)	a surprisingly restrained bouquet, only revealing glimpses of the black fruit, liquorice, char and violets on offer;	restrained	AN OBJECT	
1	504069	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	AN INSTITUTIONAL ARTEFACT	
2	504118	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	A THREE DIMENSIONAL ARTEFACT	
3	504212	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	A PERSON	
4	504877	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	A PERSON	

5	516712	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	concentrated_O1.2 and_Z5 generous_S1.2.2- fruit_F1 ripeness_O4.1 and_Z5 flavours_X3.1	A LIVING ORGANISM
6	505140	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	A_Z5 rich_I1.1+ wine_F2 can_A7+ be_A3+ the_Z5 result_A2.2 of_Z5 grapes_F1 picked_X7+ at_Z5 optimum_A5.1+++ ripeness_O4.1 as_N5++[i1.2.1 well_N5++[i1.2.2 as_Z5 over-ripe_O4.1/L3/F1 grapes_F1 .PUNC Picture_X2.1 the_Z5 difference_A6.1- between_Z5 the_Z5 tastes_X3.1 of_Z5 an_Z5 unripe_O4.3 strawberry_F1 and_Z5 that_Z8 of_Z5 a_Z5 ripe_O4.1/L3/F1 .PUNC red_O4.3 .PUNC juicy_O1.2 strawberry_F1 .PUNC	A LIVING ORGANISM
7	506198	Au	Au	The palate is rich and powerful with balanced oak and fine acid.	rich	A_Z5 generous_S1.2.2- palate_B1 with_Z5 alot_N5+ of_Z5 flavour_X3.1 .PUNC intensity_N5 and_Z5 possible_A7+ glycerol_O1.2 mouthfeel_Z99 and_Z5 alcoholic_F2 warmth_O4.6+ may_A7+ be_Z5 described_Q2.2 as_Z5 rich_I1.1+ .PUNC You_Z8mf would_A7+ expect_X2.6+ complexity_A12- in_Z5 the_Z5 wine_F2 .PUNC	A THREE DIMENSIONAL ARTEFACT
8	506880	Cn	Hong Kong	The palate is rich and powerful with balanced oak and fine acid.	rich	the_Z5 wine_F2 has_A9+ a_N5+[i1.2.1 lot_N5+[i1.2.2 of_Z5 flavours_X3.1 and_Z5 provides_A9- a_Z5 dense_N5+ feel_X2.1 in_Z5 the_Z5 palate_B1	AN OBJECT
9	508309	Cn	Cn (Mainland)	The palate is rich and powerful with balanced oak and fine acid.	rich	it_Z8 's_A3+ round_O4.4 .PUNC smooth_O4.5 and_Z5 with_Z5 many_N5+ impressions_X2.1 .PUNC	AN OBJECT
10	509276	Cn	Cn (Mainland)	The palate is rich and powerful with balanced oak and fine acid.	rich	A_Z5 wine_F2 generous_S1.2.2- .PUNC full-body_Z99 .PUNC fat_N3.2+	A PERSON

11	510302	Cn	Cn (Mainland)	The palate is rich and powerful with balanced oak and fine acid.	rich	this_M6 wine_F2 gives_A9- you_Z8mf consitant_Z99 changes_A2.1+ in_Z5 your_Z8 mouth_B1 and_Z5 nose_B1 ,_PUNC a_Z5 long_N3.7+ finish_T2- lingering_M8 in_Z5 your_Z8 mouth_B1	AN OBJECT
12	505090	Cn	Cn (Mainland)	The palate is rich and powerful with balanced oak and fine acid.	rich	a_Z5 wine_F2 generous_S1.2.2- ,_PUNC full-body_Z99 ,_PUNC fat_O1 ._PUNC	A PERSON
1	504069	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	I would use the above image	NONE
2	504118	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	Whist_K5.2 most_N5+++ tannins_O1 can_A7+ dry_O1.2- your_Z8 mouth_B1 ,_PUNC stylish_O4.2+ tannins_O1 are_A3+ like_Z5 running_M1/N3.8+ your_Z8 hand_B1 over_Z5 a_Z5 piece_N5.1- of_Z5 velvet_O1.1 or_Z5 silk_O1.1 ._PUNC Stylish_O4.2+ is_A3+ a_Z5 quality_A5.1 term_Q3 that_Z8 indicates_A10+ a_Z5 character_S2mf or_Z5 type_A4.1 that_Z8 would_A7+ be_Z5 considered_X2.1 modern_T3- and_Z5 fashionable_O4.2+ with_Z5 undertones_E1 of_Z5 quality_A5.1	A TEXTILE
3	504212	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	That_Z5 this_Z8 is_A3+ a_Z5 wine_F2 style_X4.2 (_PUNC or_Z5 a_Z5 style_X4.2 of_Z5 tannins_O1)_PUNC which_Z8 is_Z5 proving_A5.2+ to_Z5 be_A3+ popular_E2+	AN OBJECT
4	504877	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish		AN OBJECT

						<p>at_T1.1.2[i1.2.1 present_T1.1.2[i1.2.2 with_Z5 either_Z5 (_PUNC or_Z5 both_Z5)_PUNC wine_F2 makers_A1.1.1/S2mf or_Z5 consumers_I2.2/S2mf ._PUNC In_Z5[i2.3.1 terms_Z5[i2.3.2 of_Z5[i2.3.3 what_Z8 it_Z8 tells_Q2.2 you_Z8mf about_Z5 the_Z5 wine_F2 -_PUNC this_Z8 is_A3+ very_A13.3 little_N5- because_Z5/A2.2 what_Z8 is_A3+ stylish_O4.2+ in_Z5[i3.3.1 terms_Z5[i3.3.2 of_Z5[i3.3.3 'drying_Z99 tannins_O1 ' _Z5 is_A3+ likely_A7+ to_Z5 vary_A6.1- between_Z5 both_N5 markets_I2.2 &;_PUNC audiences_K1/S2mfc ._PUNC</p>	
5	516712	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	<p>Balanced_O4.1/B1 with_Z5 the_Z5 other_A6.1- characteristics_O4.1 of_Z5 the_Z5 wine_F2 ._PUNC Elegant_O4.2+ structure_O4.1 ,_PUNC classy_O4.2+ texture_O4.5</p>	A PERSON
6	505140	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	<p>stylish_O4.2+ wine_F2 would_A7+ have_A9+ sophistication_O4.2+ from_Z5 being_Z5 made_A1.1.1 by_Z5 a_Z5 high_A11.2+[i1.2.1 profile_A11.2+[i1.2.2 winemaker_I2.2/F2/S2mf (_PUNC maybe_A7 ?_PUNC)_PUNC ._PUNC Well_A5.1+ constructed_A1.1.1 with_Z5 high_A5.1+[i2.2.1 quality_A5.1+[i2.2.2 oak_O1.1 and_Z5 fruit_F1 ;_PUNC technically_Y1 clean_O4.2+ and_Z5 without_Z5 fault_A5.3- ._PUNC</p>	A PERSON

7	506198	Au	Au	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	The_Z5 quality_A5.1 of_Z5 tannins_O1 in_Z5 a_Z5 wine_F2 can_A7+ be_A3+ variable_A6.3+ and_Z5 when_Z5 they_Z8mfn add_N5+/A2.1 value_A11.1+ to_Z5 the_Z5 overall_N5.1+ mouthfeel_Z99 and_Z5 length_N3.7 of_Z5 a_Z5 wine_F2 they_Z8mfn can_A7+ be_Z5 described_Q2.2 as_Z5 classy_O4.2+ ,_PUNC sophisticated_O4.2+ ,_PUNC integrated_A1.8+ or_Z5 'stylish'_Z99 ,_PUNC	A PERSON
8	506880	Cn	Hong Kong	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	This word actually means nothing to me, therefore I won't used it for any wine	NONE
9	508309	Cn	Cn (Mainland)	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	easy_A12+ to_Z5 identify_X2.2+ ,_PUNC typical_A4.2+	AN OBJECT
10	509276	Cn	Cn (Mainland)	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	Fashionable_O4.2+ and_Z5 can_A7+ be_A3+ its_Z8 character_S2mf	A PERSON
11	510302	Cn	Cn (Mainland)	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	stylish_O4.2+ tannin_O1 is_X2.5-[i1.3.1 not_X2.5-[i1.3.2 very_A13.3 clear_X2.5-[i1.3.3 for_Z5 myself_Z8mf as_N5++[i2.2.1 well_N5++[i2.2.2 sorry_Z4	NONE

12	505090	Cn	Cn (Mainland)	while in your mouth, it unwinds thick and dark with super-intense fruit, beautifully knit oak and a wave of stylish drying tannins to finish.	stylish	describe_Q2.2 a_Z5 wine_F2 is_A3+ new_T3- or_Z5 more_A13.3 tannique_Z99	AN OBJECT
1	504069	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	To_Z5 an_Z5 adult_T3+/S2mf group_S5+c ,_PUNC I_Z8mf amy_Z1f use_A1.5.1 the_Z5 above_Z5 image_O4.1 otherwise_A6.1- I_Z8mf would_A7+ talk_Q2.1 about_Z5 the_Z5 life_T1.3[i1.2.1 cycle_T1.3[i1.2.2 of_Z5 a_Z5 wine_F2 in_A6[i2.3.1 comparison_A6[i2.3.2 to_A6[i2.3.3 a_Z5 life_T1.3[i3.2.1 cycle_T1.3[i3.2.2 of_Z5 a_Z5 person_S2mfc	A PERSON
2	504118	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	Because_Z5/A2.2 the_Z5 characters_S2mf are_A3+ obvious_A11.2+ and_Z5 fruity_F1 the_Z5 wine_F2 is_A3+ young_T3-	A PERSON
3	504212	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	A_Z5 wine_F2 displaying_A10+ predominantly_A13.2 primary_A11.1+ characters_S2mf without_Z5 any_N5.1+ development_A2.1+ ._PUNC	A PERSON
4	504877	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	That_Z5 the_Z5 wine_F2 is_Z5 showing_A10+ characteristics_O4.1 typical_A4.2+ of_Z5 a_Z5 youthful_T3- example_A4.1 of_Z5 the_Z5 wine_F2 -_PUNC that_Z8 is_A3+ ,_PUNC one_Z8 that_Z8 is_A3+ not_E2-[i1.2.1 far_A13.3 into_E2-[i1.2.2 its_Z8 development_A2.1+ (_PUNC irrespective_A11.1-[i2.2.1 of_A11.1- [i2.2.2 the_Z5 wine_F2 's_Z5 actual_A5.4+ age_T3)_PUNC ._PUNC	A PERSON

5	516712	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	I_Z8mf would_A7+ discuss_Q2.1 how_Z5 this_Z8 is_A3+ typically_A6.2+ primary_A11.1+ fruit_F1 characteristics_O4.1 (_PUNC eg_A4.1 blackberry_F1) _PUNC - _PUNC which_Z8 ties_A1.7+[i3.2.1 back_A1.7+[i3.2.2 nicely_A5.1+ to_Z5 the_Z5 'sweetly_Z99 fruited'_Z99 part_N5.1- . _PUNC Displaying_A10+ juicy_O1.2 vibrant_X5.2+ primary_A11.1+ fruits_F1	A LIVING ORGANISM
6	505140	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	A_Z5 recently_T3--- released_A1.7- wine_F2 - _PUNC high_N3.7+ in_Z5 acidity_X3.1 with_Z5 youthful_T3- angles_O4.4 and_Z5 fresh_T3- ,_PUNC zesty_F1 fruit_F1 flavours_X3.1	A LIVING ORGANISM
7	506198	Au	Au	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	A_Z5 wine_F2 travels_M1 through_Z5 time_T1 from_Z5 its_Z8 infancy_T3- when_Z5 it_Z8 is_Z5 newly_T3- released_A1.7- . _PUNC to_Z5 developing_A2.1+ and_Z5 then_N4 matured_T3+/A2.1 . _PUNC In_Z5 its_Z8 youth_T3-/S2mf you_Z8mf would_A7+ expect_X2.6+ primary_A11.1+ fruit_F1 characters_S2mf and_Z5 vibrancy_X5.2+ . _PUNC	A PERSON
8	506880	Cn	Hong Kong	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	A_Z5 wine_F2 that_Z8 is_A3+ vibrant_X5.2+ and_Z5 has_A9+ bright_O4.3 ruby_O1.1 colour_O4.3 with_Z5 a_Z5 purplish_O4.3 undertone_E1 in_Z5 the_Z5 case_A4.1 of_Z5 a_Z5 red_O4.3 wine_F2	AN OBJECT

9	508309	Cn	Cn (Mainland)	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	young_T3- means_X4.2 the_Z5 wine_F2 has_A9+ a_Z5 very_A13.3 good_A5.1+ aging_T3 potential_A7+ ,_PUNC showing_A10+ many_N5+ light_W2 and_Z5 fresh_T3- characters_S2mf ,_PUNC	A LIVING ORGANISM
10	509276	Cn	Cn (Mainland)	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	Young_T3- red_O4.3 wine_F2 mostly_A13.2 have_A9+ lots_N5+ of_Z5 refreshing_B2+ red_O4.3 fruits_F1 flavors_X3.1 like_Z5 strawberry_F1 ,_PUNC plum_F1 ,_PUNC etc._Z4 and_Z5 bright_O4.3 ruby_O1.1 or_Z5 even_A13.1 purple_O4.3 color_O4.3 ,_PUNC	A LIVING ORGANISM
11	510302	Cn	Cn (Mainland)	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	this_Z8 is_A3+ a_Z5 wine_F2 still_T2++ developing_A2.1+ and_Z5 its_Z8 showing_A10+ some_N5 first_N4 aromas_X3.1 and_Z5 secondary_A11.1- aroms_Z99	A LIVING ORGANISM
12	505090	Cn	Cn (Mainland)	Sweetly fruited as a young wine, but not overly so, and there's plenty of adult coffee grounds and spice to level it off.	young	appearing_A8 young_T3- :,_PUNC meaning_Q1.1 a_Z5 wine_F2 is_A3+ new_T3- ,_PUNC youthful_T3- ,_PUNC aromatique_Z99 ,_PUNC fresh_T3-	A PERSON

Noun POS: Metaphoric themes (i.e., SOURCE) used to transfer understanding

#	Participant ID	Country	Reside	WTN	MRW	Transfer	SOURCE
1	504069	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	It_Z8 would_A7+ depend_A2.2 on_Z5 when_Z5 the_Z5 word_Q3 was_Z5 used_A1.5.1 .PUNC In_Z5 this_M6 sentence_Q3 then_N4 it_Z8 would_A7+ be_Z5 talking_Q2.1 about_Z5 the_Z5 different_A6.1- aromas_X3.1 and_Z5 flavours_X3.1 in_Z5 each_N5.1+ grape_F1 .PUNC I_Z8mf usually_A6.2+ use_A1.5.1 the_Z5 analogy_A6.1+ of_Z5 apples_L3 as_Z5 most_N5+++ people_S2mfc have_Z5 eaten_F1/B1 more_A13.3 different_A6.1- apples_L3 so_Z5 talk_Q2.1 about_Z5 how_Z5 they_Z8mfn differ_A6.1- Each_N5.1+ wine_F2 has_A9+ it_Z8 's_A3+ own_A9+ descriptor_Y2 and_Z5 you_Z8mf can_A7+ identify_X2.2+ varietal_Z99 character_S2mf if_Z7 you_Z8mf liken_A6.1+ what_Z8 you_Z8mf smell_X3.5 and_Z5 taste_X3.1 to_Z5 other_A6.1- known_X2.2+ sensory_X5.2+ triggers_O2 you_Z4[i1.2.1 know_Z4[i1.2.2 such_Z5[i2.2.1 as_Z5[i2.2.2 in_Z5 food_F1 .PUNC plants_L3 .PUNC spices_F1 and_Z5 the_Z5 like_Z5	A LIVING ORGANISM
2	504118	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	Each_N5.1+ wine_F2 has_A9+ it_Z8 's_A3+ own_A9+ descriptor_Y2 and_Z5 you_Z8mf can_A7+ identify_X2.2+ varietal_Z99 character_S2mf if_Z7 you_Z8mf liken_A6.1+ what_Z8 you_Z8mf smell_X3.5 and_Z5 taste_X3.1 to_Z5 other_A6.1- known_X2.2+ sensory_X5.2+ triggers_O2 you_Z4[i1.2.1 know_Z4[i1.2.2 such_Z5[i2.2.1 as_Z5[i2.2.2 in_Z5 food_F1 .PUNC plants_L3 .PUNC spices_F1 and_Z5 the_Z5 like_Z5	A LIVING ORGANISM
3	504212	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	Character_S2mf is_A3+ an_Z5 appraisal_A5.1 of_Z5 the_Z5 personality_S1.2 or_Z5 outward_M6	A PERSON

4	504877	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	appearance_A10+ of_Z5 the_Z5 trait_S1.2 being_Z5 described_Q2.2 That_Z5 the_Z5 wine_F2 is_A3+ a_Z5 typical_A4.2+ representation_G1.1 of_Z5 the_Z5 grape_F1 variety_A6.3+ in_Z5[i1.3.1 terms_Z5[i1.3.2 of_Z5[i1.3.3 the_Z5 aroma/flavour_Z99 profile_B1 .PUNC	A PERSON
5	516712	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	The_Z5 personality_S1.2 profile_B1 and_Z5 style_X4.2 of_Z5 aromatics_X3.5 that_Z8 makes_A1.1.1 the_Z5 wine_F2 what_Z8 it_Z8 is_A3+	A PERSON
6	505140	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	describes_Q2.2 the_Z5 wines_F2 profile_B1 and_Z5 provenance_M7/S4 (.PUNC typical_A4.2+ descriptors_Y2 for_Z5 that_Z5 variety_A6.3+).PUNC .PUNC Is_A3+ it_Z8 a_Z5 good_A5.1+ example_A4.1 of_Z5 that_Z5 variety/vintage_Z99 given_A9- its_Z8 history_T1.1.1 .PUNC	A PERSON
7	506198	Au	Au	Refined, ripe and elegant with good varietal character and structure	character	Varietal_Z99 'character'_Z99 is_A3+ the_Z5 profile_B1 of_Z5 a_Z5 wine_F2[i1.2.1 based_F2[i1.2.2 on_Z5 the_Z5 grape_F1 it_Z8 is_Z5 made_A1.1.1 from_Z5 .PUNC If_Z7 a_Z5 wine_F2 possesses_A9+ this_Z8 it_Z8 is_Z5 displaying_A10+ its_Z8 personality_S1.2 and_Z5 the_Z5 hallmarks_A4.2+ of_Z5 the_Z5 variety_A6.3+ .PUNC	A PERSON
8	506880	Cn	Hong Kong	Refined, ripe and elegant with good varietal character and structure	character	provides_A9- something_Z8 that_Z8 is_A3+ peculiarly_A6.2- to_Z5 that_Z5 type_A4.1 of_Z5 grape_F1	A LIVING ORGANISM

9	508309	Cn	Cn (Mainland)	Refined, ripe and elegant with good varietal character and structure	character	something_Z8 shows_A10+ the_Z5 identity_S2 of_Z5 the_Z5 certain_A4.2+ grape_F1 and_Z5 its_Z8 origin_T2+ What_Z8 makes_X9.2+[i1.2.1	A PERSON
10	509276	Cn	Cn (Mainland)	Refined, ripe and elegant with good varietal character and structure	character	it_X9.2+[i1.2.2 different_A6.1- from_Z5 others_A6.1- /Z8	AN OBJECT
11	510302	Cn	Cn (Mainland)	Refined, ripe and elegant with good varietal character and structure	character	This_Z8 is_A3+ not_Z6 very_A13.3 complicated_A12- wine_F2 with_Z5 a_Z5 good_A5.1+ expression_Q3 of_Z5 her_Z8[i1.2.1 self_Z8[i1.2.2	A PERSON
12	505090	Cn	Cn (Mainland)	Refined, ripe and elegant with good varietal character and structure	character	it_Z8 describe_Q2.2 a_Z5 wine_F2 's_Z5 personality_Z99	A PERSON
1	504069	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	I_Z8mf would_A7+ talk_Q2.1 about_Z5 different_A6.1- chocolate_F1[i1.2.1 cakes_F1[i1.2.2 . _PUNC All_N5.1+ are_A3+ good_A5.1+ (_PUNC because_Z5/A2.2 everyone_Z8/N5.1+c loves_E2+ chocolate_F1 ! _PUNC) _PUNC but_Z5 one_Z8 may_A7+ be_A3+ richer_I1.1++ , _PUNC one_Z8 may_A7+ be_A3+ lighter_W2 , _PUNC one_Z8 may_A7+ be_A3+ more_A13.3 nutty_F1 , _PUNC etc_Z4	A THREE DIMENSIONAL ARTEFACT
2	504118	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	Expression_Q3 in_Z5 wine_F2 is_A3+ some_N5 that_Z8 stands_A11.2+[i2.2.1 out_A11.2+[i2.2.2 that_Z8 you_Z8mf can_A7+ when_Z5 you_Z8mf know_X2.2+ the_Z5 cues_Q1.1 you_Z8mf can_A7+ use_A1.5.1 to_Z5 identify_X2.2+ a_Z5 particular_A4.2+ wine_F2 style_X4.2	AN OBJECT

3	504212	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	A_Z5 version_A4.1 or_Z5 example_A4.1 of_Z5 this_M6 type_A4.1 or_Z5 style_X4.2 of_Z5 wine_F2	AN OBJECT
4	504877	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	That_Z5 the_Z5 wine_F2 is_A3+ typical_A4.2+ of_Z5 this_M6 varietal_Z99 ,_PUNC perhaps_A7 made_A1.1.1 in_Z5 a_Z5 certain_A4.2+[i1.2.1 style_A4.2+[i1.2.2 .,_PUNC That_Z5 the_Z5 "_PUNC expression_Q3 "_PUNC is_A3+ of_Z5 grape_F1 variety_A6.3+ ,_PUNC production_A1.1.1 techniques_X4.2 and_Z5 terroir_Z99 and_Z5 I_Z8mf would_A7+ also_N5++ discuss_Q2.1 the_Z5 extent_N5 to_Z5 which_Z5 this_Z8 is_A3+ typical_A4.2+ of_Z5 the_Z5 wine_F2 style_X4.2 being_Z5 tasted_X3.1 .,_PUNC	AN OBJECT
5	516712	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	style_X4.2 of_Z5 the_Z5 wine_F2 displaying_A10+ these_Z5 flavours/expression/characters_Z99	A PERSON
6	505140	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	"_PUNC the_Z5 wine_F2 exhibits_A10+ appealing_O4.2+ flavours_X3.1 of_Z5	A PERSON
7	506198	Au	Au	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	Expression_Q3 from_Z5 a_Z5 wine_F2 can_A7+ show_A10+ or_Z5 display_A10+ a_Z5 certain_A4.2+[i1.2.1 style_A4.2+[i1.2.2 or_Z5 character_S2mf of_Z5 a_Z5 wine_F2 ,_PUNC its_Z8 personality_S1.2 for_Z5[i2.2.1 example_Z5[i2.2.2 .,_PUNC	A PERSON
8	506880	Cn	Hong Kong	A rich and nutty expression chock-full of	expression	It_Z8 shows_A10+ a_N5+[i1.2.1 lot_N5+[i1.2.2 of_Z5 strong_S1.2.5+	A LIVING ORGANISM

				appealing flavour to go with most food styles.		nutty_F1 and_S2mf[i2.2.1 other_S2mf[i2.2.2 aromas_X3.1 which_Z8 are_A3+ very_A13.3 appealing_O4.2+	
9	508309	Cn	Cn (Mainland)	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	the_Z5 wine_F2 is_Z5 trying_X8+ to_Z5 show_A10+ you_Z8mf it_Z8 's_A3+ rich_I1.1+ and_Z5 nutty_F1 character_S2mf ._PUNC	A PERSON
10	509276	Cn	Cn (Mainland)	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	A_Z5 impression_X2.1 a_Z5 wine_F2 gives_A9- to_Z5 you_Z8mf with_Z5 some_N5 easy_A12+ to_Z5 catch_A9+ characteristics_O4.1 of_Z5 its_Z8 style_X4.2 .	A PERSON
11	510302	Cn	Cn (Mainland)	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	This_M6 wine_F2 is_Z5 telling_Q2.2 the_Z5 life_L1+ story_Q2.1 of_Z5 his/her_Z99 birth_B1 ._PUNC where_M6 this_Z8 grow_N3.2+/A2.1 ._PUNC and_Z5 how_Z5 he_Z8m or_Z5 she_Z8f is_Z5 made_A1.1.1 ._PUNC	A PERSON
12	505090	Cn	Cn (Mainland)	A rich and nutty expression chock-full of appealing flavour to go with most food styles.	expression	meaning_X2.1 show_A8 ._PUNC tell_Q2.2 us_Z8 the_Z5 characteristic_Z99 of_Z5 a_Z5 wine_F2	A PERSON
1	504069	Au	Au	wonderful nerve and energy, with a very long life ahead	life	a_Z5 comparison_A6.1 of_Z5 a_Z5 life_L1+ of_Z5 a_Z5 person_S2mfc to_Z5 a_Z5 life_L1+ of_Z5 a_Z5 wine_F2 -_PUNC youth_T3-/S2mf ._PUNC adolescent_T3-/S2mf ._PUNC maturity_T3+ ._PUNC old_T3+[i1.2.1 age_T3+[i1.2.2 ._PUNC Hopefully_X2.6+ we_Z8 die_L1- before_Z5 being_A3+ complexity_A12- decrepit_B2- and_Z5 the_Z5 wine_F2 is_Z5 drunk_F2/B1 before_Z5 that_Z5 stage_T1.2 too_N5++ !_PUNC	A PERSON

2	504118	Au	Au	wonderful nerve and energy, with a very long life ahead	life	Life_L1+ means_Q1.1 in_Z5 wine_F2 that_Z5 there_Z5 are_A3+ characters_S2mf there_M6 such_Z5[i1.2.1 as_Z5[i1.2.2 acidity_X3.1 and_Z5 tannins_O1 which_Z8 are_A3+ obvious_A11.2+ and_Z5 indicate_A10+ longevity_L1/T3+ I_Z8mf would_A7+ discuss_Q2.1 the_Z5 future_T1.1.3 of_Z5 the_Z5 wine_F2 and_Z5 the_Z5 ability_X9.1+ of_Z5 its_Z8 components_O2 to_Z5 age_T3++ gracefully_O4.2+ (_PUNC or_Z5 not_Z6)_PUNC That_Z5 the_Z5 wine_F2 need_S6+ not_Z6 be_Z5 drunk_F2/B1 immediately_N3.8+ but_Z5 that_Z5 careful_A1.3+ cellaring_Z99 will_T1.1.3 allow_S7.4+ the_Z5 wine_F2 to_Z5 develop_A2.1+ more_A13.3 mature_T3+ (_PUNC tertiary_P1)_PUNC characteristics_O4.1 ,_PUNC without_Z5 fading_O4.3 or_Z5 sacrificing_S9 too_N5.2+[i1.2.1 much_N5.2+[i1.2.2 of_Z5 the_Z5 primary_A11.1+ characters/tannins/acidity_Z99 ._PUNC Has_A9+ all_N5.1+ the_Z5 structural_O4.1 elements_A4.1 to_Z5 cellar_H2 for_T1.3[i1.3.1 a_T1.3[i1.3.2 decade_T1.3[i1.3.3 or_Z5 more_N5++ A_Z5 wine_F2 can_A7+ be_Z5 aged_T3++ for_T1.3+[i1.3.1 many_T1.3+[i1.3.2 years_T1.3+[i1.3.3 under_Z5 constant_T2++ cellar_H2 conditions_O4.1 ._PUNC It_Z8 's_A3+	A LIVING ORGANISM
3	504212	Au	Au	wonderful nerve and energy, with a very long life ahead	life	I_Z8mf would_A7+ discuss_Q2.1 the_Z5 future_T1.1.3 of_Z5 the_Z5 wine_F2 and_Z5 the_Z5 ability_X9.1+ of_Z5 its_Z8 components_O2 to_Z5 age_T3++ gracefully_O4.2+ (_PUNC or_Z5 not_Z6)_PUNC That_Z5 the_Z5 wine_F2 need_S6+ not_Z6 be_Z5 drunk_F2/B1 immediately_N3.8+ but_Z5 that_Z5 careful_A1.3+ cellaring_Z99 will_T1.1.3 allow_S7.4+ the_Z5 wine_F2 to_Z5 develop_A2.1+ more_A13.3 mature_T3+ (_PUNC tertiary_P1)_PUNC characteristics_O4.1 ,_PUNC without_Z5 fading_O4.3 or_Z5 sacrificing_S9 too_N5.2+[i1.2.1 much_N5.2+[i1.2.2 of_Z5 the_Z5 primary_A11.1+ characters/tannins/acidity_Z99 ._PUNC Has_A9+ all_N5.1+ the_Z5 structural_O4.1 elements_A4.1 to_Z5 cellar_H2 for_T1.3[i1.3.1 a_T1.3[i1.3.2 decade_T1.3[i1.3.3 or_Z5 more_N5++ A_Z5 wine_F2 can_A7+ be_Z5 aged_T3++ for_T1.3+[i1.3.1 many_T1.3+[i1.3.2 years_T1.3+[i1.3.3 under_Z5 constant_T2++ cellar_H2 conditions_O4.1 ._PUNC It_Z8 's_A3+	A PERSON
4	504877	Au	Au	wonderful nerve and energy, with a very long life ahead	life	That_Z5 the_Z5 wine_F2 need_S6+ not_Z6 be_Z5 drunk_F2/B1 immediately_N3.8+ but_Z5 that_Z5 careful_A1.3+ cellaring_Z99 will_T1.1.3 allow_S7.4+ the_Z5 wine_F2 to_Z5 develop_A2.1+ more_A13.3 mature_T3+ (_PUNC tertiary_P1)_PUNC characteristics_O4.1 ,_PUNC without_Z5 fading_O4.3 or_Z5 sacrificing_S9 too_N5.2+[i1.2.1 much_N5.2+[i1.2.2 of_Z5 the_Z5 primary_A11.1+ characters/tannins/acidity_Z99 ._PUNC Has_A9+ all_N5.1+ the_Z5 structural_O4.1 elements_A4.1 to_Z5 cellar_H2 for_T1.3[i1.3.1 a_T1.3[i1.3.2 decade_T1.3[i1.3.3 or_Z5 more_N5++ A_Z5 wine_F2 can_A7+ be_Z5 aged_T3++ for_T1.3+[i1.3.1 many_T1.3+[i1.3.2 years_T1.3+[i1.3.3 under_Z5 constant_T2++ cellar_H2 conditions_O4.1 ._PUNC It_Z8 's_A3+	A THREE DIMENSIONAL ARTEFACT
5	516712	Au	Au	wonderful nerve and energy, with a very long life ahead	life	Has_A9+ all_N5.1+ the_Z5 structural_O4.1 elements_A4.1 to_Z5 cellar_H2 for_T1.3[i1.3.1 a_T1.3[i1.3.2 decade_T1.3[i1.3.3 or_Z5 more_N5++ A_Z5 wine_F2 can_A7+ be_Z5 aged_T3++ for_T1.3+[i1.3.1 many_T1.3+[i1.3.2 years_T1.3+[i1.3.3 under_Z5 constant_T2++ cellar_H2 conditions_O4.1 ._PUNC It_Z8 's_A3+	AN OBJECT
6	505140	Au	Au	wonderful nerve and energy, with a very long life ahead	life	aged_T3++ for_T1.3+[i1.3.1 many_T1.3+[i1.3.2 years_T1.3+[i1.3.3 under_Z5 constant_T2++ cellar_H2 conditions_O4.1 ._PUNC It_Z8 's_A3+	AN OBJECT

						life_L1+ will_T1.1.3 vary_A6.1- depending_A2.2 upon_Z5 grape_F1 variety_A6.3+ ,_PUNC quality_A5.1 of_Z5 fruit_F1 and_Z5 vintage_T3 ._PUNC	
7	506198	Au	Au	wonderful nerve and energy, with a very long life ahead	life	Wine_F2 is_A3+ a_Z5 living_H4 product_O2 that_Z8 goes_M1 through_Z5 an_Z5 evolution_A2.1+ from_Z5 youthful_T3- to_Z5 mature_T3+/A2.1 ._PUNC Wine_F2 can_A7+ be_Z5 assessed_X2.4/A5 for_Z5 its_Z8 future_T1.1.3 in_Z5[i1.3.1 terms_Z5[i1.3.2 of_Z5[i1.3.3 how_Z5 long_T1.3+ it_Z8 will_T1.1.3 cellar_H2 ,_PUNC which_Z8 can_A7+ be_Z5 seen_X3.4 as_Z5 its_Z8 'life-span'_Z99 ._PUNC that_Z5 the_Z5 wine_F2 is_Z5 expected_X2.6+ to_Z5 improve_A5.1+/A2.1 and_Z5 still_T2++ be_A3+ able_X9.1+ to_Z5 be_Z5 enjoyed_E2+ years_T1.3 from_Z5 now_T1.1.2 ._PUNC	A LIVING ORGANISM
8	506880	Cn	Hong Kong	wonderful nerve and energy, with a very long life ahead	life	will_T1.1.3 be_A3+ expressive_Q1.1 and_Z5 keep_A9+ showing_A10+ its_Z8 characters_S2mf ._PUNC	AN OBJECT
9	508309	Cn	Cn (Mainland)	wonderful nerve and energy, with a very long life ahead	life	The_Z5 time_T1 it_Z8 can_A7+ be_Z5 aged_T3++ (._PUNC with_Z5 more_N5++ aromas_X3.1 and_Z5 flavors_X3.1 developed_A2.1+)_PUNC until_Z5 it_Z8 falls_M1[i1.2.1 down_M1[i1.2.2	A PERSON
10	509276	Cn	Cn (Mainland)	wonderful nerve and energy, with a very long life ahead	life	we_Z8 are_A3+ meet_S3.1 this_M6 wine_F2 at_T1.1.2[i2.3.1 this_T1.1.2[i2.3.2 point_T1.1.2[i2.3.3 of_Z5 his/her_Z99	A LIVING ORGANISM
11	510302	Cn	Cn (Mainland)	wonderful nerve and energy, with a very long life ahead	life		A PERSON

12	505090	Cn	Cn (Mainland)	wonderful nerve and energy, with a very long life ahead	life	life_L1+ ,_PUNC and_Z5 we_Z8 see_X3.4 this_M6 wine_F2 still_T2++ have_A9+ potential_A7+ to_Z5 be_A3+ better_A5.1++ it_Z8 means_Q1.1 a_Z5 wine_F2 can_A7+ be_Z5 conserved_S8+ longer_T1.3++	AN OBJECT
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Verb POS: Metaphoric themes (i.e., SOURCE) used to transfer understanding

#	Participant ID	Country	Reside	WTN	MRW	Transfer	SOURCE
1	504069	Au	Au	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	I_Z8mf would_A7+ talk_Q2.1 about_Z5 the_Z5 structure_O4.1 of_Z5 the_Z5 wine_F2 how_Z5 the_Z5 tannins_O1 help_S8+ bind_S6+ the_Z5 fruit_F1 into_Z5 it_Z8 . _PUNC Giving_A9- examples_A4.1 of_Z5 Gelatine_O1.1/A2.1 holding_M2 a_Z5 mousse_F1 together_S5+ or_Z5 mortar_O1.1 in_Z5 a_Z5 brick_H2[i1.2.1 wall_H2[i1.2.2 . _PUNC Both_N5 giving_A9- form_A4.1 to_Z5 the_Z5 ingredients_O1	A THREE DIMENSIONAL ARTEFACT
2	504118	Au	Au	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	It_Z8 is_A3+ like_Z5 a_Z5 piece_N5.1- a_Z5 wool_O1.1 gently_E3+ wrapping_A1.1.1 the_Z5 flavours_X3.1 so_Z5[i1.2.1 as_Z5[i1.2.2 they_Z8mfn taste_X3.1 as_Z5 one_Z8 but_Z5 individual_N5- flavours_X3.1 slowly_N3.8- escape_A1.7-	A THREE DIMENSIONAL ARTEFACT
3	504212	Au	Au	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	I_Z8mf would_A7+ use_A1.5.1 a_Z5 musical_K2 analogy_A6.1+ citing_Q2.2 drums_K2 as_Z5 providing_A9- the_Z5 continuous_T2++ bond_S5+ through_Z5 out_M6 a_Z5 song_K2	A THREE DIMENSIONAL ARTEFACT
4	504877	Au	Au	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	bringing_M2 components_O2 of_Z5 the_Z5 wine_F2 's_Z5 flavour_X3.1 profile_B1 together_S5+ and_Z5 providing_A9- structure_O4.1 to_Z5 that_Z5 profile_B1 . _PUNC	A PERSON
5	516712	Au	Au	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the	holding	Structures_O4.1 weaving_B5 the_Z5 wine_F2 together_S5+ , _PUNC harmoniously_K2	A PERSON

6	505140	Au	Au	wine together in its svelte shape silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	<p>„_PUNC composing_N5.1+ the_Z5 wine_F2</p> <p>Wine_F2 needs_S6+ a_Z5 cohesive_S5+ balance_O4.1/B1 of_Z5 components_O2 of_Z5 which_Z8 tannin_O1 plays_K1 a_Z5 role_I3.1 ._PUNC</p> <p>The_Z5 overall_N5.1+ mouthfeel_Z99 of_Z5 a_Z5 wine_F2 can_A7+ depend_A2.2 on_Z5 the_Z5 different_A6.1- structures_O4.1 of_Z5 tannin_O1 and_Z5 its_Z8 binding_S6+ capabilities_X9.1+ ._PUNC</p>	AN OBJECT
7	506198	Au	Au	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	<p>Both_Z5 fruit_F1 and_Z5 structure_O4.1 are_Z5 required_X7+ in_Z5 a_Z5 wine_F2 „_PUNC whereby_Z5 the_Z5 structure_O4.1 such_Z5[i1.2.1 as_Z5[i1.2.2 tannin_O1 or_Z5 acid_O1 carries_M2 /_Z5 supports_S8+ or_Z5 "holds"_Z99 a_Z5 wine_F2 together_S5+ to_Z5 assist_S8+ with_Z5 balance_O4.1/B1 and_Z5 length_N3.7 ._PUNC</p>	AN OBJECT
8	506880	Cn	Hong Kong	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	<p>that_Z5 the_Z5 fruit_F1 and_Z5 tannins_O1 are_Z5 fully_A13.2 integrated_A1.8+</p>	A LIVING ORGANISM
9	508309	Cn	Cn (Mainland)	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	<p>a_Z5 wine_F2 is_A3+ firm_O4.5 and_Z5 rich_I1.1+ „_PUNC with_Z5 good_A5.1+ structures_O4.1 of_Z5 tannin_O1 and_Z5 acidity_X3.1 ._PUNC all_N5.1+ of_Z5 these_Z5 characters_S2mf can_A7+ be_Z5 further_N5++ developed_A2.1+ given_A9-more_N5++ time_T1 to_Z5 the_Z5 wine_F2</p>	AN OBJECT

10	509276	Cn	Cn (Mainland)	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	Like_Z5 the_Z5 role_I3.1 of_Z5 the_Z5 bones_B1 in_Z5 your_Z8 body_B1 and_Z5 the_Z5 frame_O2 of_Z5 a_Z5 structure_O4.1 ._PUNC	A PERSON
11	510302	Cn	Cn (Mainland)	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	all_N5.1+ the_Z5 different_A6.1- components_O2 in_Z5 the_Z5 wine_F2 integrated_A1.8+ very_A13.3 well_A5.1+ like_Z5 a_Z5 very_A13.3 well_A5.1+ weaved_B5 please_Z99 of_Z5 silk_O1.1 ,_PUNC the_Z5 tannin_O1 is_A3+ like_Z5 a_Z5 backbone_B1 of_Z5 the_Z5 wine_F2 ,_PUNC balancing_O4.1/B1 all_N5.1+ the_Z5 other_A6.1- components_O2 alcohol_F2 ,_PUNC acidity_X3.1 ,_PUNC and_Z5 sugar_F1 ._PUNC	A TEXTILE
12	505090	Cn	Cn (Mainland)	silky texture, fine ripples of satiny fruit with a tight thread of lacy tannin holding the wine together in its svelte shape	holding	this_M6 word_Q3 is_Z5 used_T1.1.1[i1.2.1 to_T1.1.1[i1.2.2 describe_Q2.2 the_Z5 feel_E1 about_Z5 tannin_O1 ._PUNC It_Z8 means_Q1.1 that_Z5 tannin_O1 is_A3+ astringent_O4.1 ,_PUNC tannique_Z99 ,_PUNC the_Z5 wine_F2 need_S6+ be_Z5 aged_T3++	AN OBJECT
1	504069	Au	Au	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	Each_N5.1+ aspect_A4.1 of_Z5 the_Z5 wine_F2 brings_M2 something_Z8 to_Z5 the_Z5 wine_F2 ._PUNC Together_S5+ they_Z8mf combine_A2.2 to_Z5 make_A1.1.1 a_Z5 complete_N5.1+ wine_F2 ._PUNC x_Z5 proved_A5.2+ y_Z5 ,_PUNC a_Z5 provides_A9- b_Z5 ,_PUNC etc_Z4 (_PUNC using_A1.5.1 specific_A4.2+ examples_A4.1)_PUNC	AN OBJECT
2	504118	Au	Au	medium bodied and generously fruited,the	provides	Providing_A9- is_A3+ the_Z5 characters_S2mf in_Z5 the_Z5 wine_F2	A PERSON

				mineral, savoury underpinning provides freshness and length		are_A3+ like_Z5 someone_Z8mfc opening_A1.1.1 a_Z5 gift_A9- .PUNC It_Z8 is_A3+ obvious_A11.2+ on_Z5 the_Z5 first_N4 glance_X3.4 but_Z5 provides_A9- you_Z8mf some_N5 more_N5++ subtle_A11.2- sensory_X5.2+ aspects_A4.1 .PUNC	
3	504212	Au	Au	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	I_Z8mf would_A7+ discuss_Q2.1 the_Z5 described_Q2.2 characters_S2mf in_Z5 a_Z5 structural_O4.1 sense_A4.1 that_Z8 supports_S8+ other_A6.1- characters_S2mf .PUNC	A PERSON
4	504877	Au	Au	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	That_Z8 without_Z5 the_Z5 mineral_O1 .PUNC savoury_X3.1 characters_S2mf the_Z5 wine_F2 would_A7+ perhaps_A7 feel_X2.1 less_A13.6 refreshing_B2+ and_Z5 may_A7+ appear_A8 shorter_T1.3 on_Z5 the_Z5 finish_T2- and_Z5 that_Z5 the_Z5 savoury_X3.1 characters_S2mf may_A7+ appear_A8 to_Z5 develop_A2.1+ later_T4-- and_Z5 help_S8+ the_Z5 length_N3.7 develop_A2.1+ .PUNC	A LIVING ORGANISM
5	516712	Au	Au	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	structurally_O4.1 gives_A9- this_M6 character_S2mf to_Z5 the_Z5 wine_F2	A PERSON
6	505140	Au	Au	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	it_Z8 is_A3+ the_Z5 support_S8+ base_M7 for_Z5 the_Z5 main_A11.1+ components_O2 of_Z5 the_Z5 wine_F2 that_Z5 aid_S8+ in_Z5 the_Z5 overall_N5.1+ mouthfeel_Z99 and_Z5 finish_T2- of_Z5 a_Z5 wine_F2 .PUNC	AN OBJECT
7	506198	Au	Au	medium bodied and generously fruited,the	provides	Different_A6.1- components_O2 of_Z5 a_Z5 wine_F2 contribute_A9-	AN OBJECT

				mineral, savoury underpinning provides freshness and length		different_A6.1- attributes_O4.1 or_Z5 functions_A1.5.1 with_Z5 the_Z5 fruit_F1 giving_A9- /_Z5 providing_A9- aromas_X3.1 and_Z5 flavours_X3.1 and_Z5 the_Z5 structure_O4.1 giving_A9- /_Z5 providing_A9- a_Z5 framework_X4.2 for_Z5 the_Z5 wine_F2 .PUNC	
8	506880	Cn	Hong Kong	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	the_Z5 savoury_X3.1 minerality_Z99 gives_A9- the_Z5 feeling_X2.1 of_Z5 freshness_T3- and_Z5 length_N3.7 to_Z5 the_Z5 wine_F2	A PERSON
9	508309	Cn	Cn (Mainland)	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	the_Z5 wine_F2 is_Z5 sensed_X3 as_Z5 fresh_T3-	A PERSON
10	509276	Cn	Cn (Mainland)	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	being_A3+ the_Z5 core_O2 and_Z5 frame_O2	AN OBJECT
11	510302	Cn	Cn (Mainland)	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	because_Z5/A2.2 this_M6 wine_F2 did_Z5 reach_M1 it_Z8 fully_A13.2 ripenness_Z99 ,_PUNC however_Z4 ,_PUNC by_Z5 becaue_Z99 of_Z5 its_Z8 not_Z6 fully_A13.2 ripen_O4.1/L3/F1 its_Z8 gives_A9- you_Z8mf anoter_Z99 interesting_X5.2+ experience_X2.2+	A LIVING ORGANISM
12	505090	Cn	Cn (Mainland)	medium bodied and generously fruited,the mineral, savoury underpinning provides freshness and length	provides	it_Z8 shows_A10+ a_Z5 gustatory_Z99 sense_A4.1	A PERSON

1	504069	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	The_Z5 specific_A4.2+ aromas_X3.1 that_Z8 are_Z5 perceived_X4.1 by_Z5 the_Z5 nose_B1 . _PUNC If_Z7 English_Z1mf is_A3+ a_Z5 second_N4 language_Q3 or_Z5 their_Z8 food_F1 skills_X9.1+ are_A3+ negligible_N3.2- , _PUNC I_Z8mf would_A7+ show_A10+ them_Z8mf images_O4.1 or_Z5 bring_M2[i1.2.1 in_M2[i1.2.2 the_Z5 ingredients_O1 of_Z5 them_Z8mf to_Z5 smell_X3.5	A PERSON
2	504118	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	Showing_A10+ is_A3+ those_Z5 aromas_X3.1 and_Z5 bouquets_L3 that_Z8 are_A3+ obvious_A11.2+ when_Z5 the_Z5 wine_F2 us_Z8 smelt_X3.5	A LIVING ORGANISM
3	504212	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	What_Z8 the_Z5 main_A11.1+ characters_S2mf being_Z5 displayed_A10+ ... _PUNC they_Z8mf can_A7+ be_Z5 described_Q2.2 as_Z5 'showing'_Z99 . _PUNC	A PERSON
4	504877	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	that_Z5 the_Z5 aroma_X3.1 of_Z5 both_N5 spiced_F1 apricot_F1 & ; _PUNC cashew_F1 may_A7+ be_Z5 detected_A10+ on_Z5 the_Z5 nose_B1 of_Z5 the_Z5 wine_F2	A LIVING ORGANISM
5	516712	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	On_A10+[i1.2.1 display_A10+[i1.2.2 , _PUNC detailed_A4.2+ aromas_X3.1 leaping_M1 from_Z5 the_Z5 glass_O1.1	A LIVING ORGANISM
6	505140	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	the_Z5 medium_N3.2 intensity_N5 of_Z5 aromas_X3.1 (_PUNC as_A6.1-[i1.3.1 opposed_A6.1-[i1.3.2 to_A6.1-[i1.3.3 a_Z5 pronounced_A11.2+ intensity_N5) _PUNC	AN OBJECT
7	506198	Au	Au	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	A_Z5 wine_F2 will_T1.1.3 display_A10+ certain_A4.2+ aromas_X3.1 and_Z5	A PERSON

8	506880	Cn	Hong Kong	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	flavours_X3.1 in_Z5 which_Z8 the_Z5 more_N5++ characters_S2mf that_Z8 can_A7+ be_Z5 seen_X3.4 (_PUNC or_Z5 are_Z5 showing_A10+ in_Z5 the_Z5 glass_O1.1) _PUNC the_Z5 more_A13.3 complex_A12- the_Z5 wine_F2 . _PUNC that_Z5 the_Z5 bouquet_L3 reveals_A10+ spiced_Z99 apricot_F1 and_Z5 cashew_F1 aromas_X3.1 . _PUNC	A LIVING ORGANISM
9	508309	Cn	Cn (Mainland)	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	release_A1.7- the_Z5 aromas/flavors_Z99 of_Z5 something_Z8	AN OBJECT
10	509276	Cn	Cn (Mainland)	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	getting_M2[i1.2.1 out_M2[i1.2.2 slowly_N3.8- from_Z5 the_Z5 glass_O1.1 while_Z5 swirling_A1.1.1 the_Z5 wine_F2	A LIVING ORGANISM
11	510302	Cn	Cn (Mainland)	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	this_M6 wine_F2 has_A9+ a_Z5 high_N3.7+ intensity_N5 of_Z5 nose_B1 and_Z5 you_Z8mf can_A7+ distinguish_A6.1- different_A6.1- aromas_X3.1 in_Z5 the_Z5 wine_F2 , _PUNC you_Z8mf wine_F2 find_A10+ aromas_X3.1 like_Z5 dried_F1[i1.2.1 fruits_F1[i1.2.2	AN OBJECT
12	505090	Cn	Cn (Mainland)	highly perfumed and exotic on the bouquet, showing spiced apricot and cashew	showing	showing_A10+ : _PUNC meaning_X2.1 express_Q1.1 the_Z5 aromes_Z99	A PERSON

Appendix I: Ethics Approval Documents



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28 August 2013

Ms Allison Creed
2/239 Nelson Street
KEARNEY SPRINGS QLD 4350

CC: Dr Warren Midgely - Supervisor

Dear Allison

The Chair of the USQ Human Research Ethics Committee (HREC) recently reviewed your responses to the HREC's conditions placed upon the ethical approval for the below project. Your proposal now meets the requirements of the *National Statement on Ethical Conduct in Human Research (2007)* and full ethics approval has been granted.

Approval no.	H13REA175
Project Title	Metaphor in a global wine market: An exploratory cross-cultural analysis of Australian wine tasting notes
Approval date	6 September 2013
Expiry date	6 September 2016
HREC Decision	Approved

The standard conditions of this approval are:

- (a) conduct the project strictly in accordance with the proposal submitted and granted ethics approval, including any amendments made to the proposal required by the HREC
- (b) advise (email: ethics@usq.edu.au) immediately of any complaints or other issues in relation to the project which may warrant review of the ethical approval of the project
- (c) make submission for approval of amendments to the approved project before implementing such changes
- (d) provide a 'progress report' for every year of approval
- (e) provide a 'final report' when the project is complete
- (f) advise in writing if the project has been discontinued.

For (c) to (e) forms are available on the USQ ethics website:

<http://www.usq.edu.au/research/ethicsbio/human>

For (d) to (e) please diarise the applicable dates now, to ensure that your reporting obligations are fulfilled.

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Please note that failure to comply with the conditions of approval and the *National Statement (2007)* may result in withdrawal of approval for the project.

You may now commence your project. I wish you all the best for the conduct of the project.



Annmaree Jackson
Ethics Committee Support Officer

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warren.midgley@uq.edu.au