On Describing Olive Oil Tasting Notes in English[1]

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Abstract Professionals use language in particular ways, which are usually very accurate and precise, to communicate among themselves. Yet, some professionals, such as those in the olive oil tasting industry, face the problem of describing subjective impressions expressed and interpreted through language. The aim of this paper is the description of the genre and the language of olive oil tasting notes in English, focusing on the ways lexical units combine in order to help olive oil tasting professionals produce acceptable olive oil tasting notes in English for their discourse community. This has been done using a corpus of olive oil tasting notes originally written in English designed and compiled ad-hoc for this purpose. Word combinations have been analysed from two perspectives: syntactic and grammatical form and function, and lexical semantics. The conclusions of these analyses and their results are intended to be a model upon which olive oil tasting language users can rely to write olive oil tasting notes with an accepted linguistic quality, allowing them to be recognised as part of the discourse community.

Keywords LSP word combinations, corpus linguistics, genre studies

1 Introduction

Language for Specific Purposes (LSP) refers to the type of language used by specific knowledge communities or groups of professionals, such as chemists, lawyers, physicians, etc., that share similar values and institutions and that use the same types of texts and terminology to communicate; hence, the language of olive oil tasting is a type of LSP used by professional olive oil tasters, by informed amateurs[2] and by oil companies.

All three groups face the same problem: to understand the meaning and express in words subjective sensations of smell and flavour evoked by olive oil. In this subjective area, the relationship between sensation and expression, between the word and the quality it describes, is not always clear.

Thus, contrary to most other LSPs, which are relatively precise, clear and unambiguous, the language of olive oil tasting, as the language of wine, is made up, on the one hand, of pre-

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[2] The term "amateur" was coined by Robinson (2015) to describe laypeople or beginners in the world of wine.

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cise terms for concrete sensations: *sweetness, acidity, bitterness*, for example; and, on the other hand, of imprecise, but conventional, terms which attempt to describe subtler sensations like *stinging sensation,* or *delicate intensity*. In the first case, the word fits the perception well and is intelligible. In the second case, by trying to clarify the blurred image of their sensations, tasters are left to juggle with words (Peynaud 1996: 180).

Knowing these terms, their combination, use, and meaning is essential for an accurate communication in the field among users. There has been little research in the field of olive oil in the English language in general terms, as well as in the particular genre of olive oil tasting notes in any language at all. The earliest linguistic approaches to olive oil are those by Galeote López (1992), Moya Corral (1994), and González Blanco (1999) for the Spanish language. Nevertheless, these researches either address the linguistic aspect of olive oil as a marginal result of the study of olive oil in particular regions or provinces in Spain (Galeote López 1992, González Blanco 1999), or the answers to a questionnaire on olive oil production given to the population of specific areas (Moya Corral 1994, Torres Quesada 2011). However, there are some more recent projects which focus on the language of olive oil in a wider and more comprehensive approach (Montoro del Arco 2012, Roldán Vendrell/Fernández Domínguez 2012). Among the most relevant, we may find some studies which include multilingual studies in their research (Montoro del Arco/Roldán Vendrell 2013a, 2013b, Roldán Vendrell's 2007, 2010, 2013a, 2013b, Santa María 2013).

Nevertheless, we have not found any work which addresses the particular subject of olive oil tasting notes as a genre and not just the lexical aspects of olive oil; in addition to this, as far as we know, no research on olive oil tasting notes in the English language is currently available, which increases the matter's interest. This lack of linguistic research contrasts sharply with the abundance of work done on olive oil tasting from the perspectives of chemistry, biology and medicine, which often addresses issues such as olive oil's health benefits or the physiological approach to olive oil tasting.

This paper aims at a multidimensional classification of the olive oil tasting notes genre. More specifically, this paper's aim is to perform a multidimensional classification of the linguistic features of the genre of olive oil tasting notes according to its phraseological and semantic levels using a corpus. We will begin by describing olive oil tasting notes as a genre using an English monolingual corpus of olive oil tasting notes; on a second stage, we will describe the approach to the phraseology we are using in the present paper since terminology, phraseology, syntax and discursive aspects depend strongly on the genre (Tabares Plasencia/Pérez Vigaray 2007: 570). Then, we will present the methodology followed and the findings obtained. Our conclusions, on the one hand, will contribute to fill the gap of the description of the linguistic features of the olive oil tasting notes and, on the other, will help experts in the field, technical writers and translators to perform their tasks in an acceptable manner for the target discourse community.

2 The genre of olive oil tasting notes

According to Bhatia (2004: 23), a genre is "a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by members of the professional or academic community in which they regularly occur". More specifically, he lists some typical features of genres: high degree of structuration and conventionalisation (including constrains in terms of purpose and formal features), easy identification by the members

of the discourse community, and integrity on their own based on a combination of textual, discursive and contextual factors (Bhatia 2004: 23).

Swales (1990) proposes a rhetorical move analysis in order to identify a genre's rhetorical structure and discourse organisation. He describes moves as sections of a text which perform a specific communicative function, but which also contribute to the overall communicative purpose of the genre. A move may contain a number of elements called "steps", whose purpose is to contribute to their move's function. Besides, he specifies that those purposes together constitute the rationale for a genre, which, at the same time, "shape[s] the schematic structure of the discourse and influences and constrains choice of content and style" (Swales 1990: 58) in a way recognised and conventionalised by the expert members of the discourse community.

Olive oil tasting notes comply with all the aforementioned genre-definitory requirements, and therefore these texts can be considered a linguistic genre on their own. Olive oil tasting notes are similar to wine tasting notes since they describe the three aspects of the tasting: colour, smell and taste (Caballero 2007, López Arroyo/Roberts 2015 among others). In this sense, olive oil tasting notes could be described as genre typically organized in three distinct sections that capture the three canonical steps in any tasting procedure: the assessment of the colour, its smell (metonymically referred to as its *nose* in English), and its mouth-feel (a stage that involves smell, taste, and texture, is metonymically referred to as the *palate*, and may be 'de-composed' into several stages) (Caballero 2017: 69).

3 Approaches to the study of word combinations

The study of word combinations or multiword units (i. e. lexical collocations involving verbs, nouns, adjectives) such as verb + noun, adjective + noun, noun + verb, etc. has become an essential part of the study of LSP (López Arroyo/Moreno Pérez 2019: 32). However, the definition and description of "word combinations" varies depending on whether it is LSP or language for general purposes (LGP); also, word combinations are language bound, as exemplified by the existence of phrasal verbs in English but not in Spanish or French (López Arroyo/Roberts 2016b: 3, Wright 1997: 14).

Although there is not much agreement on the definition and description of word combinations or multiword units, what experts agree upon is that "the most prominent way to study word combinations is through collocations" (López Arroyo/Moreno Pérez 2019: 33). Collocations are "a combination of two lexical (as opposed to grammatical) words often found together or in proximity, e. g. *make sense*" (Timmis 2015: 26). A wide range of terms has been used to refer to this type of sequence, but the most commonly used are *lexical chunks* and *lexical phrases* (Schmitt 2000: 400). In the present paper we will use *lexical chunk* as a generic term covering a range of word combination subtypes, defined as "a frequent meaningful sequence of words that may include both lexical and grammatical words, e. g. *to a certain extent* (includes a preposition and an article)" (Timmis 2015: 26 f.).

Gläser (1994: 46) defines lexical chunks (she calls them *phraseological units*) as "lexicalized, fixed and reproducible and syntactically stable word groups" but which, "as a rule, are not idiomatised and neither have stylistic nor expressive connotations" (Gläser 1994: 51). Gläser (1994: 48) divides them according to what she calls the "centre" (including "nominations" and "operators"), the "transition area" (including onymic units, clichés, etc.), and the "periphery" of the phraseological sphere. Nominations, according to Gläser (1994: 48), are lexical chunks that function as single words (i. e. *gold color* in our corpus) and, on the other

hand, operators are words denoting relations between phenomena (Gläser 1994: 48), as *with hints of*.

Moreover, Roberts (1998: 65) adds "collocations" to the study of phraseology. She defines collocations as "habitual word combinations […] not necessarily completely fixed [whose] components are still seen as separate units, although they can become completely lexicalized over time" (Roberts 1998: 65), as *to open with* or *green lime color*.

Gläser and Roberts classify lexical chunks from the point of view of the form and the syntactic and grammatical function in the text. The study of lexical chunks has also been carried out from the point of view of lexical semantics. In this approach, a semantic field is a theoretical construct which groups together words which are "related by their being connected at some level of generality with the same common mental concept" (Garside/Leech/McEnery 1997: 54). According to these approaches, a content analysis of semantic fields, that is to say, an approach concerned with the classification and quantification of meanings[3] has to be carried out (Garside/Leech/McEnery 1997: 64).

Paradis (2005, 2010) works on the description of "ontologies" and "construals" in meaning-making. According to her study, ontologies are "contentful and configurational structures" on which cognitive processes (construals) operate at the time of use of lexical units (Paradis 2005: 542), being both lexical and knowledge structures. In other words, "it is through the operations of construals on the ontological material that meanings of lexical expressions arise" (Paradis 2005: 542). Paradis (2010: 7) also states that it is clear that synaesthesia in perceptions is realised through language; in other words, perceptions of taste and smell are "conceptualized as effects" of the visual entities (Dubois 2007: 170), and are referred to as such through language. This process entails an "ontological difference across descriptors" (Paradis 2010: 7) which causes them to be "strongly tied to the experiencer and less autonomous" (Dubois 2007: 170). This means that linguistic propositions describing visual perceptions are more objectively-reportable and more reliable than those related to smells and tastes, which are conceptualised through reference to sight and visual information. Thus, the latter are more subjective and unstable among individuals due to the "indirect" cognitive path humans take to conceptualise this kind of their surrounding reality. Hence, those adjectives describing the visual aspect of olive oil are more objective than those describing smell or taste.

In the present paper, we will use Roberts' definition of lexical chunks, Gläser's and Roberts' studies to classify them from the point of view of the form and the syntactic and grammatical function; on the other hand, we will use Paradis' approach to classify the lexical chunks from a semantic perspective.

4 Methodology

4.1 Corpus design

We have adopted Sinclair's (2000) bottom-up approach to the study of lexical chunks, i. e. using corpora as a tool "to identify specific discourse units within texts" (Biber/Connor/Upton 2007: 241) to identify and analyse findings through quantitative and qualitative analyses. A corpus is typically "a collection of pieces of language that are ordered according to explicit linguistic criteria in order to be used as a sample of the language" (Sinclair 1995: 14). Our cor-

[3] Garside/Leech/McEnery (1997: 65) define meaning as "the operationalization of an interpretative theory, which will probably belong to a field of scholarship other than linguistics, as psychology or sociology".

pus was designed according to criteria which directly depend on the corpus' purpose, which, as stated above, was to provide enough linguistic information to describe empirically the olive oil tasting note genre in English (cf. Section 1). The corpus was compiled for this specific purpose by the authors, following an onomasiological and top-down deductive approach; in other words, we compiled a corpus of olive oil tasting notes in order to describe and analyse its linguistics features from the rhetorical structure down to the lexis.

A second essential design criteria was the need for the corpus to be a representative sample of the language under study (Sinclair 1995: 24). In this sense, applying Biber's (1993: 245) design criteria or "sampling decisions", our corpus could be defined as a compilation of written, published, public, factual texts of oil tasting notes with the purpose of describing and evaluating the sensory attributes of olive oil addressed to a plurality of addressees by addressors belonging to a varied demography.

It was decided to pay special attention to the discourse community under study. In this sense, a further design criterion was applied taking into account the different profiles of the writers and following López Arroyo/Roberts (2016a: 373), where linguistic differences were found among wine tasting notes depending on the profile of the writer. Hence, in the present study samples were classified as written either by 1) an olive oil press company[4], 2) a professional olive oil taster and critic, or 3) an olive oil amateur sharing their impressions online. Essentially, this additional criterion was undertaken as to comprehend different degrees of specialisation and the relevance of participants' status and relationships – the distinction among participants was needed because the communicative situations involving olive oil tasting LSP concern not only experts, but also semi-experts.

Sources of the samples were pre-defined and selected to guarantee reliable results: those written by amateur tasters were extracted from online blogs aimed at opinion exchange among olive oil unskilled enthusiasts and general consumers. Instances of this group of sources include the *Olive Oil Online* forum, some *Wine Spectator*'s entries on olive oil tasting, or advice websites written by consumers, such as *Epicurious* or *Good Housekeeping*. Then, those written by presses were compiled from olive oil company webpages in Anglophone countries such as Alta Cresta Olive Oil, Inc., Moonshadow Grove, Olio Nuevo, or Rio Bravo Rach. These olive oil companies were found in olive and olive oil official and institutional webpages, such as the International Olive Council or the California Olive Oil Council. Lastly, those written by critics were compiled either from olive oil contests (as the International Olive Oil Contest, or the International Olive Oil Competition), from specialised olive oil guides (as the *Flos Olei Guide*, or the *EVOOLEUM Guide*, a compilation of expert tasting panels' tasting notes) or through direct address to critics within the field who very kindly were able to provide a number of samples for this project, as Kathryn Tomajan (oleologist, miller, educator and expert olive oil taster).

Our corpus consists of a total of 620 olive oil tasting notes (20,855 words) originally written in the English language. Moreover, the corpus is further organised in three, as balanced as possible, sub-corpora, resulting in 250 samples belonging to the Press sub-corpus (8,850 words); 230 samples belonging to the Critics sub-corpus (9,715 words); and 140 samples belonging to the Blog sub-corpus (2,290 words). Samples were given a label codifying and comprising relevant identificatory information of each (cf. Appendix 1 for the tags identifying the samples of the corpus).

[4] Olive oil extraction and production is called olive oil *press* due to the machines and procedures used.

However, it was necessary to assess whether the a priori design criteria had been effective as to achieve representativeness – a notion that still remains a controversial among corpus linguistic experts (Flowerdew 2004: 18). Thus, two tests were performed on the corpus; the first consists of two statistical and sampling formulae, which allows to verify the quantitative representativeness of the corpus according to the number of samples and the number of words in each one: the Confidence Interval (CI) of the Mean and the Standard Error of the Mean ($SE_{\bar{x}}$). The corpus' CI was calculated through the formula $\overline{X} \pm Z \frac{s}{\sqrt{n}}$, where $\overline{X}$ is the mean (33.47191011236 in our corpus), Z in a value from 80 % to 99.9 %, chosen to calculate the desired value, s is the standard deviation according to the variable of text-length (18.391563599078 in our corpus), and n is the number of observations (620 samples). The resulting number is, in our corpus' case, 33.472.43 for a 99.9 % CI, from where it can be calculated that the Standard Error of the Mean ($SE_{\bar{x}}$) equals to 0.737. The implication of these results in sample sizing is that the corpus is highly representative in quantitative terms. In fact, Biber (1993: 248) pinpoints that "the smaller this interval is the more confidence a researcher can have that she is accurately representing the population mean".

The second test involves the software *ReCor*[5] which allows researchers to establish the minimum size threshold for a corpus to be representative regardless the language or genre of the sample through a N-Cor algorithm analysis, which plots the type/token ratio of the corpus both against the number of documents and against the number of tokens. This can be taken both as a quantitative and qualitative representativeness analysis, as the type/token ratio indicates the lexical density and richness (Seghiri 2016: 386). The graph on the left (A) shows the number of samples in the horizontal axis, plotted against the type/token ratio (vertical axis). The graph on the right (B) shows the number of tokens in the horizontal axis plotted against the type/token ratio in the vertical axis. Both graphs indicate respectively the number of samples and of tokens from which the corpus starts being representative at the point where both the blue and the red lines begin to stabilise. In this case, the software's output graphs proved the corpus was largely representative of the sample population under study in qualitative and quantitative terms (according to ReCor, our corpus becomes representative with 50 texts and 2,500 words) (cf. Figure 1):

[5] Recor is a software developed by LexyTrad, a lexicography and translation research group in the University of Málaga, Spain. The software is developed in Spanish and that is why the legends in the graphs are in Spanish.

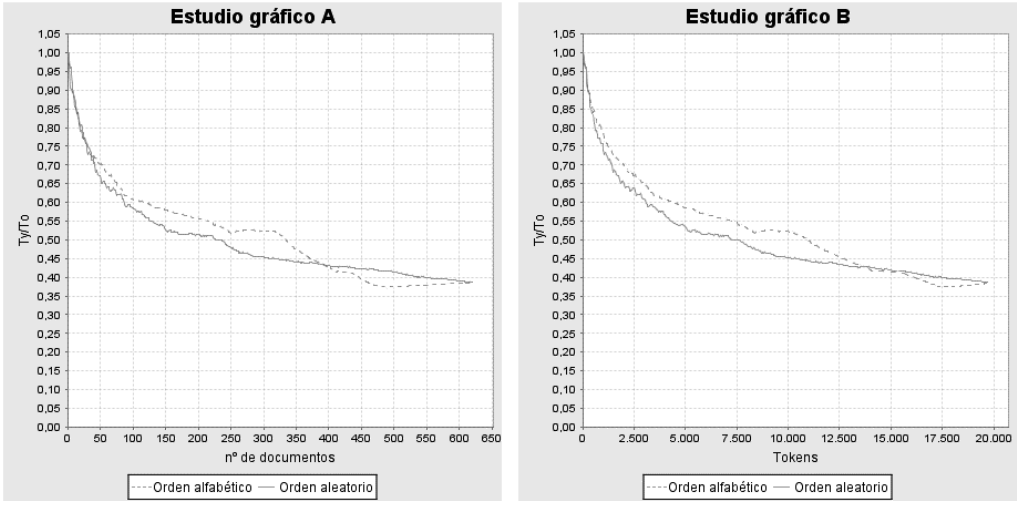

Figure 1: Lexical density of our corpus based on documents and words according to Recor

4.2 Corpus annotation

A corpus needs to be tagged and labelled so as to allow the researcher to explore, with the help of search tools, linguistically motivated queries and to retrieve linguistic data in a quick and accurate way "that would be almost unimaginable otherwise" (McEnery/Hardie 2012: 27–31). We annotated the texts using labels that indicate the rhetorical structure of olive oil tasting notes in general (moves and steps, according to Swales 1990, 2002). All the texts contained in the corpus were annotated using pertinent rhetorical labels to allow for deeper analysis (López Arroyo/Roberts/Moreno Pérez 2018).

To prevent a possible bias, the labelling was carried out by two researchers working independently (López Arroyo/Roberts 2015, 2017). Our goal was to achieve what Biber/Connor/Upton (2007: 35) call "inter-rater reliability", which, in our study, reaches 82.1 %.

Our corpus was also tagged grammatically, using the POS tagger TagAnt, and semantically, using UCREL USAS (http://ucrel.lancs.ac.uk/usas/) as a starting point for the tagging. However, the tags were revised; for example, the word *rich* is tagged in USAS in the "Money and Commerce" domain, when in fact, in olive oil tasting notes is used in the sense of abundant qualities, but not money.

5 Results and discussion

Labelling the corpus samples allowed us to identify a rhetorical structure which includes all the moves and steps found in the olive oil tasting notes written by the three different types of users (cf. Figure 2 and Appendix 2 for examples of the genre). However, there were moves that occurred more frequently than others. In this sense, we applied Suter's (1993) distinction of obligatory and optional information according to its frequency of occurrence; information is considered compulsory to the genre when its frequency is 80–100 %, high priority when it is 60–80 %, medium priority when it is 40–60 %, low priority when it is 20–40 %, and optional when it is 0–20 % (Suter 1993: 119). After applying these thresholds to our corpus' moves,

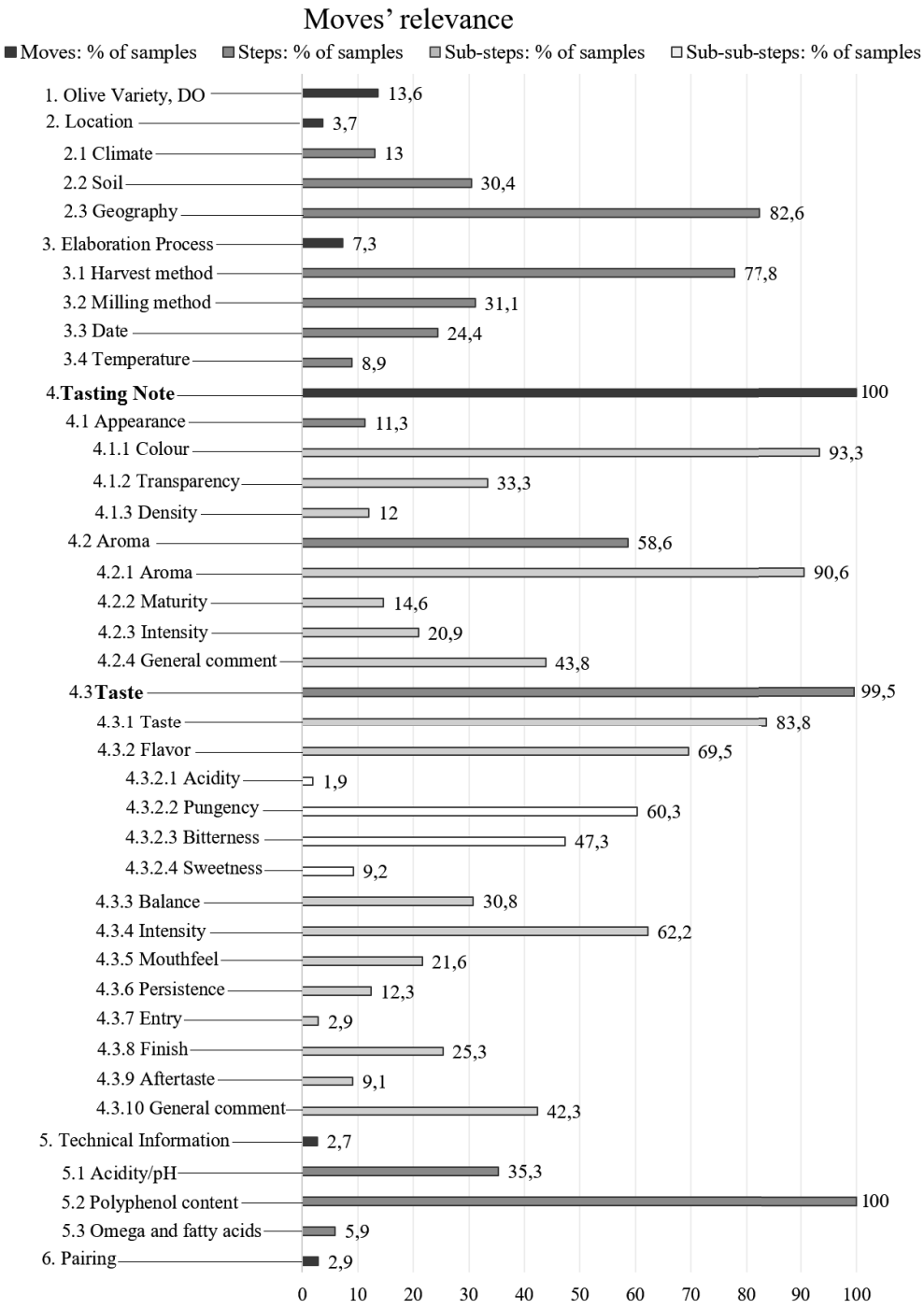

Figure 2: Rhetorical structure and information priority of olive oil tasting notes

steps, and sub-steps, the "Tasting Note" itself resulted to be the only compulsory move. However, not all the steps within the "Tasting Note" were considered compulsory; "Appearance" was optional, "Aroma" resulted to be of medium priority, and "Taste" turned out to be the only compulsory step, with a 11.3 %, 58.6 % and 99.5 % of frequency of occurrence within the move respectively. There were other steps that have high occurrence in our corpus, i. e. Geography has an 82.3 % of occurrence; but that is the case when its move (Location) occurs and it is only in 3.7 % of the cases. Hence, we cannot consider Geography as a compulsory step in the rhetorical structure.

The moves of the rhetorical structure identified are marked one, two, three, etc., the steps and sub-steps are identified as 2.1, 2.2, 2.3, 2.1.1 etc. Compulsory moves and steps are marked in bold.

The analysis of the steps in the tasting notes revealed that "Taste" is the only compulsory step and that "Aroma and Taste" are more likely to occur together (in 49.52 % of the corpus' samples) than on their own (38.87 %) in the overall corpus (including the three sub-corpora) (cf. Figure 3).

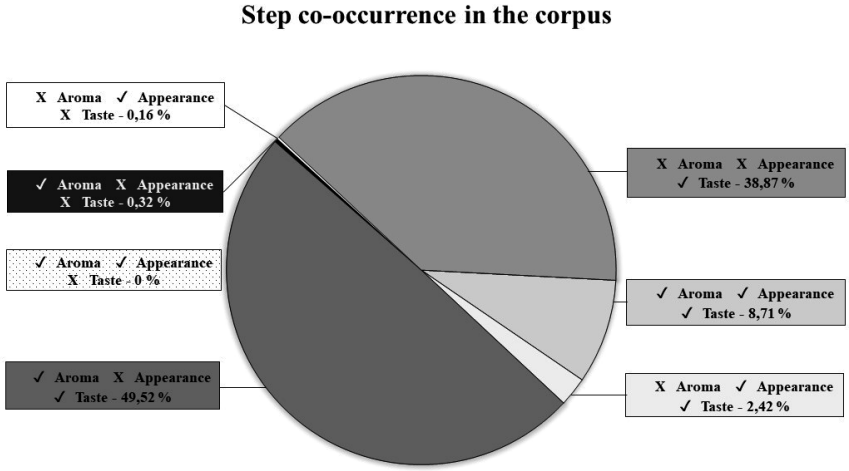

Figure 3: Step co-occurrence in the olive oil tasting English corpus

"Taste" is also the step most frequently used in each of the sub-corpora analysed individually (cf. Table 1).

Table 1: Moves occurrence in each of the sub-corpora

Sub-step inclusion by user profile			
Sub-step	**User Profile**	**Nº**	**%**
Aroma	Producers	119/250	47.60 %
	Critics	182/230	79.13 %
	Amateur	62/140	44.29 %
Color	Producers	27/250	10.80 %
	Critics	31/230	13.48 %
	Amateur	17/140	12.14 %
Taste	Producers	248/250	**99.20 %**
	Critics	229/230	**99.57 %**
	Amateur	140/140	**100 %**

However, if we take a further step in the analysis of each sub-corpus individually, the results reveal that the three types of writers tend to combine "Aroma and Taste" together when writing their tasting notes (critics sub-corpus 78.70 %, amateurs 44.29 % and producers 47.20 %). However, the results also show that for the critics the inclusion of these sub-steps is almost compulsory, according to Suter's terminology (1993) whereas that is not the case in the other two sub-corpora (cf. Tables 1 and 2).

Table 2: Step combination by user profile

Sub-step combination by user profile						
	Producers		**Critics**		**Amateur**	
A + C	18/250	7.20 %	27/230	11.74 %	9/140	6.43 %
A + T	118/250	47.20 %	181/230	78.70 %	62/140	44.29 %
C + T	24/250	9.60 %	30/230	13.04 %	16/140	11.43 %
A + C + T	18/250	7.20 %	27/230	11.74 %	9/140	6.43 %

The rhetorical labelling of the texts also helped us identify keywords that are typical of the different moves and steps in olive oil tasting notes written by the three different users (Press, Critics, Bloggers). According to López Arroyo and Moreno Pérez (2019: 41),

> the rhetorical labelling of the texts is important for two different reasons: i) to determine if the rhetorical structure is a way of structuring the texts, and ii) to help identify the key word or headword of the lexical chunks and the move or step where they occur.

In order to do that, we followed a method developed by Thomas (1993: 47): "One way to determine the keyword or headword is […] to find which word takes 'precedence'." Thus, we first identified the key words (term candidates) found in the whole corpus with, at least, 10 occurrences (cf. Table 3); we started by searching the names of the moves and steps with their synonyms and variants found in the corpus using the Wordlist tool in AntConc. 51 key word terms were identified, 42 (82.35 %) were nouns, two were adjectives (3.92 %) and 7 were verbs (13.73 %); some key word terms produced more than one lexical chunk and some key word terms did not form any:

Table 3: Term candidates in our corpus

Nouns				**Adjectives**	**Verbs**
Aftertaste	*Finish*	*Mouth*	*Pungency*	*Herbaceous*	*To display*
Aroma	*Flavour*	*Mouthfeel*	*Scent*	*Round*	*To finish*
Balance	*Fragrance*	*Nose*	*Sensation*		*To linger*
Bite	*Freshness*	*Note*	*Sweetness*		*To offer*
Bitterness	*Fruit*	*Nuance*	*Taste*		*To open*
Blend	*Fruitiness*	*Oil*	*Texture*		*To possess*
Bouquet	*Gold*	*Olive*	*Touch*		*To start*
Character	*Harmony*	*Palate*	*Trace*		
Colour	*Hint*	*Pepperiness*	*Variety*		
Complexity	*Hue*	*Persistence*			
Entry	*Kick*	*Profile*			

Once we got the results of the term candidates, we analysed if those term candidates produced any lexical chunks in our corpus by searching them as part of N-grams using AntConc. The resulting chunks were identified using Gläser (1994) and Roberts' (1998) classification (cf. Table 4).

Table 4: Lexical chunks in the olive oil tasting notes corpus

Nominations	**Operators**	**Collocations**	
Extra virgin olive oil	*A flavour of*	*Bitter almond flavour*	*Medium intensity*
Olive oil	*A touch of*	*Bitter taste*	*Olive fruitiness*
Tasting notes	*Blend of*	*Black pepper flavour*	*Olive leaf*
Virgin olive oil	*Characterised by*	*Clean and persistent*	*Pink pepper flavour*
	Enriched by	*Delicate intensity*	*Ripe fruitiness*
	Flavours of	*Early harvested*	*Ripe fruits*
	Followed by	*Fig leaf*	*Ripe tomato flavour*
	Hints of	*Fresh almond flavour*	*Slightly bitter*
	In the mouth	*Freshly cut grass*	*Stinging sensation*
	In the nose	*Freshly mown grass*	*To open with*
	In the throat	*Golden yellow colour*	*To start with*
	Intensity of	*Grass green aroma*	*Tomato leaf*
	Level of	*Green and ripe*	*Well balanced*
	Notes of	*Green apple aroma*	*Yellow colour*
	On the palate	*Green banana aroma*	
	Reminiscent of	*Green fruit*	
	Rich in	*Green olives aroma*	

	Together with	*Green tomato aroma*	
	Well balanced with	*Intensity of bitter*	
	With a hint of	*Intensity of pungency*	
	With hints of	*Limpid golden yellow*	
	With notes of	*Medium harmonious*	

We found 1,693 occurrences of lexical chunks in the three sub-corpora and identified 56 different lexical chunks out of which four are nominations, 22 are operators, and 30 are collocations. According to their grammatical category, 33 are nominal phrases, 13 are adjectival phrases, eight are prepositional phrases, and two are verbs (cf. Table 5).

The analysis of each of the sub-corpora shows a different trend in the type of lexical chunks used by each type of writer (cf. Table 5); nominations seem to be the preferred type for producers and amateurs and collocations for critics.

Table 5: Lexical chunk types by user profile

Lexical chunk by type and user profile								
Type of lexical chunk	**User profile**						**Total (1,693) by type**	
	Producers		**Critics**		**Amateurs**			
Nominations (4)	107	**64.84 %**	28	16.97 %	30	18.18 %	165	9.75 %
Operators (22)	255	28.33 %	601	66.78 %	44	4.89 %	900	**53.16 %**
Collocations (30)	83	13.22 %	530	**84.39 %**	15	2.39 %	628	37.09 %

As to their grammatical combinatorial patterns, 27.11 % of the identified lexical chunks follow the sequence noun + prepositional phrase, 13.92 % noun + noun and 12.99 % adjective + noun or adjective + adjective + noun (*delicate intensity*, *golden yellow color*). However, although noun + prepositional phrase is the most common grammatical pattern used, adjective + noun is found in more different lexical chunks (9). Critics are the user profile who use N+P the most, followed by producers. Nevertheless, all and every pattern found was classified (cf. Table 6).

Table 6: Grammatical combinatorial patterns found in the olive oil tasting English corpus

Lexical chunks by grammatical pattern and user profile								
Grammatical pattern	**User profile**						**Total (1693)**	
	Producers		**Critics**		**Amateurs**			
N+P (6)	126	27.45 %	309	67.32 %	24	5.23 %	459	27.11 %
N+N (5)	59	25.00 %	155	65.68 %	22	9.32 %	236	13.92 %
A+N (9)	44	20.00 %	166	75.45 %	10	4.55 %	220	12.99 %
A+P (5)	24	14.72 %	137	84.05 %	2	1.23 %	163	9.63 %
P+N+P (2)	46	46.94 %	41	41.84 %	11	11.22 %	98	5.79 %
Adv+A (3)	18	21.95 %	58	70.73 %	6	7.32 %	82	4.84 %
P+D+N (4)	15	19.48 %	59	76.62 %	3	3.90 %	77	4.55 %
A+A+N+N (1)	56	88.89 %	4	6.35 %	3	4.76 %	63	3.72 %

N+P+N (2)	0	0.00 %	58	100 %	0	0.00 %	58	3.43 %
D+N+P (2)	7	24.14 %	21	72.41 %	1	3.45 %	29	1.71 %
Adv+A+P (1)	8	29.63 %	18	66.67 %	1	3.70 %	27	1.54 %
V+P (2)	2	8.00 %	23	92.00 %	0	0.00 %	25	1.48 %
A+coord+A (2)	5	21.74 %	18	78.26 %	0	0.00 %	23	1.36 %
A+A+N (1)	2	9.09 %	20	90.90 %	0	0.00 %	22	1.30 %
Adv+A+N (2)	1	4.55 %	21	95.45 %	0	0.00 %	22	1.30 %
A+A+A (1)	0	0.00 %	20	100 %	0	0.00 %	20	1.18 %
Adv+P (1)	1	5.88 %	16	94.12 %	0	0.00 %	17	1.00 %
P+D+N+P (1)	8	61.54 %	3	23.08 %	2	15.38 %	13	0.77 %
A+N+N (5)	3	25.00 %	5	41.67 %	4	33.33 %	12	0.71 %
A+A (1)	0	0.00 %	10	100 %	0	0.00 %	10	0.59 %

From a semantic approach, a number of semantic fields associated to the olive oil tasting LSP were found after semantically tagging and analysing our corpus. The most prominent semantic fields found are those related to "Food" (2,066 elements), "Plants" (1,129 elements), "Sensory" (1,494 elements) and "Physical attributes" (1,872 elements). Since semantic fields are constituted on the basis of sharing a mental concept of some sort (Garside/Leech/McEnery 1997: 54), and that concepts are the ontological basis for lexical knowledge (Paradis 2005: 542), the identified semantic fields could be used to explain the ontological nature of olive oil tasting notes, which "mirror our perception of the world" (Paradis 2005: 542).

To answer the question of interpretation of meaning (study of construals) after the classification and quantification of semantic fields (ontologies), the matter was looked at according to Paradis' (2010) cognitive linguistics approach. As stated before (cf. Section 3), synaesthesia in perceptions is realised through language; in other words, perceptions of taste and smell are "conceptualized as effects" of the visual entities (Dubois 2007: 170), and are referred to as such through language. This can be seen in the following texts extracted from the corpus in the examples 1 to 3 below:

1) *It **sparkles** in the mouth and has a long finish* (producers sub-corpus)
2) *It has a fresh, **vibrant**, fruity smell and taste* (amateur sub-corpus)
3) *Aromas lacking of **clarity** and **freshness**. **Flat*** (critics sub-corpus)

Although there is consensus as to what *bright*, *clean*, *flat* or *clarity* exactly mean when applied to visual reports, that is not the case when these are given a synaesthesic use to provide a non-visual sensory report. In this sense, descriptive adjectives (*bright, clean …*) are used to express perceptions (aroma and taste) associated with objects which are highly subjective and variable across human beings; in other words, to express concepts which are evaluative and subjective. That might be the reason why there is not a consensus in the meaning of these descriptive adjective terms (Pitkänen-Heikkilä 2015: 77) when describing aroma and taste in olive oil tasting notes and why their definitions and use are vague.

In this sense, olive oil tasting notes can be assumed to be reports of a taster's complete sensory perception of an oil sample. However, it is worth pointing out that the discourse analysis of the corpus shows that language reporting visual perceptions appears in 11.29 % of the

corpus' samples versus the 58.55 % and 99.52 % of samples which contain linguistic reference to olfactory and taste perceptions, respectively. In view of this connection, there seems to be enough evidence as to typify the genre under study as being descriptive and evaluative, but predominantly subjective by nature in relation to the identified semantic fields around which the genre revolves.

6 Conclusion

Our multidimensional study of the discourse, phraseology, and semantics of olive oil tasting notes in English has revealed several aspects about this LSP genre:

1) The discourse-level analysis of the corpus laid a rhetorical structure consisting of six moves, 13 steps, 17 sub-steps, and four sub-sub-steps. Only the move "Tasting Note" can be considered compulsory when writing an "Olive oil Tasting Note". The analysis shows that the most advisable rhetorical pattern when the three types of user write this genre is to include, at least, both "Aroma" and "Taste", and, optionally, any of the rest of moves categorised above. However, the occurrence of the preferred sub-steps is higher in the case of the critics in comparison with the other two sub-corpora. Lexical chunks only occur in the move "Tasting Note".
2) At the phraseological level, different types of collocations are the lexical chunks that occur most frequently (30) in our corpus, followed by operators (22). Users seem to disagree in the type of lexical chunks they use in their tasting notes, since collocations are the preferred option for critics (84.39 %), and nominations for producers (64.84 %) and amateurs (16.97 %). Amateurs do not use as many lexical chunks as the other two groups and also they do not use exclusively certain lexical chunks whereas critics and producers do (i. e. *stinging sensation* and *bitter taste* respectively); a lower level of abstraction in the knowledge of the field could be a reason why amateurs seem not to use specific phraseology and seem not to share particular lexical chunks among them.
3) There seems to be a preference for two-word units in the composition of the lexical chunks in our corpus. Although noun + prepositional phrase is the most common grammatical pattern used, adjective + noun is found in more different lexical chunks (9). Critics are the user profile who use the most noun + prepositional phrase (66.43 %), followed by producers (27.94 %). The use of adjective + noun in different types of lexical chunks replicates the results found by López Arroyo/Roberts (2016b: 12) in their study of wine tasting notes' word combinations: "wine tasting notes […] are intended to describe wines and the obvious way to do so is by adding descriptors to the key words for different aspects of wine". In the same way, the lack of verbs in the identified olive oil tasting notes' lexical chunks can be explained by the particular "writing style that is commonly used for tasting notes: irregular sentences, and especially verbless sentences" (López Arroyo/Roberts 2016b: 12).
4) Generally, the two-word units consist of the key word with a descriptor. The descriptor is normally a noun used adjectivally in English (e. g. *peach aromas*). Collocate descriptors (adjectives or nouns used adjectivally) seem to be the obvious way to describe the features of the olive oil itself or one of its key aspects. Amateurs use less lexical chunks than the other two groups and that might be, again, because the level of abstraction they have is not so high as that of critics or producers.
5) Smaller lexical chunks are often combined to make larger units as in the following examples: *yellow color* and *golden yellow color.*

6) Very few lexical chunks are restricted semantically in our corpus. In other words, the meaning of most of the lexical chunks is simply made up of the sum of the meanings of their parts. This results in "transparent terms [that attempt] to overcome the arbitrariness of natural language designation" (Sager 1997: 26), leading to a better understanding on the users' part. Our lexical chunks are semantically transparent, rather than opaque, for the most part, e. g. *black pepper, fresh almond*.
7) However, even though the meaning of most of the lexical chunks is transparent, their use in the aroma and taste moves is sometimes vague and general. Not only that but also, the same descriptor can be used to describe different aspects of the tasting, which means, as in the case of wine tasting notes described by López Arroyo/Roberts (2016b), that the same type of descriptors is used in the same way in all three major moves; visual descriptors are then used to describe aroma and taste producing synaesthesia. A reason for this may be that, since the primary source of a person's ability to taste is derived from his or her sensory perceptions, a taster's own personal experiences play a significant role in conceptualising what he or she is tasting and attaching a description to that perception. Finding the words to describe what a taster likes or dislikes is a challenge for him or her. This challenge is followed by another, which is getting other people to understand what the taster means. The individual nature of tasting means that descriptors may be perceived differently among various tasters and that is why they need to use general terms. This fact has been proved in the present study by the use of the different types of units, their form and function in the tasting notes.
8) The semantic fields identified in the corpus – "Food", "Plants", "Sensory" and "Physical attributes" – seem an ontological ground that mirrors very closely the reality addressed by this LSP genre: they are the report of a taster's perceptions of the sensory attributes of olive oil. The corpus analysis also shows how these texts should be taken as rather subjective due to the construals, or conceptual operationalisations, followed to interpret these kinds of meaning: the high presence of linguistic allusions to olfactory and taste perceptions (more variable among individuals) contrasts with the low inclusion of other more objectively reportable perceptions (sight).
9) The results show that different types of writers use different linguistic strategies when addressing their audience. Hence particular linguistic strategies should be followed to produce an acceptable olive oil tasting note depending on the readers. For example, aroma and taste should be used in the tasting note no matter the type of reader; however, amateurs should not use many lexical chunks when writing their tasting notes since it is assumed that their readers do not have the same level of abstraction in the field as critics, for instance, have. These different strategies could be used in future works to elaborate different templates showing the linguistic options according to the writer/reader that help experts produce acceptable olive oil tasting notes in English.
10) Our findings are based on a corpus-based study of olive oil tasting notes in the English language. These insights about this LSP genre have the purpose of serving as a kind of guideline to enhance the quality of future production of such texts by the discourse community involved. Whatever the writer's mother tongue is, knowing the requirements of the genre should contribute to the satisfactory writing of exemplars which will be identified as genre expectation-compliant texts by the target audience. Although this may contribute to that end to a degree, we are intending to study this LSP genre more in depth in the future.

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Appendix 1: Extralinguistic tags given to the samples of the corpus

ID number, the field and genre they belong to (olive oil tasting notes in all cases), writer (tagged as Press, Critics or Blog), name of the press producing the oil to which the tasting note belongs to, olive variety from which the oil is produced (including a total of 40 varieties), date of the text's writing, and language of origin.

An example could be the label "0108_OT_PR_OPR_MZ_18_EN", which indicates the sample is the olive oil tasting note (OT) number 108 within the English (EN) Press sub-corpus (PR), written in the year 2018 by the California-based mill The Olive Oil Press (OPR) and referring to an oil made from the Manzanilla (MZ) olive variety.

Appendix 2: Examples from our corpus (three from each sub-corpus). Lexical chunks are indicated in bold. Rhetorical moves and steps are identified through a tag (i. e. <*Taste*>) and are limited between brackets (i. e. [**Green aroma** <*Aroma*>]):

[Our Picual **extra virgin olive oil** <*Olive Variety*>] [presents **notes of** artichoke and **tomato leaves with hints of** spinach and arugula <*Taste*>]. (0007_OT_PR_TOP_PI_18_EN)

[This is our award-winning **extra virgin olive oil** <*General Comment*>]. [It is a strong and robust oil <*Intensity*>] [that is **characterized by** a soft green entry <*Entry*>], [aromas of **freshly cut grass** <*Aroma*>], [slight bitterness <*Bitterness*>] [and is mildly pungent <*Pungency*>]. (0012_OT_PR_CW_MI_18_EN)

[Our Gold this harvest presents a beautiful canvas of early fruit, grass, tomato, **with hints of** caramel, parsley, oregano, and mint; and offers a wonderful [balance of **ripe and green** <*Balance, Maturity*>] notes <*Taste*>]. [The complexities of this oil again make it Olivia's favorite <*General Comment*>]. [Its pepper and butteriness lingers <*Taste*>]. [Its versatile **medium level of** intensity <*Intensity*>] [brings an engaging [balanced [bitterness <*Bitterness*>] and pepperiness <*Balance*>] at the finish <*Finish*>]. (0137_OT_PR_BRK_MI_17_EN)

[Very fruity <*Taste*>] [and sweeter than other golden olive nectars <*Sweetness*>]. [**Reminiscent of** ripe tropical fruit, especially guava and passion fruit <*Taste*>], [with a bitter aftertaste <*Aftertaste*>]. (0268_OT_CR_LBU_BL_18_EN)

[This EVOO **starts with** a medium **olive fruitiness reminiscent** of olives at the ideal ripening point <*Taste*>]. [**In the nose hints of** red apple, citrus fruit, herbs, pink pepper, tea leaf, and

ripe tomato <*Aroma*>]. [[Medium/ delicate intensity <*Intensity*>] [of pungency <*Pungency*>] [and **medium intensity of** <*Intensity*>] [bitter taste <Bitterness>] <*Flavour*>]. (0388_OT_CR_VLP_CC_18_EN)

[Intense **limpid golden yellow** colour with slight green hues <*Colour*>]. [Its aroma is definite and rotund, endowed **with hints of** artichoke and chicory, celery and lettuce and notes of unripe tomato, banana and white apple <*Aroma*>]. [Its taste is fine and [strong <*Intensity*>], with **a flavour of** fresh broad beans and rich fragrant **notes of** basil, mint and parsley <*Taste*>]. [Bitterness is strong <*Bitterness*>] [and pungency is distinct <*Pungency*>]. (0435_OT_CR_HUA_CR_18_EN)

[A lovely oil <*General Comment*>]. [Fresh and buttery, [with a lively finish <*Finish*>] that emphasizes pure fruit and pepper <*Taste*>]. (0496_OT_BG_CBR_BL_03_EN)

[Authentic Tuscan-style <*General Comment*>], [but with less intensity <*Intensity*>]. [Has a rich green color <*Colour*>] [and appealing herbal and green tomato aromas and flavors <*Aroma, Taste*>]. (0501_OT_BG_FTZ_BL_03_EN)

[Clean, mellow, and buttery flavour <*Taste*>]. [Regarding scent, fresh and earthy <*Aroma*>]. (0589_OT_BG_DCC_BL_12_EN)

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