

Figurative lexicon of olive oil tasting in Spanish and Arabic: comparative analysis

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RESUMEN: En las últimas décadas, se ha despertado un gran interés en el mundo del olivo y su aceite en diferentes países y culturas como un elemento de gran movimiento económico y turístico. Como resultado, la industria ha sido testigo del desarrollo de un léxico especializado, en diferentes idiomas, marcado por su carácter metafórico, que ha sido objeto de investigación lingüística. En el presente trabajo, se lleva a cabo un análisis comparativo del contenido metafórico del léxico de la cata de aceite de oliva en el español y el árabe

Palabras clave: aceite de oliva, análisis sensorial, léxico especializado, metáforas, español, árabe.

ABSTRACT: In the last decades, a great interest has aroused in the world of the olive tree and its oil in different countries and cultures as an element of significant economic and touristic movement. As a result, the industry has witnessed the development of a specialized lexicon, in different languages, marked by its metaphorical character, which has been the subject of linguistic research. In the present study, a comparative analysis of the metaphorical content of the olive oil tasting lexicon in Spanish and Arabic is carried out.

Keywords: olive oil, sensory analysis, specialized vocabulary, metaphors, Spanish, Arabic.

1. Introduction

Throughout the 21st century, the olive-growing sector, a traditionally rural and provincial one, has been developing and acquiring a socio-economic importance, hence, becoming a cultural phenomenon that is part of a very ancient heritage (Barranco *et al.*, 2005). At the same time, the sector has been affected by the phenomenon of globalization and, in turn, is adapting to the challenges that this poses. One of the main challenges the sector has

Language Design 22 (2020):105-125)

witnessed is the consumer behavior, which is increasingly leaning towards the quality of the olive oil. This quality is represented by a set of characteristics in the oil, allowing it to be appreciated by comparing it with the rest of its kind. For this reason, olive oil tasting (sensory analysis) has become a very useful discipline to determine said quality, through the use of human senses as the main tool to measure flavors, smells, harmony, complexity etc. and emit an objective result (Jiménez Herrera and Carpio Dueñas, 2002). Many factors intervene in this process, such as the person's level of training or their taste repertoire. However, the socio-cultural background of the tasters, as well as the environment in which they have developed their own tasting experiences is also of vital importance for the description of the oil. Indeed, the association of a certain attribute to an appropriate descriptor is a rather complex process for tasters, since it is a universal method where it is assumed that all tasters reason in the same way and make a comparable judgment (Luchetti, 2013). In this context, there are attempts to establish a standardized terminology such as the one proposed by the International Olive Council ([IOC], 2018). However, the linguistic repertoire in use is still far from being completely universal.

The descriptive attributes of the oil are designated through a specialized lexicon that incorporates numerous functions reinforced by the use of conceptual metaphors, which are, according to the cognitive theory of metaphor, a cognitive mechanism through which an individual can conceptualize reality, giving a metaphorical meaning to their experience, since it allows the establishment of relationships between the different areas of the conceptual system (Lakoff & Johnson 1980, Lakoff, 1993). In this way, a common source for metaphorical production would be based, fundamentally, on the perception and experience of the human being (Whorf, 1956). Likewise, the communicative context is of considerable importance for understanding the metaphor, since its meaning depends on the communicative context and not the linguistic constitution of the statement (Pamies Bertrán, 2010).

The present article pays special attention to the notional field of the olive oil in both the Spanish and Arabic languages. The cultural symbolism underlying the olive oil tasting lexicon used by the tasters in Spain and the Arab world has been addressed, in order to expose, analyze and linguistically compare the metaphors present in this lexicon and study the interference of the socio-cultural component in the establishment of an internationally standardized language for olive oil tasting. In an earlier article published in 2018, entitled "*Mecanismos metafóricos en el léxico*

de la cata de aceite de oliva en español" (El Ghalayini and Fendri, 2018), the metaphorical content of the olive oil tasting lexicon in the Spanish language has been linguistically analyzed and classified under four main metaphorical categories highlighting various conceptual metaphorical groups: olive oil is a person; olive oil is another plant; olive oil is an object and olive oil is another aliment. In the present work, the same classification criteria will be adopted to carry out the aspired analysis.

2. Metaphoric and Metonymic Mechanisms in the Olive Oil Tasting Lexicon in Spanish and Arabic.

Although we have recently witnessed an increase in the contrastive analysis between the Spanish and Arabic phraseological systems, this field remains slightly covered (El Ghalayini, 2012). The present article aims to analyze the cultural information transmitted through the language and highlight the figurative and metaphorical meaning of the lexicon used in olive oil tasting in both languages. The study employs a novel approach to lexicography that compares between the Arabic and Spanish lexicons, paying special attention to the notional field underlying the cultural symbolism of the metaphorical lexicon used in the olive oil tasting.

The analysis is mainly based on the premise that although each culture has a different vision of the world and although each language presents different linguistic system that form ideas disparately according to the language in use, there could be similarities between the metaphorical lexicons in these languages (Luque Durán, 2001). Therefore, an interlinguistic and intercultural contrastive analysis between Spanish and Arabic can provide important information for the language and culture learning processes.

Once the figurative lexicon of the olive oil tasting in Spanish and Arabic has been linguistically analyzed, we observed, based on the figurative content present in each of these terms, that the same conceptual metaphorical groups or categories exist in the lexicon used in the olive oil tasting field in both languages. As indicated in the aforementioned section, we have divided this lexicon into four main groups depending, mainly, on the source domain of the metaphors in the Spanish language (combined in some cases with metonymies). These groups are:

- OLIVE OIL IS A PERSON;
- OLIVE OIL IS ANOTHER PLANT;
- OLIVE OIL IS AN OBJECT;
- OLIVE OIL IS ANOTHER FOOD.

2.1. Olive oil is a person

The olive oil is represented as a human being, with certain personal, physical or mental qualities or defects that evolve over time. In the below table (Table 1), a number of metaphorical expressions that reflect diverse properties of the olive oil in both languages are highlighted:

CRITERION	SOURCE DOMAIN	METAPHORICAL EXPRESSION IN SPANISH	METAPHORICAL EXPRESSION IN ARABIC
BODY	Physical characteristics	<i>Cuerpo</i>	قوام
PERSONALITY	Psychical or moral qualities	<i>Noble, armónico, equilibrado, persistente, duradero, sutil, limpio, elegante, delicado.</i>	رفيقي، متجانس، متوازن، نظيف، أنيق، خفيف، زيت له حضور، طويل الأمد، خفي
	Psychical or moral defects	<i>Basto, agresivo, grosero, grueso, delicado, desagradable.</i>	خشن، قوي/عنيف، مشاكس، سميك، خفيف، صعب، بطلان، كريه
AGE	Life cycle	<i>Maduro, viejo, verde</i>	ناضج، قديم، اخضر

Table 1: Olive Oil is a Person: metaphorical lexicon representing the olive oil as a human being

The source domain of the first model in Spanish and Arabic is a somaticism, relative to the PHYSICAL CONSISTENCY of the oil:

- *Cuerpo*, قوام (*qawam*), *body: Positive oral-tactile sensation linked to the texture and the impression the oil leaves in the mouth; its density, viscosity, consistency or compactness. Depending on the sensations perceived and the progressive combination of the mentioned components, the oil will have less or more body. The metaphor is derived from evaluating an oral-tactile sensation of density.

The second anthropomorphic model highlights the qualities and defects of the oil relating them to the person CHARACTER:

- **Noble, *noble:** The term exists only in the Spanish language and refers to a high-quality extra virgin olive oil that has personality and leaves a very positive feeling due to a set of qualities that make it almost perfect. By analogy with a cultural tradition which presupposed that an aristocrat was particular within his species, surpassing other individuals in his qualities (<from the Greek *aristoi* "the best").
- **Equilibrado, متوازن (mutawazin), *balanced:** Harmonious olive oil as a whole, without any character that stands out above the others. It is usually related to bitterness and spiciness. Balanced oil is one that has bitterness and spiciness intensities similar to its fruity. The word balance implies maturity, responsibility, harmony and stability, by analogy with people, for whom this adjective means equanimous, sensible, and prudent¹.
- **Elegante, أنيق (anyq), *elegant:** said to an olive oil that manifests a balance between all the taste sensations. By analogy with the person endowed with grace, nobility and simplicity.
- **Persistente, *persistent:** oil that maintains the intensity of the flavor and aromas in the mouth for a long time. It is associated more with spiciness because it is the longest-lasting sensation and, depending on the oil, it can persist more or less at the throat level. Persistence is culturally considered a very positive value: a persistent person will constantly try to achieve his/her goal, despite failures, and can learn from each of them. In Arabic, to designate the same oil, an expression of three words is used instead, which is زيت له حضور *zayt lahu huDwr*, *an oil that has presence. The presence here refers to the continuity of the positive attributes in the taster's mouth.
- **Duradero, طويل الامد (tawylalamad) *long-lasting:** a positive attribute which indicates that the intensity of the flavor and aromas remain in the mouth for a long time. By analogy with the long living person who manages to stay alive for a long time.
- **Sutil, رقيق (raqyq), *subtle:** aroma or flavor of pleasant, fine and delicate low intensity oil. The entry of the oil into the mouth is very important for tasters; the subtle oil does not cause an immediate sensation at the first moment of tasting, contrary to other oils that can cause a sudden flavor when they first enter the mouth. It is said when the first sensation is of something smooth that doesn't cause any aggression or surprise to the palate. By analogy with the subtle person, who is delicate, sharp, witty, and therefore capable of understanding the deep or hidden meaning of words or actions.
- **Limpio, نظيف (nathyf), *clean:** a positive attribute of an olive oil that does not have any defect of any kind and only causes positive perceptions, regardless of their number; it is frank and without unpleasant odors. A clean person is a frank, sincere and honest.
- **Delicado, خفيف (Khfyf), *delicate:** oil that gives a harmonious sensation in the mouth. It is more associated with oils of light intensity, but that present

¹DRAE 2018, 1st meaning.

qualities of fruity and harmony. It is said about subtle, elegant, low intense character oil that is lively and pleasant at the same time, as this adjective can be complimentary to people².

- **خفي**, (*khafy*) **hidden*: an Arabic term said to an oil that hides many unexpected positive and smooth emotions that can be detected when tasted and not when smelled, by analogy with a person who, when you get to know him/her, you notice that he/she hides many unexpected surprises.
- **Basto, خشن** (*khasin*), **coarse*: heavy oil and hard on the palate, without finesse or elegance. Although it may not impact the commercial category, the nature of the coarse oil makes it slow to enter the mouth. It can also be related to some oil defects such as mold and humidity. It is a thick and pasty sensation in the mouth (Aparicio and Harwood, 2003), heavy and difficult to assimilate. It is also called rude or thick, which, in this case, are interchangeable synonyms, although their literal meaning (applied to people) is not the same.
- **Agresivo, قوي/عنيف** (*qawy, 'anyf*), **aggressive*: said of hard and rough olive oil, with excessive astringency and too many edges in the mouth. This attribute is also related to bitterness and spiciness because these parameters cause certain irritation when one of them is dominant and they are disproportional. By analogy with the aggressive person, who annoys others, this refers to the feeling that this oil causes in the mouth.
- **Desagradable, كريه** (*karyh*) **unpleasant*: it is said of the oil that, due to some defective characteristic, produces a negative impression. Indeed, the same happens with a person who is unpleasant to us, without identifying the reason very well.
- **مشاكس** (*mushakis*), **ornery*: said to an olive oil that gives the feeling of being of a strong flavor when it is smelled, and then when tasted, it does not give the same impression, causing a sort of disappointment, similar to an ornery person, who gives the impression of being strong and tough, but then when you get to know him you feel a sort of disappointment.
- **صعب** (*sa'ib*), **tough/hard*: said to an olive oil that contains a set of defects which may reach the point of rancidity, leaving a trace of a strong metallic taste in the throat. The metaphor is derived from the strong/tough trace the oil leaves in the throat, similar to the impression a tough person leaves.
- **باطال** (*batāl*), **unemployed*³: said to a fusty olive oil of a bad quality that is not suitable for human consumption. The expression is usually used to denote a useless or unemployed person who is neither suitable nor capable of doing anything as a result of his laziness.

² DRAE 2018, meanings 7th and 8th.

³ The expression is mainly used in Palestine, and it is more common among farmers and millers, however, the expression as it is, is used in all the Levant countries.

From the above analysis, it is noteworthy that most of the expressions used in the olive oil tasting lexicon are identical in both Spanish and Arabic. In addition, the existence of specific/particular expressions in a language has been noticed, such as *خفي*, (*khafy*) *hidden; *مشاكس* (*mushakis*), *ornery; *صعب*, (*sa'ib*) *tough/hard; *باطال* (*baṭal*), *unemployed in Arabic and *Noble*, *noble in Spanish. Moreover, the equivalent of a word in Spanish is an expression in Arabic, this is, mainly, due to the semantic of the language, since one word expression to denote that same concept in Arabic does not exist: *persistente*, *persistent *زيت له حضور*, *zayt lahu huDwr*, oil with presence and *duradero*, *طويل الامد* (*tawyl alamad*) *long-lasting.

The LIFE CYCLE is an important factor in measuring the quality of olive oil:

- **Viejo**, *old: it is said about an olive oil that has been stored for a long time. It is a negative attribute related to oxidation and can evolve to rancid, which is one of the main defects of the oil. Contrary to wine, the older the oil gets, it loses quality. Hence, the metaphor in Spanish is derived from the aging of a living being. On the other hand, in Arabic, a literal equivalent is used *قديم* (*qadyim*) *old, however, usually it denotes that something is old and not a person.
- **Maduro**, *ناضج* (*naDij*), *mature: olive oil obtained from olives that have reached a certain maturity. This gives the oil a different sensory profile characteristic of ripe fruits. In this case, the attribute denotes, by metonymy, the age of the olives, without implying a lower quality (unlike old oil). There is an analogy with the fruit harvest from one hand and human beings on the other hand: generally, ripe is not a euphemism of maturity, but is openly positive, indicating that someone has reached their best age, accumulating experience, etc.
- **Verde**, *أخضر* (*akhDar*), *green: complex olfactory sensation reminiscent of the characteristic smell of fruits before ripening. The metaphor is derived from the fact of calling the adolescence or youth person GREEN.

In this section, apart from the expression *قديم* (*qadyim*) *old in Arabic, we can notice that the expressions are identical in both languages; this can be explained by the fact that the life cycle is almost the same in all cultures, and hence, designated using the same vocabulary.

2.2. Olive oil is another plant

A plant can be a metaphor or metonym with respect to another fruit or plant (Pamies and Tutáeva, 2010). Olive oil produces olfactory-gustatory sensations reminiscent from other fruits or nuts, as well as other parts of the plant (leaves, flowers). There is a whole register of characteristic smells that, when detected, are associated with something that has been previously experienced by the taster. From there comes the association of the olive oil with other aromas such as those of other plants (apple, banana, tomato, strawberry, pineapple etc.), since they consist of the same molecules that cause the signal emitted to the registry of the human brain, such as aldehydes, alcohols, ketones etc. Thus, it can be said that the conceptual projection in this case associates the olive oil with another element within the conceptual botanic domain, without, however, being metonymies, since in most of the cases the relationship between source and target domains is not of contiguity but of similarity (Table 2).

CRITERION	SOURCE DOMAIN	METAPHORICAL EXPRESSION IN SPANISH	METAPHORICAL EXPRESSION IN ARABIC
SMELL	Herbs	<i>hierba, hierbas aromáticas, menta-mentolado, heno</i>	(أعشاب، عشبي إنجيل)، أعشاب عطرية، نعنع، تين
	Flower	<i>camomila, flores</i>	بايونج، زهور
	Nuts	<i>almendra-almendrado, nuez, piñón, avellana, pipas</i>	لوز، جوز، حبات الصنوبر، بندق
	Fruits	<i>frutado, frutado maduro, frutado verde, manzana, cítricos, frutas del bosque, frutas exóticas, tomate, tomatera, pera, plátano, fresa, mango, piña</i>	فاكهة، فاكهة ناضج، أخضر فاكهة، تفاح، فاكهة حمضية، فاكهة برية، فاكهة استوائية، بندورة، كمثرى، موز، فراولة، مانجا، أناناس
SMELL/TASTE	Vegetables	<i>alcachofa, pimiento, lechuga, hinojo, vegetal, pepino, rúcula</i>	خرشوف، فلفل حلو، خس، الشومر، خيار، جرجير
	Leaves	<i>hoja de higuera, hoja de olivo, eucaliptus, hojas verdes, cascara de plátano</i>	أوراق التين، أوراق الزيتون، أوراق الكينا (الأوكالبتوس)، أوراق خضراء، قشر الموز

Table 2: Olive oil is another plant: metaphorical lexicon representing the olive oil as another plant.

The first metaphorical sub-group refers to the smell of an herb:

- **Hierba أعشاب (‘shab) *herb:** typical olfactory sensation of grass. It is more associated with the oils obtained from olives collected at the beginning of the season, where the fruit has not reached maturity, and hence, emits a freshly cut grass aroma.
- **Hierbas aromáticas, أعشاب عطرية (‘shab ‘tryeh), *aromatic herbs:** olfactory sensation reminiscent of aromatic herbs. It is present especially in complex oils that have more aromatic nuances.
- **Menta-Mentolado, نعنع (na‘na), *mint-menthol:** olfactory sensation reminiscent of freshly cut mint herb. It is a relatively uncommon descriptor,

characteristic of certain oils that, due to specific environmental conditions, produce this sensation. It is also a characteristic of some varieties of oil.

- **Heno**, **تين** (*tibin*), ***hay**: sensation reminiscent of dry grass. It is a negative descriptor, denoting the dryness of the olives before grinding them. It may be due to natural conditions such as a prolonged drought, but it may also be due to a disease or another factor that has caused the olive to dry out.

Likewise, another metaphorical subgroup that recalls the smell of a flower is highlighted:

- **Camomila**, **بابونج** (*babwnij*), ***chamomile**: olfactory sensation reminiscent of the chamomile flower.
- **Flores**, **زهور** (*zuhwr*), ***flowers**: complex olfactory sensation reminiscent of the smell of flowers in general; it is also called floral in Spanish.

There are also metaphors that allude to the smell of DRY FRUITS:

- **Almendra-Almendrado**, **لوز** (*lwz*), ***almond**: olfactory sensation reminiscent of fresh or ripe almonds. It is one of the most important descriptors of fruity.
- **Nuez**, **جوز** (*jawz*), ***walnut**: typical olfactory sensation of walnut, which is a rare descriptor to be found in olive oils.
- **Piñón**, **حبات الصنوبر** (*habit as-snawbar*), ***pine nut**: olfactory sensation reminiscent of the smell of fresh pine nut. It is also a rare descriptor to be found in olive oil.
- **Avellana**, **بندق** (*bundq*), ***hazelnut**: olfactory sensation similar to the smell of hazelnut.
- **Pipas**, ***pipes**: olfactory sensation typical of pipes, contrary to other nuts, it is a negative attribute. This term doesn't have an equivalent in Arabic.

In the same way, the association between the smell of the olive and that of OTHER VEGETABLES plays an important role in the lexicon of oil tasting:

- **Frutado**, **فاكهي** (*fakihy*), ***fruity**: olfactory sensation characteristic of oils obtained from fresh and healthy olives.
- **Frutado maduro**, **فاكهي ناضج** (*fakihy naDij*), ***ripe fruity**: typical olfactory sensation of the oils obtained from olives, harvested when they have reached their full maturity.
- **Frutado verde**, **أخضر فاكهي** (*akhDarfakihy*), ***green fruity**: typical olfactory sensation of the oils obtained from olives collected before the beginning of the season.
- **Tomate**, **بندورة** (*bandorah*), ***tomato**: olfactory sensation reminiscent of tomato, which is a characteristic of some varieties. They can be green or ripe.
- **Tomatera**, **أوراق البندور** (*awraq albandwrah*), ***tomato plant (ES) tomato leaves (AR)**: olfactory sensation reminiscent of the tomato plant and not its fruit.
- **Pera**, **كمثرى** (*kumithra*), ***pear**: olfactory sensation typical of fresh pear.

- *Plátano*, موز (*mwz*), **banana*: olfactory sensation reminiscent of the smell of ripe banana.
- *Fresa*, فراولة (*farawlah*), **strawberry*: olfactory sensation reminiscent of the smell of fresh strawberry.
- *Mango*, مانجا (*manga*), **mango*: olfactory sensation reminiscent of the smell of mango.
- *Piña*, أناناس (*ananas*), **pineapple*: olfactory sensation reminiscent of the smell of fresh pineapple.
- *Manzana*, تفاح (*tufah*), **apple*: olfactory sensation reminiscent of the smell of fresh apples.
- *Cítricos*, فاكهة حمضية (*fakihahmDyah*), **citrus*: olfactory sensation reminiscent of citrus (lemon, orange, bergamot, mandarin and grapefruit).
- *Frutos del bosque*, فاكهة برية (*fakihahbaryah*), **forestfruits*: typical olfactory sensation of forest fruits: blackberries, raspberries, blueberries, and currants.
- *Frutas exóticas*, فاكهة استوائية (*fakihahistiw yah*), **exoticfruits*: olfactory sensation reminiscent of the scents of tropical fruits (pineapple, banana, passion fruit, mango, papaya, guava, etc.).

The vegetables have also their fingerprint on this lexicon:

- *Pepino*, خيار (*khyar*), **cucumber*: flavor produced by olive oil when it has been hermetically packaged in metal bottles and remained in contact with this metal for a long time.
- *Alcachofa*, الخرشوف (*alkharshwf*), **artichoke*: olfactory sensation reminiscent of artichoke.
- *Pimiento*, فلفل حلو (*filfilhilw*), **sweet pepper (AR)* **pepper (ES)*: olfactory sensation reminiscent of fresh, red or green pepper.
- *Lechuga*, خس (*khas*), **lettuce*: olfactory sensation reminiscent of the lettuce leaf.
- *Hinojo*, شومر (*shwmar*), **fennel*: olfactory sensation reminiscent of fennel.
- *Vegetal*, **vegetable*: olfactory sensation reminiscent of fresh vegetables.
- *Rúcula*, جرجير (*jarjyr*), *Rocca*: olfactory sensation and flavor that remind us of the smell of fresh rocca leaves.

The smell of some inedible parts of a plant (leaves, husks) also appears in the metaphors of olive oil:

- *Hoja de olivo*, أوراق الزيتون (*wraqaz-zaytwn*) **olive leaf*: olfactory sensation reminiscent of the smell of fresh olive leaf.
- *Hoja de higuera*, أوراق التين (*wraq at-tyr*), **figleaf*: olfactory sensation typical of the fig leaf.

- *Eucaliptus*, أوراق الكينا (*wraqalkyne*), **eucalyptus*: typical olfactory sensation of the eucalyptus leaf.
- *Hojas verdes*, أوراق خضراء (*wraqkhaDra*), **green leaves*: excessively spicy chlorine-containing flavor. We find it in oil obtained from very green olives that, at the moment of grinding, have been mixed with leaves and stems.
- *Cascara de plátano*, قشر الموز (*kishralmwz*), **banana peel/skin*: typical olfactory sensation of the banana peel/skin.

It was really expected to find the same conceptual metaphors in both languages under this group, since we are talking about a universal element, which is the plant. However, we detected the existence of two expressions in Spanish that are not used in Arabic nor have a different counterpart to denote the same attribute. These expressions are: *Pipas*, **pipes* and *Vegetal*, **vegetable*.

2.3. Olive oil is an object

In olive oil tasting, the oil is often represented by referring to an object or artifact, which has certain characteristics that are associated to it (Table 3). For example, the artifacts that are used in the olive mill are widely used to refer to an attribute in the olive oil tasting.

CRITERION	SOURCE DOMAIN	METAPHORICAL EXPRESSION IN SPANISH	METAPHORICAL EXPRESSION IN ARABIC
INTENSITY	Fire	<i>Apagado, quemado</i>	مطبوخ، مسخن/محروق
UTILITY	Artefacts	<i>Lubricante, lampante</i>	شحمة، وقاد
CONTAGIOUS	Material	<i>Metálico, esparto, borras, madera, madera húmeda, jabonoso, tierra, atrojado, salmuera, capacho</i>	معدي، خامة القفف، موحل/تقل، خشب، خشب رطب، صابوني، ترابي، مكمور، محلول ملحي، حصيرة الزيتون (القفف)

Table 3: Olive oil is an object: metaphorical lexicon representing the olive oil as an object

In some cases these are "pure" metaphors such as *apagado* **turned off* in Spanish (oil that lacks aroma and flavor, has little personality and has lost its fruity over time), but in others they are rather metonyms, as in its false opposite, burnt in both Arabic and Spanish *Quemado*, محروق (*mahrwq*) or

مطبوخ (*matbwkh*) *cooked in Arabic; which are used to describe a characteristic flavor of the oil produced through excessive heating during its production. It is a defect that occurs during the heating of the olive paste at high temperatures. There is a real contiguity, but "heating" is not "burning", and the hyperbole already falls within the metaphor.

In this section there are figures that mix between metonym and metaphor, for example in referring to certain utensils that work with oil (lamps, motors), the projection is in principle metonymic, but then, it turns out that it simply refers to the poor quality of an oil, though in theory, it should refer to human consumption, and that is compared to lighting oil or industrial lubrication. Therefore, there is contiguity and analogy at the same time.

- *Lubricante*, شحمة (*shahmah*), *lubricant (ES) *lubricant or fat (AR): oil flavor reminiscent of motor lubricant, paint thinner, petroleum, etc. It refers to a defect that originates in the olive mill and is associated with those that are not cleaned well between each batch of olives, leaving residues of vegetable matter and metals, not necessarily related to lubricants or industrial solvents. However, in Arabic the lexicon شحمة (*shahmah*), refers to the lubricant oils by analogy to the fats and grease that exists in animals bodies, which have the same texture and consistency.
- *Lampante*, وقاد (*waqad*), *lampante (EN) *illuminator (AR): oil of poor quality, not suitable for human consumption. The traditional name of *lampante*, a denomination that derives from the word lamp, comes from its use as a fuel in oil lamps, since, formerly, this oil was of the worst quality, not suitable for human consumption. This may explain the use of the negative appellation *lampante* *lampante in Spanish and وقاد (*waqad*) in Arabic*illuminator to designate an olive oil of a very low quality, even though oil lamps are no longer used.

The amalgam between metaphor and metonymy, called *metaphonymy* and defined as metaphor within metonymy, and metonymy within metaphor (Goossens, 1990), has been studied and applied in other fields by various specialists (eg, Ruiz de Mendoza Ibáñez and Galera Masegosa, 2011). Within these "metaphorical metonymies", the semantic scheme of *contagion* stands out in the olive oil tasting lexicon: the taste/smell of the oil is described referring to that of a material that has been in physical contact with it and would have been "transferred" from an object (eg, land, baskets, barn, etc.). But this *contagion* can be imaginary, and function as a mere analogical descriptor of a certain flavor and/or aroma

(earth, wood, metal, etc.) without actually having a contact, which is typical of the metaphor.

- **Tierra, ترابي (turaby), *earthy:** characteristic sensation of olive oil obtained from olives collected from the ground or covered with mud and have been processed without washing. Sometimes a moldy sensation also contributes to this taste (Aparicio y Harwood, 2003).
- **Madera, خشب (Khashab), *wood:** Negative attribute of olive oil, characteristic of some oils from dry olives due to lack of water in the field or some disease that dries out the fruit.
- **Madera Húmeda, خشب رطب (Khashabratib), *humid wood:** Negative attribute of the oil mainly associated with the oils extracted from olives which were frozen under natural conditions in cold areas. It is a process, during which, the olive is frozen while it is still on the tree, and then it is thawed; in Spanish this negative attribute is also called *Heladas* (Frost). Normally that olive is necrotic.
- **Borras, موحل/نفل (mwahil/tifil), *lees/dregs:** Flavor of oils that have been in prolonged contact with settling sludge. It is associated with the sediments that are underneath the oil after storing it with the presence of vegetal residues and a lot of humidity. The metaphor is derived from the sediment formed at the base of the containers that contain the oil.
- **Metálico, معدني (ma'dany), *metallic:** Negative olfactory and gustatory sensation, caused by sulfur compounds or contamination originated from the contact with metals. In fact, the taste is reminiscent of metal, mainly due to prolonged contact with it. It is often found in oil obtained at the beginning of the season and especially when the milling systems are made of iron (Luchetti, 2013).
- **Esparto, القف (al-qaf), *esparto:** Negative gustatory and olfactory sensation in the oil obtained from olives pressed in esparto baskets. The flavor of said oil is reminiscent of wet straw, and it may be different if the basket is made of green or dry esparto. Although today there are many synthetic material baskets which are cleaner, stronger and cheaper, this does not affect the name of this flavor.
- **Capacho, القفف/حصيرة الزيتون (al-qaf/hasyrataz-zaytwn), *capacho (ES/AR) *olives mat (AR):** Characteristic sensation of olive oil that has been obtained from olives pressed in dirty baskets or with residues of previous pressing and fermentation.
- **Atrojado, مسخن (musakhan), *fusty (ES) *heated (AR):** Unpleasant tasting parameter, which comes from an olive which has been stored in mills for a long time, exposed to various microorganisms that develop in the absence of oxygen. These circumstances lead to the deterioration of the olive as a result of the overheating of the stack (Luchetti, 2013). It is a very common defect, but nowadays, it is found less and less due to the increase in the size of the

olive mills. Though the expressions in Arabic and Spanish designate the same negative attribute, the source domains of the metaphors are completely different. The metonym *atrojado* comes from the place in which they put the olives *troje* which is a structure destined to the deposit of agricultural products, whereas in Arabic the expression *مسخن* (*musakhan*) refers to the circumstances that lead to the deterioration of the olive as a result of the overheating of the stack.

- *Salmuera*, *محلول ملحي* (*mahlwlmilhy*), *brine*: Olive oil flavor reminiscent of olives that have been preserved in a saline solution.
- *Jabonoso*, *صابوني* (*sabwny*), **soapy*: Taste and smell of olive oil that evokes soap. It is a negative attribute that comes from the fermentation of the olive.
- *مكثور* (*Makmwr*)*covered⁴: Negative attribute that originates from stacking olives on top of each other for a period of time, which causes the olives to putrefy, leaving a rottenness taste in the oil. The metaphor is derived from the fact the olives are covered by olives which result in its mustiness, and hence transmitting the flavor to the oil, its equivalent in Spanish is *moho***musty*, and the word is not a metaphor nor metonymy.

The expressions used under this group are really controversial, as in several cases, each language projects the metaphor in a completely different way to denote the same attribute, and sometimes even though the expressions are the same, the source domain of the metaphor is different, such as the expressions *Lubricante*, *شحمة* (*shahmah*), **lubricant*, since in Arabic it refers to the lubricant oils by analogy to the fats and grease that exists in the animals bodies and have the same texture and consistency, whereas in Spanish it refers to flavor reminiscent of motor lubricant, paint thinner or petroleum. Also, the existence of an expression in one language without having a counterpart for it in the other one was noticed, such as the expression *apagado* in Spanish and *مكثور* (*Makmwr*)**covered* in Arabic.

It has been also noticed that the expression *atrojado* in Spanish and its counterpart in Arabic *مسخن* (*musakhan*), both use metaphor/metonymy, though derived from a completely different source domains. In addition, another Arabic equivalent which belongs to a completely different metaphorical group is used to denote the same negative attribute *باطال* (*batāl*), **unemployed*. The difference between the two Arabic expressions highlight the degree of the negative attribute, *مسخن* (*musakhan*), **heated* refers to the different degrees of the defect that

⁴ This expression is mainly used in Palestine among farmers and milers; however, the expression as it is, is used in all the Levant countries.

originates from storing the olives in the mills for a long time, exposing it to various microorganisms that develop in the absence of oxygen, whereas *بَطال* (*batal*), **unemployed* refers to a fusty olive oil that is not suitable for human consumption.

Another salient point is the use of a metaphorical expression in Arabic with a literal equivalent in the Spanish language, such as the lexicon, *مكتمور* (*Makmwr*)**covered*, with the counterpart *moho* in Spanish. In fact, in Arabic a literal expression is also used to denote the same defect *متعفن* (*muta'fin*), in addition to the metaphorical one which highlights the stacking of the olives on the top of each other and consequently causing it to putrefy.

2.4. Olive oil is another aliment

Although olive oil is a food itself, taste, smell or texture analyses produce a metaphorical representation of the oil by analogy with other foods and aliments (Table 4).

CRITERION	SOURCE DOMAIN	METAPHORICAL EXPRESSION IN SPANISH	METAPHORICAL EXPRESSION IN SPANISH
Acidity	Wine	<i>Avinado, avinagrado</i>	نبيذي، خلي
Density	Food	<i>Untoso, papilla,</i>	العصيدة
Smell	Spices	<i>pimienta verde, vainilla, canela, anís, tomillo, romero</i>	فلفل، فانبلا، قرفة، يانسون، حصا / زعتر، إكليل الجبل، لبان

Table 4: Olive Oil is another aliment: metaphorical lexicon representing olive oil as another aliment.

The ACIDITY of the olive oil is one of the important elements when evaluating its quality:

- *Avinado*, *نبيذي* (*nabidthy*), **winey*: Flavor of oil made from air-fermented olives, due to a poor olive storage. It results from the action of yeasts that are in large quantities and produce substances such as ethanol and acetic acid (Aparicio & Harwood, 2003).
- *Avinagrado*, *خلي* (*khaly*) **vinegar*: oil with very high volatile acidity due to the acetic bacteria, it produces an unpleasant taste and smell in the nose and mouth.

To evaluate the DENSITY of the oil, an analogy with certain FOODS intervenes:

- *Untoso*, **doughy*: thick, sticky, fatty virgin olive oil, the term is mainly used to designate thick oil.
- *Papilla*, *العصيدة* (*al-'asydah*), **porridge*: olive oil reminiscent of fruit and porridge cookie. It mainly describes oils that are reminiscent of ripe apples.

The same happens with the ODOR, which refers to that of different SPICES:

- *Pimienta verde*, *فلفل* (*filfyl*), **green pepper (ES)* **pepper (AR)*: evokes the scent sensation of green pepper grains.
- *Vainilla*, *فانيليا* (*fanyla*), **vanilla*: evokes the typical olfactory sensation of natural dried vanilla, whole or ground, different from the sensation of synthetic vanilla.
- *Anís*, *يانسون* (*yanswn*), **anise*: evokes the olfactory sensation of the anise grains.
- *Tomillo*, *زعتار* (*za'tar*), **thyme*: evokes the olfactory sensation of dried thyme used in food.
- *Romero*, *حصا لبان / إكليل الجبل* (*klyl aj-jabal/huṣṣlan*), **rosemary*: evokes the olfactory sensation of dry and natural rosemary.
- *Canela*, *قرفة* (*qirfah*), **cinnamon*: evokes the olfactory sensation of natural cinnamon.

Similar to the plants group, we notice the existence of the same conceptual metaphors in both languages with one expression used in Spanish only: *Untoso*, **doughy*.

3. Synesthesia

Synesthesia has been identified as a specific condition that occurs when a person who receives a stimulus in one sense modality simultaneously experiences a sensation in another one. Actually, in linguistics, synesthesia could be considered as a type of metaphor (Table 5), since it projects concepts from a source domain, which is related to the five senses, (such as touch or sight) to a target domain (such as taste or smell), for instance this technique is employed in the olive oil tasting expression when talking about a rough or round flavor (El Ghalayini and Fendri, 2018). However, there is also a metonymic component, since

psychologists, through various experimental tests, concluded that there are "real" connections between sensations of different perceptual senses, which sometimes could even question its modularity (Strik-Lievers, 2017).

Be that as it may, several terms of the oil tasting are based on synesthesia:

CRITERION	SOURCE DOMAIN	METAPHORICAL EXPRESSION IN SPANISH	METAPHORICAL EXPRESSION IN ARABIC
TOUCH	Taste	<i>Suave, ligero, áspero,</i>	معتدل، خفيف، خشن
SIGHT		<i>Plano, redondo, largo, corto, turbio</i>	عكر
HEARING		<i>Armonía</i>	متناغم

Table 5: Synesthesia: connections between sensations of different perceptual senses.

- *Suave*, معتدل (*mu'tadil*), *mild: Olive oil with a light flavor, Little bitterness and itching. Sometimes, it is a quality sought after by consumers.
- *Ligero*, خفيف (*khafyf*), *light: Olive oil that gives a feeling of lightness in the mouth, with Little body, flavor and intensity.
- *Áspero*, خشن (*khishn*), *rough: Rough and astringent oil that gives a feeling of hardness, it scratches the tongue and clings to the palate due to excess tannins, which make it a stringent, hard and acidic.
- *Plano*, *flat: Oil with a total absence of aromas and flavor which denotes little body, structure and liveliness.
- *Redondo*, *round: Very balanced and complex oil at the same time, with all its outstanding virtues. Premium extra virgin oils should be round.
- *Largo*, *long: Persistent, leaves a pleasant and prolonged sensation in the mouth.
- *Corto*, *short: Olive oil with a weak and fleeting flavor and/or aromas that last for a short time.
- *Turbio*, عكر (*'akar*), *turbid: Oil with suspension of impurities and/or humidity. Freshly extracted oils are usually cloudy until their subsequent filtration during which the water is removed, and they become more transparent.
- *Armonía*, متناغم (*mutanaghim*), *harmony: this assessment has to do with the balance between the aromas and flavors in the olive oil; it describes the proportion and correspondence of some characteristics with others in the set that they compose. The metaphor is derived from the music; therefore, it

mainly refers to the ear. By a similar synesthetic trope, one speaks of a harmonious body or landscape, because it has equal proportions in the whole, such as height, width, depth, etc.

In this group the same conceptual metaphors are used in both languages, however, under the sight sense, the Spanish language employs a wider set of expressions to give an attribute to the olive oil, whether it is positive or negative.

Conclusion:

The present article has addressed the underlying cultural symbolism of the olive oil tasting lexicon used by tasters in Spain and the Arab world. The metaphors detected in both languages are closely related to the environment surrounding the taster; as a result, the presence of common expressions was highly noticed, though with the existence of some discrepancies. The interlinguistic correspondences can be explained by the universality of the concepts in use, the universality of the field, the presence of common cultural foundations or mutual cultural influences and the existence of the polygenesis phenomenon that implies an unconscious mechanism which favors certain metaphors and not others among tasters. It is observed that tasters use the features that seem most striking to designate the attributes of the oil, whether they are positive or negative. Also, the possibility that this figurative lexicon is literally translated is valid. In fact, literally translating an expression or metaphorical word to another in the target language indicates the existence of similarity between the cultures where these languages are used, in addition to some type of similarity between the metaphorical and metaphorized elements, which actually allow the reproduction of the exact contextual meaning of the source domain while maintaining the associative and syntactic capabilities of the target language.

By way of conclusion, although the lexicon of olive oil tasting has been studied in quite distant cultures in separate continents, the results show that there are clear similarities in the metaphorical content despite the existence of metaphors typical of each culture. This is due to the generic character on which the tasters base, indeed, when designating the olive oil attributes; tasters are mainly inspired by their local environment, associating it to the most striking characters. As a consequence, the similarity the metaphorical content presents may be due to the

geographical, environmental and cultural continuity shared between the countries of the Mediterranean basin.

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