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FORMAREA CUVINTELOR ÎN LEXICUL VINICOL CONTEMPORAN

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WORD FORMATION IN THE CONTEMPORARY WINE LEXICON

Abstract

Nowadays, the process of word formation is increasingly dynamic and flexible, reflecting cultural, technological and scientific change. The present study aims to identify the main processes of word formation in the wine lexicon and to determine which of them are the most common and productive.

By examining examples from wine labels, tasting notes, technical terminology and marketing discourse, the present research emphasizes the word formation processes such as: affixation (*winemaker*, *fermentation*), compounding (*wine tasting*, *grape variety*) and conversion (*blend* (n) - *to blend* (v), *sweet* (adj) - *a sweet* (n)), as being the most productive ways of lexical expansion within wine vocabulary. Commercial discourse frequently employs blending, resulting in formations such as *winecation* and *enotourism*. At the same time, initialisms (*CEO*, *CMC*) and acronyms (*WSET*, *DOC*) serve as essential tools in international communication. Onomatopoeic words such as *pop* and *fizz* enrich wine-tasting notes by evoking sounds, enhancing sensory experience and contributing to more vivid descriptions. By contrast, clipping (*comfy* < *comfortable*, *lab* < *laboratory*) appears to be among the least productive word-formation processes in the wine lexicon.

Our observations on the process of wine lexicon formation allow us to conclude that this vocabulary is expanding and remains open to the assimilation of new terms. Thus, the creation of new words (*vinotherapy* – a therapeutic treatment of the skin using wine and grapes, *oenophile* – a wine lover or connoisseur) reflects the dynamic nature of language and its ability to adapt to new realities.

Key words: *word formation, wine lexicon, terminology, productivity, English neologisms.*

Rezumat

La etapa actuală, procesul de formare a cuvintelor este din ce în ce mai dinamic și flexibil, reflectând schimbările culturale, tehnologice și științifice. Studiul de față își

propune să identifice procesele de formare a cuvintelor în lexicul vinicol și să determine care dintre acestea sunt cele mai răspândite și productive.

Prin identificarea exemplurilor de pe etichete vinicole, note de degustare, terminologie tehnică și discurs publicitar, studiul de față subliniază procesele de formare a cuvintelor, cum ar fi: afixarea (*winemaker*, *fermentation*), compunerea (*wine tasting*, *grape variety*) și conversia (*blend (s) - to blend (v)*, *sweet (adj) - a sweet (s)*), ca fiind cele mai productive modalități de extindere lexicală în terminologia vinicolă. În discursul comercial, contaminarea lexicală (*blending*) generează formații precum *winecation* și *enotourism*, în timp ce inițialele (CEO, CMC) și acronimele (WSET, DOC) facilitează comunicarea în contexte profesionale internaționale. De asemenea, onomatopeele (*pop*, *fizz*) contribuie la sublinierea dimensiunii senzoriale a descrierilor și sunt utilizate frecvent în notele de degustare. În schimb, trunchierea (*comfy < comfortable*, *lab < laboratory*) pare să fie unul dintre cele mai puțin productive procedee de formare a cuvintelor în acest domeniu.

Observațiile noastre asupra procesului de formare a lexicului vinicol ne permit să conchidem că acest vocabular se află într-o continuă expansiune și rămâne deschis integrării unor noi termeni. Astfel, crearea de cuvinte noi (*vinotherapy* – tratament terapeutic al pielii folosind vin și struguri, *oenophile* – iubitor sau cunoscător de vin) reflectă natura dinamică a limbajului și capacitatea sa de a se adapta la noile realități.

Cuvinte-cheie: formare a cuvintelor, lexic vinicol, terminologie, productivitate, neologisme.

Introduction

The world changes, so does the language. With new advances and innovations, languages continually require new words to describe new realities. According to Trask, “word formation process is a way to construct new words from existing materials” (1997, p. 14). This definition is enhanced by Yule, who defines word formation as “a way of creating new words from the use of old words” (2006, p. 53). At the same time, Hacken and Thomas point out that this process is about the production of “new words based on some rules” (2013, p. 2). All in all, it can be stated that word formation process is a way of creating new words from existing ones according to certain rules.

Word formation processes have been widely studied because of their complexity and linguistic significance. Recently, new tendencies in word-formation patterns have become an important subject of research, but the wine lexicon has not been explored in great depth. Therefore, the purpose of the present research is to highlight and analyse the most productive word-formation processes in the wine lexicon.

Recent studies in terminology, discourse analysis and specialized lexicology have focused on the idea that wine lexicon is no longer a purely technical register of terms, but rather a hybrid discourse comprising elements of science, sensory language, branding and culture. Modern wine discourse reflects globalization, digital marketing, the trend towards sustainability and consumer-oriented communication, which consistently stimulate lexical creativity and enrichment. As Caballero states,

“wine descriptions are metaphoric, multisensory discourses in which lexical creativity plays an important role in constructing the wine identity” (2009, p. 73). At the same time, Paradis and Eeg-Olofsson found out that semantic categories in wine description result from sensory cognition and expertise of the speaker (2013, p. 25). Furthermore, the current research on specialized discourse indicates that wine lexicon is highly dynamic in professional contexts, including tourism, digital marketing and intercultural communication (López Rodríguez 2021, p. 514). Therefore, the analysis of word-formation processes in wine lexicon should not be limited to structural morphology alone, but should also consider the socio-cultural, cognitive and commercial dimensions of terminology development.

Methodology

Word formation in modern wine lexicon has been studied using a qualitative and descriptive-analytical methodology. The corpus includes approximately 250 lexical units extracted from authentic wine texts written between 2020 and 2025. The texts have been selected from various discourses: wine labels, wine descriptions in tasting notes, wine catalogs, tourism brochures, wine magazines, manuals for sommeliers, winery websites and specialized online texts about wine.

The following criteria were applied in selecting wine texts: (1) relevancy to wine terminology and specialized communication; (2) appearance in modern English wine discourse; (3) productivity and recursiveness of the process of word formation; (4) representation of both technical and commercial vocabulary; and (5) presence of innovative or newly emerged word formations associated with wine culture, wine tourism, and sensory assessment of wine.

The theoretical basis of the methodology consists of morphological and semantic analyses, complemented by discourse-oriented observations of the selected lexical phenomena. Lexical items have been categorized and analyzed by taking into account the major word formation processes described by Bauer (2002), Plag (2003), Bauer et al. (2013), and recent terminology studies.

Analysis is not limited to studying the structure of word formation, but also involves its communicative aspect, since it provides information regarding the communicative function and stylistic features of the analyzed lexical innovations in the context of professional communication in wine discourse.

In particular, the research focuses on the productivity of such word formation processes as compounding, affixation, blending, and conversion in the contemporary wine lexicon, since they are widely used in brand names, wine tourism, descriptions and digital communication. Moreover, word formation in the wine lexicon reveals the latest trends characteristic of the wine market, such as globalization, sustainability, customer-focused marketing and experiential tourism.

1. Derivation/Affixation

According to Yule, “derivation is the most common word-formation process which is achieved by means of a large number of small bits called affixes, e.g. “un, ful, ness, less, ism, im, dis, de, ment, in” (2006, p. 70). By adding derivational suffixes to a root, new words are created: *ferment-ation, fruit-ful, dry-ness, label-ing, harvest-er*.

It is worth mentioning that affixation is a “process of forming a new base by the addition of an affix” (Bauer and Huddleston 2002, p. 1667). Apart from this, Plag defines the term affix as “a bound morpheme that attaches to bases” (2003, p. 72). Moreover, Brinton and Brinton have identified several “changes that can occur once an affix is added to a root” (2010, p. 85), which are applicable to wine terminology as well:

- a phonological change, which can include a change in stress, as in the case of *FERment - fermentATion*; *EXport - exporTAtion*, *MAcerate - maceRAtion*, *VInify - vinifiCAtion*;
- an orthographic change, as in *fruity - fruitiness*; *mystery - mysterious, creamy - creaminess*;
- a semantic change, for example, *body* (physical structure) - *body* (weight, texture and richness of wine); *press - press (wine)*; *nose* (part of the face) - *nose* (aroma, bouquet of wine);
- a change in the word class, as in *aerate (v) - aeration (n)*; *cultivate (v) - cultivation (n)*.

It is noteworthy that “there are class-changing and class-maintaining affixes” (Bauer 2002, p. 1667). The class-changing derivational affixes can change the word class, for example the verb *drink* and the suffix *-able* create an adjective *drinkable* (*enjoy - enjoyable, adapt - adaptable*). On the other hand, class-maintaining derivational affixes change the meaning of the word, not the word class, for instance the adjective *sweet* and the suffix *-ness* create a noun *sweetness* (*bitter - bitterness, smooth - smoothness, fresh - freshness, soft - softness*). In English, class-changing derivations are mostly suffixes.

2. Suffixation

Suffixation is the addition of an affix at the end of the word. Consequently, “suffixes can be nouns, adjectives, adverbs or verb suffixes” (Bauer et al. 2013, p. 196). There are many of the “nominal suffixes that have a specific meaning” (Quirk et al. 1995, p. 1540), which is applicable to wine lexicon formation, as follows:

- age* expresses an activity or even locations: *package, breakage*;
- al* forms adjectives: *vegetal, floral, traditional, agricultural, viticultural, annual, exceptional*;
- ance* and its variants *-ence, -ancy, -ency* create an action: *astringency, predominance*;
- ant* refers to people or wine: *brilliant, negociant, abundant, significant, descendant*;

-ce and -cy design actions: *fragrance, emergence*; -dom has the meaning of stage of being something, collective entities or territories: *kingdom, freedom*;

-eer means the person who deals with something: *pioneer, volunteer*;

-er and its variant -or are used to refer to the performers of actions, instruments, entities related to an activity or for the origin of a person: *researcher, founder, producer*;

-(e)ry indicates location and collectivism: *winery, distillery*;

-ess(e) used to refer to women: *finesse, hostess*;

-ful means measure: *fruitful, flavourful*; -hood refers to state and collectivity: *brotherhood, livelihood*;

-(i)an refers to people and places and also designates a person who is a supporter of something: *technician, agrarian*;

-ing for processes and results: *aging, bottling, breathing, breeding, cultivating, crafting*;

-ion and its variants -ify and -ification for events: *vinification, appellation, chaptalization, recommendation*;

-ism refers to state, condition, attitude, system of beliefs or theory: *tourism, mechanism*;

-ist designates a person who performs a particular activity: *oenologist, horticulturist*;

-ite means adherent to or member of a set: *exquisite, infinite*;

-ity used for qualities: *acidity, typicity, extractivity, maturity*;

-ment used for processes and results: *agreement, enhancement, commitment, development, investment, refinement*;

-ness means trait or property and it is the most common suffix in English: *freshness, richness*;

-ship means condition: *flagship, leadership, relationship, membership, etc.*

Some scholars, such as Bauer (2002, p. 217) and Plag (2003, p. 99) classify the suffixes in different categories, such as derivational (change the meaning or part of speech of the word) and inflectional suffixes (change the grammatical form, not the meaning). For example, derivational suffixes add a suffix to the base form and create new parts of speech: nouns (enjoy - *enjoyment*; act - *action*); verbs (oxid - *oxidate*; carbon - *carbonate*); adjectives (fruit - *fruity*; alcohol - *alcoholic*); adverbs (smooth - *smoothly*; elegant - *elegantly*). On the other hand, inflectional suffixes modify some grammatical features of a word, for instance: plural nouns (bottle - *bottles*; barrel - *barrels*); verb tense (taste - *tastes*; age - *aged*); possessive nouns (winery - *winery's*; tourists - *tourists*); adjective degree (dry - *driest*; sweet - *sweeter*).

It is also worth differentiating “four verbal suffixes”, according to Plag (2003, pp. 116-117): a) -ate, used to refer to heterogeneous groups and in chemical substances: *to aerate, to carbonate*; b) -en means to make something and it is a Germanic suffix attached to monosyllables ending in plosive, fricative or affricate: *to strengthen, to brighten, wooden, moisten*; c) -ify and d) -ize are used to mean the same as concepts,

such as locative, causative or resultative, among many others: *to vaporize, to intensify, classify, etc.*

Based on adjectival suffixes (Bauer et al. 2013, p. 313), wine terminology is full of examples: *-able (notable, noticeable, unstoppable, drinkable)* and *-ible (credible, responsible)*, *-al (personal, territorial)* and its variant *-ical (geographical, oenological)*, *-ary/ery (refinery, tertiary, sedentary, elementary, legendary)*, *-ed (corked, textured, balanced, fragmented)*, *-ful (beautiful, fruitful, joyful)*, *-ic (phenolic, malolactic, malic, citric, tartaric, aromatic)* and *-ical (hierarchical, economical, classical)*, *-ing (aging, ripening)*, *-ish (purplish, greenish)*, *-ive (exclusive, consecutive)*, *-less (endless, careless, colourless)*, *-like (lifelike, childlike)*, *-ly (predominantly, proudly, gently, noisily)*, *-ous (herbaceous, indigenous, harmonious, prestigious, capricious)*, and *-y (oaky; fruity; foxy, earthy, spicy, velvety)*.

And adverbial suffixes, after Plag, such as “*-ly*” meaning in a manner of (*oily, lively*); “*-ward*” refers to direction (*forward, wayward*); and “*-wise*” means also in the manner of or like something (*price-wise, time-wise*) (2003, p. 97).

Finally, the high frequency of suffixes like *-ness, -ity, -ation, -ing*, and *-y* proves how wine terminology is constantly expanding and generates new words to evaluate wine, for example: *oakiness, freshness, acidity, vinification, or earthy*. Consequently, the wine lexicon becomes more precise, descriptive and expressive.

3. Prefixation

Prefixation is a type of affixation that adds a prefix to the root of a word. Likewise, Quirk defines prefixation as “a morphological process of adding a prefix to the base, with or without changing the word-class” (1995, p. 430). Additionally, Bauer states that “the vast majority of prefixes in English are class-maintaining, and those can be added to bases of more than one form class” (2002, p. 216).

Brinton and Brinton classify prefixes in different categories, such as “time and order, place, degree and order, privation, negation, pejorative, attitude and number” (2010, p. 85). Therefore, negative prefixes are the prefixes that carry negative meaning in word formation, such as prefix *un-* which means “the opposite of” or “not” (*undeniable, unforeseen*), *non-* which means “not” (*non-essential, non-standard*), *in-* which has the meaning as for *un-* (*inexpensive, inactive*), *dis-* which has meaning as for *un-* (*disappear, disconnect*), and prefix *a-* which means “lacking in” (*asymmetry, atypical*).

Pejorative prefixes carry pejorative meanings, for example *mis-*, which means “wrongly” (*mismatch, misfortune*), *mal-*, which means “badly” (*malformation, malfunction*), and *pseudo-*, which means “false” or “imitation” (*pseudo-indigenous, pseudo-connoisseur*).

Prefixes of degrees or size are often used in wine-tasting notes, like *super-, out-, sur-, sub-, over-, under-, hyper-, ultra-, and mini-*, in order to highlight some characteristics or processes that are wine-related. The prefix *super-* means “above”

and “better” (*superfine, supersubtle*), *out-* means “to do something faster, longer, etc. than...” (*outnumber, outgrow*), *sur-* means “over and above” (*surpass, surplus*), *sub-* has the sense of “lower or less than” (*subdivision, subsoil, substructure*), *over-* has the meaning of “too much” (*overrate, overstate*), *under-* means “too little” (*underage, underdevelop*), *hyper-* means “extremely” (*hyperactive, hypersensitive*), *ultra-* means “extremely” and “beyond” (*ultracompact, ultraprocessed*), and *mini-* has the sense of “little” or “small” (*minibar, minimarket*).

Prefixes of attitude are the prefixes used to form words so that they have certain attitudes, for example the prefix *co-* which means “with” (*cooperate, coexist*), *counter-* which is used as “in opposition to” (*counterpart, counterbalance*), and *anti-* as “against” (*antioxidant, antidote*).

Locative prefixes are used to create words so that they can express the location, such as *super-*, *sub-*, *inter-*, and *trans-*. The prefix *inter-* means “between” or “among” (*interaction, interference*), *trans-* can be understood as “across, from one place to another” (*transformation, transmission*), and *sub-* reveals the meaning of “beneath” or “under” (*subdivision, subset*).

Prefixes of time and order are used to indicate time and order, such as *fore-*, and *pre-* which have the meaning of “before”, *ex-* refers to “former”, and the prefix *re-* stands for “again”. Some examples of wine lexicon that contain prefixes of time and order are as follows: *fore-* (*foresee, foremost*), *pre-* (*preheat, preview*), *ex-* (*ex-cellar*), *re-* (*reappear, refine, recreate*).

Number prefixes are the prefixes used to stand for a certain number. Some common prefixes in wine lexicon are *uni-* and *mono-* which mean “one” (*uniform, unicorn, monotone, monochrome*), *bi-* and *di-* represent “two” (*biannual, bilingual, dissolve, dioxide*), *multi-* and *poly-* are used to denote “many” (*multiangular, multilayered, polycyclic, polysystemic*).

Conversion prefixes are the prefixes that have the function to change the word class of nouns, verbs, and adjectives, such as *be-* used to change the word class of a noun into a participial adjective (*love-beloved, friend-befriend*), *en-* used to change a noun into a verb (*rich-enrich, light-enlighten, courage-encourage*), and *a-* used to transform verbs into predicative adjectives (*live-alive, sleep-asleep*).

After analyzing the wine vocabulary present on labels, tourist brochures, leaflets, wine discourse, it is worth mentioning that several types of prefixes were more often encountered than others, such as: prefixes of degree or size, prefixes of time and order, while prefixes such as *a-*, *be-*, *en-*, or *em-* are no longer as productive in English and have modest semantic value, but according to Brinton and Brinton, “they have modified the class of the word” (2010, p. 55).

4. Compounding

Compounding is “the most common process of English word-formation” (Plag 2003, p. 133). It is joining two or more words to create a new word, or as Yule states, it

is “a joining of two separate words to produce a single form” (2006, p. 55). Moreover, Quirk et al., define a compound as “a lexical unit consisting of more than one base and functioning both grammatically and semantically as a single word” (1973, p. 1567). Despite the large number of definitions, one can agree with the idea that compounding is a combination of two or more words (nouns, adjectives, verbs, prepositions) that form a new word.

The process of compounding seems to be more effective in the wine language for two reasons: semantic conciseness and classification of very specific ideas. In professional conversations about wine, compounding creates conditions for concise communication among producers, marketers, and consumers.

Even though there are many types of compounding, following Quirk et al., one can “classify compounding into compound nouns, compound adjectives and compound verbs” (1973, p. 1567). From a morphological perspective, compound nouns can be formed by “noun + noun, adjective + noun, verb + noun, particle + noun, adverb + noun, verb + verb and noun + verb” (Bauer 1983, pp. 202-207). “Noun + noun compounds are the most productive compounds in the English language” (Bauer & Huddleston 1998, p. 69), which is also applicable to the wine lexicon, for example: *wine glass*, *wine maker*, *vineyard*, etc.

Following Bauer (2002, p. 30), compound adjectives can be composed of noun + adjective (*oven-baked* fish), verb + adjective (*pressed-dry* style of white wine), adjective + adjective (*long-lasting* aftertaste), adverb + adjective (*well-balanced*, *surprisingly light*), noun + noun (*garnet colour*, *shell-limestone* soil, *aging-potential*, *barrel fermentation*), verb + noun (*hand-picked* grapes, *oak-aged* Chardonnay), adjective + noun (*pale straw* colour, *fine lees*), particle + noun (*aftertaste*), noun + verb (*homemade*), verb + verb (*must-visit* location), adverb + verb (*it slowly opened* the aroma, *backdrop*) and particle + verb (*break-down* process). Moreover, the most common compound adjective is noun + adjective, which usually expresses the intensification and comparison, for example *mineral-rich* soil, *gold-green* in colour, *brick-red* nuances. Adjective + adjective is highly productive, too. The two elements have “a relation of coordination or subordination” (Huddleston & Bauer 2002, p. 1658), for example: *noble yellow*, *vibrant red*, *brilliant red*.

Compound verbs are fewer in comparison to the others, but according to Bauer and Huddleston, they “can also be classified depending on the type of components: noun + verb, noun + noun, adjective + noun, preposition + noun, preposition + verb or verb + verb” (2002, pp. 70-72). The wine lexicon is not as rich in compound verbs as other types of compounding: noun + verb (*mouth-feel*, *grape-pick*), noun + noun (*tank ferment*), adjective + noun (*wild ferment*), preposition + noun (*overcrop*, *overpress*), preposition + verb (*under-ferment*, *look up*), and verb + verb (*jump-start*).

Neoclassical compounds are defined by Plag as “forms in which lexemes of Latin or Greek origin are combined to form new combinations that are not attested in the original languages” (2003, p. 155). In addition, such linguists as Bauer (2002), Bauer

et al. (2013) include neoclassical compounds in the process of compounding, whereas Quirk et al. consider “neoclassical compounds as part of the affixation process” (1973, p. 1545). Furthermore, Plag thinks that “there are two types of neoclassical compounds”: those which are in the initial position, such as *biological* and *biodynamic wine* (*bio-* “life”), or in the final position, such as *pesticide* (*-cide* “murder”), *oenology* (*-logy* “science of”), *thermoscope* (*-scope* “look at”) or *mediocracy* (*-cracy* “rule”).

Overall, compounding plays an important role in the formation of wine terminology since it enables the formation of terms that are clear, precise, and semantically rich. The examples of compounds like *wine cellar*, *barrel aging*, *wine tourism*, *grape variety*, or *wine pairing* demonstrate the direction in which wine terminology tends to evolve, namely, towards semantic accuracy and conceptual clarity. Compounds make it possible to convey intricate meanings in a straightforward way.

5. Conversion

Conversion is a word-formation technique whereby of forming a word is formed from another identical word belonging to a different grammatical category. Carter and McCarthy state that “conversion is a process of creating new words without using any affixes, but by changing the word-class” (2006, p. 474). According to Bauer, conversion is defined as “the use of a form which is regarded as being basically of one form class as though it were a member of a different form class, without any concomitant change of form” (2002, p. 227).

It should be noted that Plag distinguishes four ways of conversion: a) from noun to verb (*the bottle* – *to bottle*); b) from verb to noun (*to finish* – *a finish*); c) from adjective to verb (*empty* – *to empty*); d) from adjective to noun (*blind* – *the blind*) (2003, pp. 134-135). Nonetheless, in many cases, it is difficult to determine which form appeared first. However, in certain cases of conversion, the original form is easier to identify, since the newly formed word carries a more elaborate meaning that subsumes the sense of the source word. For example, the nouns *cork*, *label* and *barrel* are more basic than the verbs *to cork*, *to label* and *to barrel*.

In addition, Carter & McCarthy state that “the most productive type of conversion involves the change from nouns to verbs or from verbs to nouns” (2006:484). For example: *blend* (n) - *to blend* (v); *harvest* (n) - *to harvest* (v); *ferment* (n) - *to ferment* (v); *cellar* (n) - *to cellar* (v). Other essential types of conversion are between adjectives and nouns or between adjectives and verbs, such as: *dry* (adj) - *a dry* (n), *dry* (adj) - *to dry* (v), in the example “I prefer *a dry* over a sweet”, or “The wine *dried* out after too much aeration”. Another example is the word *sweet* (adj) - *a sweet* (n): “This moscato is very *sweet*”; “The tasting ended with *a sweet*, perfectly paired with blue cheese” (Cibotaru 2024, pp. 34-42).

In certain cases of conversion, “the process is accompanied by a shift in word stress”, particularly with noun-verb pairs (Plag 2003, p. 105). For example, the

word *import* or *present*, which as a noun has the accent on the first syllable (*IMport*, *PREsent*), and as a verb on the last syllable (*imPORT*, *preSENT*).

These examples of conversion showcase how flexible the language can be, especially in specialized fields like wine terminology.

6. Initialisms and Acronyms

Initialisms and acronyms are created by abbreviation, but they differ in the way they are spelled. As Plag mentions, “both are words formed by taking the initial letters of a phrase and can be spelt with uppercase or lowercase letters” (2003, p. 106), and they can be pronounced either by naming each individual letter (so-called initialisms, as in *CEO* [ˌsiː.iː.ˈəʊ] *Chief Executive Officer*) or by applying regular reading rules (*DOC* [dɒk] *Denominazione di Origine Controllata*). In the latter case, the abbreviation is called an acronym. This phenomenon is relatively new and has developed rapidly as advancements in science and technology have revolutionised communication. Wine terminology is not an exception. *CMC* [siː em siː] is an example of an initialism which is read letter by letter, and it stands for *Court of Master Sommeliers*; *NWS* [en-double-you-ess] means *the National Wine School*, whereas *WSET* (*The Wine and Spirit Education Trust*) and *DOC* (*Denominazione di Origine Controllata*) are examples of acronyms and are read as a word. In such a way, initialisms and acronyms save time and space, particularly in trade, labels and wine-tasting notes. This is a perfect example of how acronyms help professionals communicate regardless of their native language.

The frequent use of initialisms and acronyms illustrates the tendency of wine terminology towards efficiency and globalization. In addition, such abbreviations facilitate the communication in business, educational, and technical contexts.

7. Clipping

According to Bauer, clipping refers to “the process whereby a lexeme (simple or complex) is shortened, while retaining the same meaning and still being a member of the same form class” (2002, p. 233). At the same time, Yule says that “clipping is the shortening or reduction of some element in a word” (2006, p. 56). Overall, it is important to highlight that this takes place when a word is longer than one syllable and can be reduced to a shorter form.

Jean Tournier emphasizes that “nouns, verbs and adjectives (*comfy* < comfortable; *legit* < legitimate) are more likely to become clipped forms, whereas adverbs, prepositions, conjunctions or interjections are not often used” (1985, p. 299). Moreover, Kastovsky considers that “there are four main patterns of clipping formation depending on which part of the word is kept” (2006, p. 268): fore-clipping (*phone* < telephone), middle clipping (*fridge* < refrigerator), back clipping (*ad* < advertisement; *lab* < laboratory) and complex clipping (*org-man* < organization man).

In wine terminology, the main clipping pattern consists of retaining the beginning of a word and eliminating the end, as is *promo*, coming from *promotion*, *ref* (< reference); *rec* (< recommendation); *som* (< sommelier), *pub* (< public house), *pro* (< professional), *stats* (< statistics), *temp* (< temperature), *veg* (< vegetarian), *sing* (< signature), *ID* (< identity).

All in all, clipping is not the predominant form of word formation in the wine lexicon, but it still serves an important function in the reduction of language and the creation of linguistic flexibility. The existence of clipping shows that wine terminology is not only about science, but also about practicality and social interaction.

8. Blending

Blending refers to a process of word formation from parts of two other words, or as Bauer and Huddleston put forward, “it is a process made from a sequence of two bases with reduction of one or both at the boundary between them” (2002, p. 1636). Notwithstanding, Bauer defines blending as “a process in which the initial part of one base is combined with the final part of another base” (2002, p. 234), and he adds that in blending “at least one constituent lacks some of its phonological material” (Bauer et al. 2013, p. 458). To sum up, blending takes place by combining the first syllable of one word and the end of another word.

It is necessary to point out that Brinton and Brinton emphasize “two types of blending” (2010, p. 85): the first element modifies the second element (*Cab-Sav*, which is a kind of Cabernet and not a kind of Sauvignon), and in the second type, the base is not attested as a compound in its full form (*brunch*, a mixture of a breakfast and a lunch). Usually, the second type of blending shares the properties of both elements.

Bauer et al. state that “the most common combinations of blending are, in order of productivity: noun+noun, adjective+noun, adjective+adjective and verb+verb” (2002, p. 451). The most common combination in wine terminology is noun+noun: *winecation* (wine + vacation), *enotourism* (oenology + tourism), *gastropub* (gastronomy + pub), *breathalyzer* (breath + analyzer), *infotainment* (information + entertainment), and adjective+noun: *biocontrol* (biological + control). Only a few examples of adjective + adjective: *hangry* (hungry + angry), *fantabulous* (fantastic + fabulous) or verb+verb: *chillax* (chill + relax) exist and they are usually combinations of synonyms.

To sum up, even though blending is not the most productive process of word formation, it still has an important role in adding new words to the wine vocabulary. From the very beginning, the newly created words sound strange and need to be explained, but once the term becomes familiar, it is likely to be used very often. For example, the blended word *brunch* (**breakfast** + **lunch**) describes the situation when the first meal of the day is eaten at 10 or 11 in the morning. The word *blunch* (**breakfast** + **lunch**) reveals the situation when the first meal of the day is eaten at

midday, around 12 o'clock. And a new blend for the three meals (**breakfast + lunch + dinner**) is *brinner*, which refers to the situation of having one meal instead of three.

9. Onomatopoeia

Onomatopoeia is the imitation of sound by the phonetic structure of the word. The Oxford English Dictionary defines onomatopoeia as “the formation of a word from a sound associated with what is named”. Another point to be underlined is that “onomatopoeia is a form of auditory icon sign, a name for an object which is made from an imitation of the sound it produces” (Dofs 2008, p. 4).

According to Saussure, “onomatopoeia is a marginal phenomenon in the study of language, and does not warrant extensive attention in linguistics” (2009, p. 68). However, in the wine terminology, onomatopoeia is productive, as it expresses the wine-tasting process, which involves reference to the senses. The term *fizz* is used to describe a hissing sound produced by bubbles of gas, *plop* - the sound when dropping into liquid, *splash* - when something heavy comes into contact with liquid, *gargle* - the sound of swishing liquid in the throat, *slurp* - the sound of drinking noisily, *gulp* - the sound of swallowing, *pop* - the sound of a cork being removed from a bottle, *drip* - the sound of liquid falling one drop at a time, *spit* - the sound of expelling the liquid from the mouth, *glug* - the sound of liquid pouring from a bottle in intermittent gulps, *whirl* - the sound of liquid moving rapidly in a circular motion.

This process of word formation is of great use in wine terminology as it enhances the sensory experience of wine tasting. Onomatopoeia not only contributes to the sensory dimension of wine descriptions, but also makes them more engaging, relatable, and creates a more immersive experience.

The Results of the Research

The analysis of the corpus shows that word formation strategies such as compounding and affixation prevail in the contemporary wine terminology. As shown above, the prevalence of nouns-nouns compounds suggests the development of wine discourse towards semantic conciseness and terminological accuracy, characteristic of professional language communication and wine marketing. Such terms as *wine tourism*, *barrel aging*, *vineyard management*, and *wine pairing* show the trend towards increased specialization of wine terminology.

Blending and neoformations can be considered another characteristic feature of modern wine terminology, which is gaining prominence in contexts related to branding and digital communications. The use of new coinages, such as *winecation*, *enotourism*, *biodynamic winemaking* and *vinotherapy*, within wine discourse testifies to the growing interaction of wine culture and contemporary lifestyle discourse. This indicates that lexical innovations in the wine lexicon occur not only due to technical, scientific terminology, but also in relation to commercial creative communication.

Moreover, the conversion of nouns, verbs and adjectives (*to cellar; to nose, to age, a sweet, a reserve*) represents the semantic adaptability of the English wine lexicon. Furthermore, the present study analyzes authentic lexical units related to wine from a modern professional corpus, which reflects the dynamic character of the wine vocabulary in English.

Finally, this study also addresses the relationship between linguistic creativity and globalization, demonstrating that wine terminology represents a multi-component interdisciplinary system.

Conclusion

The analysis of patterns of word formation in the wine lexicon reveals a dynamic and complex linguistic system that is influenced by tradition and innovation. Furthermore, it also shows that wine lexicon not only reflects the technical and scientific advancement of viticulture and oenology, but also the cultural, sensory and commercial dimensions of wine.

Based on the findings, it can be concluded that wine terminology relies on a wide range of word-formation processes. Among the most productive are compounding, particularly noun+noun constructions (*grape variety, bottle neck, wine cellar*), and affixation (*oakiness, fruitness, ageable, sparkling*), alongside initialisms and acronyms, which constitute key elements of international wine communication (*AOC, DOC, DO, IGP, WSET*).

All in all, the study demonstrates that wine language functions as a technical sublanguage that balances technical aspects, aesthetic, sensory and commercial description. This dynamic vocabulary facilitates communication among professionals and mediates the experience of wine between producers and consumers. From a linguistic point of view, it is particularly interesting to observe how language is used to characterize a refined, multisensory and economically significant domain such as wine.

Thus, the productivity of word formation in the wine lexicon should be understood not only from a linguistic perspective, but also as the result of the interaction between science and sensory perception on the one hand, and marketing on the other.

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