TECHNOLOGY AND TRADITION IN PORT WINE
MAKING AND MARKETING TERMINOLOGY

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Abstract

This research project was inspired by the increasing importance wine trade has acquired on the economic scene worldwide. In particular, the most traded and renowned Portuguese wine is port, whose history dates back to the 17th century. In its producing country, this long tradition brought about a related special language very rich in popular influences. Research was therefore undertaken to verify whether port language is domain-specific as opposed to the more general Portuguese terminology of wine-making. As Italy and Portugal are both wine-producing countries, this research aimed also at comparing wine terminology in Italian and Portuguese, creating a term collection and finding possible translating solutions for port domain-specific terms. The starting point was a visit to the port production areas. Interviews with local wine makers and marketing technicians were carried out and recorded on tape to be analysed from a terminological viewpoint. The information gathered was used as teaching material during the 2004/2005 academic course of Portuguese-Italian Liaison Interpreting 2 in the third year of the degree in Translation and Interpreting at the University of Trieste in order to train future interpreters to handle domain-specific terminology.

1. Introduction

This paper relates to a research project about the terminology of port wine, typically produced in Portugal, a country which ranks among the largest wine producers and one of the protagonists on the international wine exchange scene.

However, terminological and translating material between Portuguese and Italian in regard to port wine is far from abundant. Trade with Great Britain

1 This article is taken from the graduation thesis in Conference Interpreting at the SSLMIT – University of Trieste (2003-03, supervisors: Prof. Vanessa Castagna, Prof. Maria Teresa Musacchio and Prof. Salvador Pippa). The title of the thesis is “Il Vino di Porto fra Tradizione e Modernità – Un Contributo Terminologico in Portoghese e Italiano”.

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resulted in a high number of loanwords from English to Portuguese in the field, especially in the names of the categories of the finished products. Though Italy and Portugal are both major wine producers, there are neither direct links nor mutual influences between the two countries in domain-specific wine terminology. Research was therefore undertaken to establish whether the language of port is a domain-specific language as opposed to a more general terminology of wine and wine-making – an activity as widespread in Italy as in Portugal. The aim was to compare terminologies in Italian and Portuguese and provide a term collection for experts and translators/interpreters who deal with port wine. To achieve those results, a study was carried out about the history, the particular wine production techniques and the marketing of port.

The growing interest in wine culture over the past few years has led to an increase in the exchanges in the wine sector worldwide. Indeed, Vinexpo, an international biennial exhibition created in 1981 by the Bordeaux Chamber of Commerce and Industry, has become the key event for major international operators in the wine and spirits sector. In 1981 there were 524 exhibitors from 21 countries and 11,000 professional visitors from 50 countries. By 2003 the number of exhibitors had risen to 2,322 from 47 countries. There were also 47,282 visitors from 143 countries, with a four-fold increase in twenty years, and 1,200 journalists and writers (Vinexpo 2005). Several exhibitions open to professionals and to the public take place virtually on every continent and therefore language has undoubtedly become increasingly crucial in communication between wine professionals. Correspondingly, the employment of interpreters and translators has increased and has become more and more important in the wine sector.

Research started at the Instituto dos Vinhos do Douro e Porto (IVDP) which has its headquarters in Peso da Régua and in Oporto. Besides the IVDP, some of the largest companies producing and exporting port wine with headquarters in Vila Nova de Gaia, on the banks of the river Douro, were contacted.

Initially, a search of written documents provided a basic corpus of texts, but research was continued by visiting the port production sites, including wineries, cellars and vineyards in the Douro region. Interviews made with local wine makers were recorded on tape and subsequently analysed from a terminological viewpoint (cf. interviews corpus in Caregnato 2002-03). This was to include in the corpus also examples taken from oral discourse about port wine, a strategy that is justified by the fact that every special language is both written and oral. A selection of terms belonging to the vocabulary of port was extracted from the corpus, ranging from viticulture and wine-making to marketing. Terms appearing in the final version of the collection were chosen within the Portuguese special language according to criteria responding to frequency and typical usage (cf. § 3 below). Subsequently Italian equivalent terms were found.
Proposals of terms in the target language were made when direct translations were not available due to the specificity of the local port production domain. Finally, the term collection also included English loanwords in Portuguese and Italian which are relevant in the field, as they are used for the names of the product categories, and have an internationally established usage. However, it would have been impossible to find many English native speakers working in the field to participate in interviews. As the oral material criterion could not have been respected, English was not included as a source language for the research.

The term collection was compiled according to the criteria of the electronic TERMit database developed at the SSLMIT of the University of Trieste.

This paper will be structured as follows: Section 2 outlines port wine history and production techniques. In Section 3, corpus development and term selection are described. Section 4 covers the main findings in the terminological analysis. Next, Section 5 explains how the material was applied to Portuguese-Italian Liaison Interpreting teaching at the University of Trieste. Finally, Section 6 summarises the most important findings of this article.

2. General information on port wine

Port is a fortified wine made by adding brandy to grape juice, i.e. must, to stop its fermentation process. The result is a wine, which may be red or white and whose main features are sweetness and a high alcohol content. Port is produced in northern Portugal, from grapes grown in the Douro valley region. It must be sold either directly by the producers in the Douro region or by the registered shippers headquartered compulsorily in an area established by the 1926 state regulation located in the municipality of Vila Nova de Gaia, on the banks of the river Douro. This system was devised by Portuguese competent bodies to control the production and sale of this special wine. However, the sale of port directly from the producing region was allowed only in 1986 and it still concerns limited quantities. Thus, the producing region and the shippers’ headquarters location are about one hundred kilometres apart. This has had some consequences on terminology, as the shippers were initially mainly English, whereas the producers growing the vines remained Portuguese (cf. § 4 below).

2.1. Historical information

Port wine production and export date back to the second half of the 17th century, when the British – who had always enjoyed friendly relations with the
Portuguese – were driven to import wines from Portugal owing to war policies which prohibited French wine imports. Having settled in northern Portugal, they found in the vineyards along the Douro river strong red wines to which merchants used to add some brandy to preserve them in casks during the shipment to Great Britain.

Later, Portuguese wines were granted further tariff benefits to be introduced in the British market. Unprecedented high earning opportunities led to overproduction and adulteration and as a consequence the industry witnessed a sharp fall in prices and a slump in trade. The Marquis of Pombal, leader of the Portuguese government, took action and imposed a monopoly on port production issuing in 1756 a series of measures to regulate sales. He established for the first time a boundary to the wine region (Região Demarcada do Douro). Furthermore, wine was divided into three categories according to its quality and destination market: first quality wine (vinho de feitoria or vinho fino), destined for the British market, second quality wine (vinho de embarque), destined for the Brazilian market, and tavern wine (vinho de ramo), a poor quality wine destined for the regional market.

At the beginning of the 19th century, port accounted for 80% of Portuguese wine exports and the majority of the foreign shipping companies still operating today had already been founded. However, political upheaval in Portugal eventually led to the abolition of the state regulation on port in 1865.

The Douro issue became topical once again at the turn of the century, after the devastation brought about by phylloxera, a pest which plagued vines all over the European continent. In 1907, urged by the requests of both producers and the people, the government re-established a body to regulate vine-growing in the region. The present borders of the demarcated region roughly correspond to those identified at that time.

A number of institutions governing the port industry were created following an overall reorganisation of Portuguese wine production and the establishment of a dictatorship in 1930. After its fall in 1974, Portuguese wine-makers benefited enormously from Portugal’s entrance in the EEC in 1986. Port exports to Great Britain accounted for 63% at the beginning of the century, but had decreased to 30% in the 1950s. Conversely, France had established itself as the largest port market, now followed by the Netherlands.

In 1996 bulk wine exports were suspended to guarantee the authenticity of port abroad. In 2003, after a reform of the industry which was long overdue, a new state-controlled institution, IVDP – Instituto dos Vinhos do Douro e Porto – was founded.
2.2. Environmental characteristics and viticulture of the Douro region

To fully understand port wine-making techniques, the environmental and climatic characteristics of its producing region need to be mentioned (cf. Robinson 1994).

Pombal’s 1756 demarcation corresponds closely to an area of pre-Cambrian schist surrounded by granite. From the village of Barqueiros about seventy kilometres upstream from Oporto, the demarcated wine country extends on both sides of the river up to the town of Barca d’Alva, on the frontier with Spain. Following the course of the river Douro eastwards, the region is divided into three subzones, Baixo (Lower) Corgo, Cima (Upper) Corgo and Douro Superior, according to their environmental and population patterns.

The vineyards are shielded from the influence of the Atlantic by the Serra do Marão, a 1,400m-high range of mountains. Inland, climate becomes progressively more extreme, with sharp changes in annual rainfall within its territory. Summer temperatures frequently exceed 35º C and growing grapes in the shallow and stony soils is challenging. Over a period of three hundred years, however, techniques to build a soil for vines to establish a root system have evolved and, as I will show below (cf. § 4), that evolution was accompanied by the creation of a special terminology.

Furthermore, estate in the wine region is divided according to criteria which sometimes are age-old. Interestingly, the current terminology about landholding and buildings still reflects this age-old tradition.

2.3. Wine-making

Although wine-making techniques for port now comply with very modern criteria and up-to-date methods, they have an important historical background.

The harvest of the grapes in the Douro starts at the end of September and for the most part is still carried out manually. In old times it was also the time for traditional festivals. Grapes usually arrive at the winery in baskets holding about 60 kg or in not too large special steel containers carried by tractors.

The production of a good quality port depends on the complete and rapid extraction of both the colour and the flavour from the tannins of the berry skins. These must be extracted before must fermentation is stopped by adding fortifying spirits after two or three days. As the grape juice spends a shorter time in contact with the skins than most red wines, the maceration process should be really vigorous.

The most traditional way to produce must is the use of the lagar, a low granite trough, in which grapes are trodden and fermented. Lagares are progressively filled during the day and in the evening pickers arrive to tread
them: usually 20 to 30 people are needed for each lagar. About 24-36 hours later, yeasts activate the fermentation of the sugars contained in the grapes. Alcohol and gas have the effect of pumping the skins and the solid material to the surface, encouraging the extraction of phenolics and creating a cap on the must. Regular punching down of the cap is performed with long, spiked sticks from planks running across the top of the lagares.

When wine has reached the intended sweetness, it is racked into vats containing one-fifth of grape spirit, whose alcoholic strength is 77%. The spirit stops fermentation, kills the yeasts and favours the precipitation of unsoluble substances. Thus, must becomes a young and sweet port with an alcohol content of 19-20% by volume which is stored in winery containers to age.

The cost of labour, the relative difficulty of finding workers for the industry, local isolation and the absence of a power system in the 1960s and 1970s led producers to find more modern techniques to make port: autovinification equipments not requiring electricity started to appear. In autovinification, must is fermented in large tanks in which an automatic process is triggered by the pressure exerted by gas, allowing a continuous pumping over of the liquid through a valve/tube system, which results in a fortified wine having the same features as a foot-trodden wine.

White port is made similarly, with skin contact during fermentation. Most wines are fermented on skins in cement or stainless steel vats without resorting to autovinification. Fermentation temperatures are high and colour and tannins derive from skins.

In its first few months, wine is aged in vats, ranging from large cement tanks to small casks, in the Douro region, where low temperatures help its fining down, and it is finally transported to the Vila Nova de Gaia shippers’ cellars. The quality of the wine and the ageing methods determine the final categories of port, which can either be matured for a few years in containers and then be ready to drink after fining, filtration and bottling or be designed to mature in bottles even for twenty or thirty years after a short time spent in wood on casks. Within these two general categories there are many different types of port.

3. Creating the corpus

As three centuries made port production rich in traditional elements which also reflect in the terms used in the industry and marketing, the research of linguistic sources was implemented also by visiting its production places. Visits offered the opportunity to carry out interviews with port wine makers, which were recorded on tape and subsequently transcribed. The purpose was to create a corpus of texts to represent as much as possible the special language of port but also to identify popular elements in the port wine making tradition.
Moreover, terminology taken from running text or discourse guarantees thematic completeness and coherence and, most of all, it provides an accurate dating of terms (Sager 1990: 124).

As outlined above, most term collections rely on written sources whenever possible as written documents are generally easier to collect and to store. In the case of port wine making, a term collection relying exclusively on written texts would have provided a limited view of the terminology of the domain. A framework had therefore to be devised for interviews to ensure uniformity of results.

Interviews started with questions aimed at defining the interviewees’ role within the industry. Consequently, questions were directed to identify specific processes in port wine making and marketing in the interviewees’ working area. When peculiar features were detected, questions were focussed on the related terms so that domain-specific terminology could emerge. In the case of interviews with people working in large firms, the focus was also on communication with importers, dealers and consumers, especially in countries other than Portugal. When firms were found to have international relations, with Italy in particular, interviewees were asked about the linguistic difficulties they usually encountered in the exchange of information with their colleagues abroad, if any. Finally, a question was about whether they ever employed interpreters and translators in the field and if so, about the quality of the service provided by them. The questions in the interview plan are listed in Box 1, though they were subjected to changes to suit conversation as it unfolded.

This may well be an innovative approach to the identification of the lexicon of a specific domain, but it is not devoid of risks. Indeed, the suitable size of a corpus of specialised texts to be the source of a sufficient number of terms to constitute a term collection cannot be established easily (Sager 1990: 130). Although efforts were made to make conversations with wine makers and marketing experts consistent with the purpose of the research, this approach was still quite personal. Consequently, to avoid gaps in the terminology, the research also involved written material including scientific written texts in Portuguese and in Italian about vine-growing and wine-making and also Portuguese dictionaries. Besides providing terms for the collection, that material was used to cross-check the existence or the usage of the terms identified through the interviews. The terms which were not found in the written documentation were also included in the collection, but they were marked as local or traditional terms for informal use only.
<table>
<thead>
<tr>
<th>Question</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qual é o papel que o/a Senhor/a desempenha no processo da produção ou comercialização do vinho do Porto? (What is your job within the port wine industry?)</td>
<td></td>
</tr>
<tr>
<td>Quais são as palavras técnicas mais comuns nessa fase da produção ou comercialização (por exemplo: cultivo das videiras, vinificação, máquinas, engarrafamento, transporte)? (What are the most common terms in the production or marketing area you deal with (i.e. viticulture, wine-making, equipment, bottling, shipment?)</td>
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<tr>
<td>Quais são, se há, os procedimentos técnicos que nessa fase podem diferenciar o vinho do Porto de outros vinhos? (What are, if any, the technical procedures which at this stage differentiate port from other wines?)</td>
<td></td>
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<tr>
<td>Há palavras específicas utilizadas só para indicar elementos próprios e exclusivo do vinho do Porto? Entre elas há palavras estrangeiras? (Are there any specific terms referring to special and exclusive port features? If so, are any foreign loanwords ever used?)</td>
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<tr>
<td>O vosso produto destina-se ao mercado nacional ou internacional ou a ambos? (Is your product meant for the national/international market or both?)</td>
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<tr>
<td>Relativamente à comercialização do vinho do Porto, a sua firma ocupa-se directamente do contacto com o público? (As regards the marketing of port, does your firm handle public relations directly?)</td>
<td></td>
</tr>
<tr>
<td>Como é que se realiza a entrada do vinho do Porto na comunicação social em Portugal e no estrangeiro? (How is port wine advertised in mass media communication in Portugal and abroad?)</td>
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<tr>
<td>Como é elaborada a aparência do rótulo das garrafas? (How is the label designed?)</td>
<td></td>
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<tr>
<td>Quais são os países para onde exportam? (What are the countries your firm exports to?)</td>
<td></td>
</tr>
<tr>
<td>Como é que se realiza a comunicação com os importadores e negociantes de outros países? (How do you communicate with foreign importers and dealers?)</td>
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<tr>
<td>Têm ligações comerciais com a Itália? (Do you have any commercial links with Italy?)</td>
<td></td>
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<tr>
<td>Se sim, como efectuam a comunicação? Se não, pensam desenvolvê-las e como? (If so, how do you communicate? If not, do you have any plan to develop any and how?)</td>
<td></td>
</tr>
<tr>
<td>Quais são as dificuldades linguísticas na comunicação internacional? Há termos que nas relações comerciais têm dificuldades a traduzir/explicar? (What are the main linguistic difficulties in international communication? Are there any terms which are difficult to translate/explain in commercial relations?)</td>
<td></td>
</tr>
<tr>
<td>Já empregaram tradutores e/ou intérpretes e para que tipo de serviço? Se sim, como foi a qualidade do serviço? Quais foram os problemas específicos? (Have you ever employed translators and interpreters and what for? If so, how was the quality of the service and what were the specific problems you encountered?)</td>
<td></td>
</tr>
</tbody>
</table>

Box 1. Standard questionnaire for port wine makers
As regards the availability of written texts, there are many Portuguese publications on port, among which those edited by the body regulating its protection and promotion (the Instituto dos Vinhos do Douro e Porto which replaced the Instituto do Vinho do Porto in 2003), whereas other general books on wine are usually translations from English, French or Italian. In compiling the terminographical collection, in accordance with the criteria devised for TERMit a context taken from technical manuals was included for most terms.

However, the amount of written material on port wine in Italian was not deemed enough to allow a direct comparison between sources. EU regulatory texts offered the chance for direct linguistic comparison with Portuguese (cf. Regolamento (CEE) n. 4252/88).

The components of the Portuguese and Italian corpora for the research are listed in Table 1 below:

<table>
<thead>
<tr>
<th>Portuguese corpus</th>
<th>Italian corpus</th>
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</thead>
<tbody>
<tr>
<td>▪ 14 interviews with wine makers carried out in Portugal</td>
<td>▪ General manuals on vine-growing techniques</td>
</tr>
<tr>
<td>▪ Specialised textbooks</td>
<td>▪ Sections about port wine in general manuals on wine-making</td>
</tr>
<tr>
<td>▪ Technical manuals</td>
<td>▪ Web pages on port wine</td>
</tr>
<tr>
<td>▪ Informative material (brochures, catalogues) provided directly by the producing and shipping firms</td>
<td>▪ EU regulatory texts</td>
</tr>
<tr>
<td>▪ Articles from wine magazines</td>
<td></td>
</tr>
<tr>
<td>▪ Regulatory texts (EU and Portuguese legislation)</td>
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</tr>
<tr>
<td>▪ Web pages</td>
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</tbody>
</table>

Table 1. Portuguese and Italian documentation on port wine

As regards the interviews component of the corpus, thirteen people were involved in the project, and fourteen interviews were carried out, as one person was interviewed twice on different issues. In particular, interviews were carried out with IVDP staff, and with personnel working for some of the major producing and shipping firms with headquarters in Vila Nova de Gaia. In Douro, interviews were recorded with two private producers-bottlers and in the vineyards area meetings were held with personnel working in the wineries.

While the interviews were carried out, it soon emerged – as was to be expected – that the interviewees did not have any linguistic focus in describing their jobs.

The transcription of the interview texts posed some difficulties. Comprehension was sometimes a problem when the audio quality was poor. In addition to that, the environments where interviews took place, especially the wineries, and the speech and specialised lexicon of port wine makers made
comprehension occasionally extremely problematic. A bilingual language researcher helped to clarify doubts in the transcription. In the final written texts, questions were in bold type to distinguish them from answers, whereas omissions due to recording interruptions and unintelligible words were signalled by ellipses between brackets.

Transcription was followed by an analysis of the texts and by the selection of the terms to be included in the term collection. Besides the above mentioned typical usage and frequency in the Portuguese language and in the port wine domain, including the Douro viticulture techniques and the names of the marketed wines, the criteria for selection were the impossibility to find those terms in existing dictionaries, their special and different meaning in this specialist context and the relevance of their translations.

Eventually, terms were divided into five semantic fields: viticulture, vinification, port wine categories, organoleptic characteristics and general concepts.

4. Main findings

The domain of the techniques used for wine production is really vast and consequently tends to specialise in sub-domains, which generate further linguistic specialisation (Sobrero 1993: 270). In their daily work, the oenologists in charge of the production processes have to use, for instance, the specific lexicon of botany, but also of chemistry and physics. The term collection includes all the most important terms belonging to all the domains involved, with the degree of exhaustiveness required for the TERMit term bank. The following is a summary of the most important findings of the research project, presented in accordance with the order of the port wine processing stages.

As regards the first production steps, research had necessarily to start from the wine country of Douro, which has developed special vine-growing techniques and traditions. To begin with, the estate division, whose origins date back to more than three centuries ago, is characterised by the term *quinta*, which in modern Portuguese refers to the land within a property in which vines are grown. That land may or may not include buildings for the production of wine, so the word actually has a very wide semantic scope, which includes also the farms built on a property, which can also be referred to as *quintas*. Considering that those buildings may also include wineries, cellars or even lodgings both for workers and tourists, the semantic area covered by the term *quintas* is very large. Consequently, finding a one-to-one translation into Italian was virtually impossible, and the term chosen to translate *quinta is fondo*, although it covers a more limited semantic area as it denotes a land where crops are grown and cannot be referred to the infrastructures to process wine, for example. Another
solution can be *vigneto* (vineyard) or *podere*, the latter being a slightly old-fashioned word referring to an area of land on which farming infrastructures are built. Curiously enough, in Italy a term analogous to *quinta* is used in Sicily, in the production places of another fortified wine, the Marsala, and it is *baglio*, which covers more or less the same semantic area but is used and understood by the locals only. Different hypotheses have been put forward about the origin of the term *quinta*, though it is likely to derive from the Middle Ages, when the monarchs entrusted farmers with land in exchange of the fifth (*quinta*) part of the yields (Box 2).

<table>
<thead>
<tr>
<th>(pt) <em>quinta</em> Morphosyntax f.</th>
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<tbody>
<tr>
<td><em>Definition</em></td>
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<tr>
<td><em>Concept field</em></td>
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<tr>
<td><em>Source</em></td>
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<tr>
<td>*Box 2. Example of term record for the Portuguese <em>quinta</em></td>
</tr>
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</table>

The soils in the valleys of the Douro region are often very schistose and steep, and require special tilling techniques which have evolved over the decades. The old vineyards were cultivated in terraces called *socalcos* or *geios* whose supporting walls followed the contour lines. An easy translation into Italian is *terrazzo* or its morphological variant *terrazza*, whereas the word
**terrazzamento** refers to that type of soil cultivation. During the late 19th century, however, the terraces began to change as they did not follow the contour lines any longer and took more geometrical shapes, requiring less manpower to be built. That system, which was mainly used until the 1970s, is now called **vinha tradicional** or **vinha velha** (‘old vineyard’, both terms referring to that system not being used any more) for which the term **vigneto tradizionale** (‘traditional vineyard’) was proposed as a translation, given that it refers to a culture-specific Portuguese context. The terraces in the Douro region which were abandoned as a consequence of the invasion of the pest in the late 19th century have a traditional name in Portuguese which is **mortório**, whose meaning, ‘funeral’, could not be maintained in Italian, and therefore a descriptive translation is provided, **vigneto abbandonato** (deserted vineyard).

The new techniques developed in the past few decades include narrow terraces sustained not by walls any more but by taluses. Those terraces are called **patamares** (‘stairheads’, a term associated to the use of landings in stairs) and the slopes are called **taludes**. Having found the description of a similar cultivation technique in Italian manuals too, the translations proposed were respectively **lenza** or **ripiano** and **ciglione** or **scarpata**. Both pairs of synonyms include a term which is technical (**lenza** and **ciglione**) and a more general term (**ripiano** and **scarpata**) which does not refer specifically to this cultivation technique but also to other semantic fields. The third cultivation method implies the cultivation of rows of vines following the inclination of the ground (**vinha ao alto**), which allowed wine producers to mechanise viticulture, although it can only be used for lands with a maximum 30-40% gradient. That system is now used internationally and its translation **rittocchino** can be found in Italian farming manuals.

As regards the buildings found within a quinta, surely the most important one is the **adega** (winery) which finds an easy Italian translation in **cantina**, although **cantina** may refer also to the place where the wine is stored and not only processed. Within the winery, the most typical instrument used in the Douro to make wine is the **lagar**, a traditional low granite trough which is widespread in the Iberian peninsula and does not have any equivalents in Italian. Its translation used a more general multi-word term which is **vasca di granito**, although in texts in other languages it can be advisable to keep the Portuguese word accompanied by a brief explanation, owing to its specificity.

The harvest and the pressing of the grapes were, and in some cases still are, carried out in the **quintas** by teams of people especially selected for that purpose. Once, those people used to come even from distant regions in Portugal to join the locals, and their temporary presence coincided with traditional festivals and music playing in the villages. Now the unemployment which has followed mechanisation gives little to celebrate. In any case, those groups of
people are still referred to as rogas, which does not have an equivalent in Italian and was therefore translated once again with the general noun phrase gruppo di vendemmiatori (‘group of grape pickers’), which of course is a general and not a culture-bound term as in Portuguese.

In traditional port-making, the same groups of pickers also have to perform the treading of the must. The related Portuguese term pisa refers to the set of manual operations to carry out the treading, whereas the term esmagamento refers more to the mechanical operations of must-pressing. However, both terms are translated into Italian with pigiatura. Clearly, all the stages of pisa have traditional names. The first stage of the grape juice treading in the lagar is referred to as corte do lagar (‘lagar cutting’) or simply corta, and it envisages two rows of men, with their arms around each others’ shoulders, treading the grapes in a synchronised march all over the granite trough. The translation chosen in Italian was pigiatura in sincrono (‘synchronous treading’), a noun phrase which describes technically this treading phase in wine-making. The second stage, the mexa or pisa livre, implies a free movement within the lagar at the sound of traditional choirs and music. Its characteristics suggested this simple translation into Italian: pigiatura libera (‘free treading’), which of course follows the original Portuguese term pisa livre, but may need a clear linguistic context lest it gives rise to ambiguity.

The must left for some time in the lagar to ferment is stirred with long sticks which are traditionally called macacos (literally, ‘apes’), which cannot find an equivalent translation other than attrezzi per mescolare il mosto (tools to stir the must).

Then the fermentation of the grape juice must be arrested by adding brandy to it, so the liquid is pumped into other vats with the spirit. As brandy is named aguardente in Portuguese (literally, ‘burning water’), the technical term for that operation is the derivative word aguardentação, which has a regional synonym, benefício (literally, ‘benefit’), and in a few cases also beneficiamento, although the latter appears to be a misspelled mixture of the two words which entered the popular use, as it is not found in the written documentation. Interestingly, in Portuguese aguardentação is the technical term indicating the operation of adding brandy to must to obtain a fortified wine in general, whereas benefício is a regional term for that operation with specific reference to port wine. Its origins could date back to Pombal’s reform of the industry in the 18th century when, owing to the new borders established for the wine country, only some farmers had the permission to add brandy to their wines to make port and therefore that operation started to be considered a ‘benefit’, hence the name benefício. Although this operation is the one which differentiates port-making from wine-making, maintaining the semantic feature of ‘benefit’ in an Italian translation would have been virtually impossible, so the technical terms alcolizzazione or
aggiunta di alcol (‘fortification’ or ‘addition of spirit’) or even concia (specific term used for the fortification of Marsala wine) were proposed. The derived verbs describing the operation are aguardentar and beneficiar, translated into Italian with the descriptive alcolizzare and the more technical synonyms mutizzare (literally, ‘to make a wine dumb’) and fortificare.

In addition to that, farmers may also produce another alcoholic product other than port by adding brandy to must at an earlier stage of fermentation, i.e. at its very start. These wines, which are characterised by a very sweet flavour, are called jeropigas and, considering their specificity, that name was maintained in Italian too. They may be employed at a later stage of port production, i.e. the blending of different lots of wines which is called lotaçăo or more generally homogenização. Sometimes the loanword blend appears too. The translations for those terms are taglio, concia and assemblaggio, the first one being referred to the wine-making technique in general, the second to the technique used in the Marsala production process and the third being a more general term indicating the mixing of two substances.

The wine containers where these operations are carried out and wine is stored are called cubas, which can be made of different materials and have different shapes. Although the Italian translation may simply be vinificatore or the more general recipiente, in the Douro region there is a special container made of concrete and having a typical semi-spherical shape with a white coat, a coloured stripe at its lower border and a pointed mouth on top of it. Because of its rather peculiar shape, it is referred to as balão (literally, large ball), and in the local language also as mama (breast) or gina (apparently from the name of actress Gina Lollobrigida who was very popular in Portugal when these containers began to be built) (Mayson 2001: 192). Once again, the Italian translation could not reflect the connotation of these Portuguese culture-bound terms, as they would not be easily understood by an Italian audience or readership. A more technical solution was opted for, i.e. the noun phrase recipiente a semisfera (semi-spherical container).

Until the 1960s, when the river Douro was dammed, port wine was carried in casks downstream on traditional flat-bottomed boats called barcos rabelos. Today those boats are not used any longer to ship wine but they stand as a tourist attraction at the river mouth, where a traditional regatta is organised once a year. The translation provided for barco rabelo is rabelo, which does not exist in the Italian vocabulary, but can be regarded as a traditional local name for a ship.

According to the original grapes varieties, the finished product can be a fortified red or white wine, that is vinho tinto and vinho branco in Portuguese, which can be comfortably translated by vino rosso and vino bianco in Italian. On the other hand, the various categories of port wine are designated by a wide
range of terms. To begin with, as already mentioned (cf. § 2.1), three categories were established by the 1756 legislation according to their destination markets: I tried to provide a translation for those terms too. Vinho de feitoria (or vinho fino), the high quality wine, can be translated as vino scelto, whereas an Italian term for vinho de embarque may be vino di seconda qualità, although the reference to its shipment to Brazil is completely lost. Finally vinho de ramo may be translated as vino da osteria, possibly accompanied by the popular-regional synonym vino da frasca.

Regarding the present-day marketed categories, their names are well-established in English and both operators and consumers use the following terms, which also appear on the labels of port wine bottles: Ruby, Tawny, Vintage, Late Bottled Vintage (and its acronym variant LBV) and White. The reason for those traditional names lies in the fact that the wine was handled by English-speaking shippers who settled in Oporto and marketed their products essentially in Great Britain. So, the consumers of the most important port market could recognise in their own language the categories of what was already considered as the Englishman’s drink. Minor categories with English names are Vintage Character and Crusted Port. Three further categories with Portuguese names and a hybrid exist: Colheita, Garrafeira, Lágrima and finally Single-Quinta Vintage (referring to a Vintage Port produced by a single estate in years which are not declared by IVDP as Vintage years, that is years with an outstanding quality wine production).

<table>
<thead>
<tr>
<th>Main port wine categories with English names</th>
<th>Main port wine categories with Portuguese names</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Ruby</td>
<td>• Colheita</td>
</tr>
<tr>
<td>• Tawny</td>
<td>• Garrafeira</td>
</tr>
<tr>
<td>• Vintage</td>
<td>• Lágrima</td>
</tr>
<tr>
<td>• Late Bottled Vintage (LBV)</td>
<td></td>
</tr>
<tr>
<td>• White</td>
<td></td>
</tr>
<tr>
<td>• Vintage Character</td>
<td></td>
</tr>
<tr>
<td>• Crusted Port</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Port wine categories with hybrid names</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Single-Quinta Vintage</td>
</tr>
</tbody>
</table>

Table 2. Names of port wine categories

As those names represent well-defined categories of products, they should not be translated into foreign languages and accepted as loanwords also in
Italian. However, owing to the confusion arising from all those categories, the trend is now to use only some of those names and to streamline the marketed products.

Rather than deriving from special production techniques, some of the English names of port wine categories are derived from organoleptic characteristics, such as the shades of the final product colour (i.e. *Ruby*, *Tawny*, *White*). But the Portuguese language has a wide range of adjectives that describe, in a vastly detailed manner, the port wine nuances (cf. Instituto do Vinho do Porto 1998), which are presented in Table 3 below alongside their Italian translations.

<table>
<thead>
<tr>
<th>Portuguese</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retinto</td>
<td>Rubino</td>
</tr>
<tr>
<td>Tinto</td>
<td>Rosso</td>
</tr>
<tr>
<td>Tinto alourado</td>
<td>Rosso-dorato</td>
</tr>
<tr>
<td>Alourado</td>
<td>Ambrato</td>
</tr>
<tr>
<td>Alourado claro</td>
<td>Ambrato chiaro</td>
</tr>
<tr>
<td>Branco dourado</td>
<td>Bianco dorato</td>
</tr>
<tr>
<td>Branco palha</td>
<td>Bianco paglierino</td>
</tr>
<tr>
<td>Branco pálido</td>
<td>Bianco pallido</td>
</tr>
</tbody>
</table>

Table 3. Port wine colour adjectives

Finally, a few words should be spent on terms taken from the current legislation about port wine which, among other things, establishes the bodies governing its industry, and also provides a series of acronyms, which were all maintained in Italian, as they stand for very specific bodies in Portuguese. Among these institutions, there is *Casa do Douro* (‘Douro House’), the body in charge of the Douro viticulture and representing the farmers, which was translated literally as *Casa del Douro*; the already mentioned *Instituto dos Vinhos do Douro e Porto* or IVDP which was translated as *Istituto dei Vini di Douro e di Porto* or IVDP, created in 2003 to replace the former *Instituto do Vinho do Porto* or IVP, which could be translated as *Istituto del Vino di Porto* or IVP, and the *Comissão Interprofissional da Região Demarcada do Douro* (‘Inter-professional Committee of the Douro Demarcated Region’) or CIRDD, whose name in Italian is *Commissione Interprofessionale della Regione Determinata del Douro* or CIRDD. The Douro wine country is often regarded as *Região Demarcada do Douro* or RDD and it can be translated as *Regione Determinata del Douro* or RDD.

Other acronyms are PDRTIM and AEVP which stand for *Projecto de Desenvolvimento Rural Integrado de Trás-os-Montes* (‘Project for Integrated Rural Development of Trás-os-Montes’) and *Associação das Empresas de Vinho do Porto* (‘Port Wine Firms Association’). Also in those cases
equivalents in the Italian contexts do not exist as they refer respectively to a project to develop and update the farming methods of the Trás-os-Montes region, which includes Douro, financed by the World Bank in the 1980s, and to an association established among the port wine shippers. Therefore their translations into Italian are literal: *Progetto di Sviluppo Rurale Integrato di Trás-os-Montes or PDRITM* and *Associazione delle Imprese del Vino di Porto or AEVP*. In conclusion, an acronym taken from the European Union legislation referring to port wine is *vqprd*, *vinho de qualidade produzido em região determinada*, which of course has equivalents in all the official languages, the Italian one being *vqprd*, *vino di qualità prodotto in regione determinata*.

5. Application to teaching

The information gathered in the course of this research project was used as teaching material during the 2004/2005 academic course of Portuguese-Italian Liaison Interpreting 2 in the third year of the Bachelor degree in Translation and Interpreting at the University of Trieste. The course, attended by 11 students who had studied Portuguese for two full years as their second language of study at academic level, consisted of 16 hours divided into 8 lessons. This section will provide some highlights on this interpreting teaching experience.

A typical liaison interpreting class consists of a small group of students and two teachers, one of whom is a native speaker of Italian and the other is a native FL speaker. The teachers hold a conversation on pre-determined subjects each speaking in their own language and the students in turn interpret what is said in the appropriate language (cf. Del Rosso 1997). However, in the second year of the liaison interpreting course, training on terminology is required to make students reach a satisfactory competence level: the basic principles of interpreting have been studied and practiced on non-specialised texts and speeches and students may then start to work on specialised discourse. In so doing, they encounter the first difficulties in finding the additional information they need. Indeed, the interpreter’s vocabulary should be appropriate and free from ambiguities and the language conveying the message should be fluent and presented in the shortest possible time. Thus, this is the right time to teach knowledge acquisition for terminology without interfering with the acquisition of more basic methodological skill components (Gile 1990: 153).

The exercise may be structured differently, according to the different methods the teachers deem useful. Role play is in any case a crucial point in liaison interpreting teaching, as it prepares students more effectively for the variety of situational contexts they will need to perform in their job (Parnell 1989: 254). In our case, the research on port wine terminology as a technical field for specialisation was used along with role play to teach students how to
handle terminology in their future job and to implement it while improving their interpreting skills. The aim was to develop their communicative ability providing them with a learning experience that has a strong connection with the real world. For interpreters, terminology acquisition takes place mostly before performing the real job, so they have to develop a series of processing strategies that will facilitate the storage and retrieval of new information, in this case terminological one, and consequently the rendering of the message itself.

After a brief introduction necessary to make them familiar with the topic and learn the first basic terminology, the students had to listen to two interviews with port wine operators taped in Portugal and taken from the corpus for this research. One was carried out with a marketing consultant at the Instituto dos Vinhos do Douro e Porto and was about port marketing and production. The second interviewee was the tourism manager of a port-producing company who spoke about the description of a *quinta*, the vineyards and vine-growing techniques. Interviews were played without stops for a first listening, and then played for a second time excerpt by excerpt with the students being asked to translate the information into Italian. Interviews were then played more times and each time students were asked to translate longer and longer excerpts. Then, they were asked to summarise the texts in Italian. Students had to face for the first time very technical issues in Portuguese and the tapes provided a very important chance for listening practice. The objective was to make them realise how important the knowledge of specific terminology is in dealing with technical oral texts to be translated almost simultaneously during a conversation.

Once they realised the importance of terminology learning to make communication on technical subjects really effective, students were given texts in Portuguese on port from which they had to extract the relevant terms. They were also asked to perform research on their own.

In the advanced stage of the course, at the beginning of each lesson students were asked to produce a five-minute-long oral text about port, using the Italian language at first and then, when their knowledge about the issue had reached a satisfactory level, using Portuguese, aiming at applying the terminology they had previously learned. Afterwards, their task was to internalise all the terminology they had acquired and to apply it to interpreting exercises implemented during simulations of technical conversations between their Italian and Portuguese teachers playing the role of wine experts. Finally, the role play task was given to students who, divided into couples, had to produce their own oral simulations of exchanges between port wine experts, assuming one person was speaking Italian and the other Portuguese, while their colleagues played the interpreter’s role in turn. It surely was also an occasion to exercise and to improve their memorisation skills, to tackle new terminology and to implement interpreting strategies.
The students responded well to the subject of study, although the greatest difficulties were memorising terminology and applying it suitably. In any case, the purpose of the course was to teach the class how to handle large quantities of technical terms in an interpreting context which may correspond to real-life professional situations which are likely to take place in international commercial exchanges and may require a previous terminology research work.

6. Conclusions

The results of the terminological research showed that port wine has its own special language, whose main characteristic is the richness in terms having a popular origin. Consequently variation and synonymy are widespread in its lexicon, although they do not invalidate the definition of special language. In the case of port, however, a synchronic approach might not be able to fully explain complex issues as the evolution of terms and the presence of synonyms, whereas a diachronic approach can help to analyse words through time and the creation of new terminology existing alongside the oldest one (Musacchio 2004: 222-224). The universe of wine-making discourse is in any case a technology whose functional terminology reflects a series of practical operations aimed at achieving specific results. Therefore its terminology has evolved with time as much as the technology – which is unstable by its own nature, because of changes in materials, methods of production, design, etc. (cf. Temmerman 2000). Moreover, the analysis of Portuguese vine-growing and wine-making terminology should take into account the linguistic context which was often local and popular, and merely oral. That certainly has led to a specialised language which is not very homogeneous, without written evidence, sometimes different from village to village.

The frequently popular origin is also a motivation for the widespread use of metaphors (e.g. mortório, macaco, mama). Unfortunately, in finding translating equivalents in Italian, this feature of the port special language has been lost, as the creation of new metaphors in an already well-established Italian domain-specific language would be out of context. Therefore, in those cases a descriptive translation using compounds of terms existing in Italian and expressing more clearly the Portuguese concept was provided (e.g. vigneto abbandonato, attrezzo per mescolare il mosto, recipiente a semisfera). In some cases Portuguese metaphors were translated using Italian technical terms (e.g. benefício translated by alcolizzazione or aggiunta di alcol). When techniques or products of the wine domain are well-known at an international level, terminology is more standardised and therefore Italian translations for Portuguese terms were easier to find (e.g. vinho tinto and vinho branco, translated as vino rosso and vino bianco). When Portuguese shows a tendency to
compression with the creation of acronyms and abbreviations (e.g. the names of the institutions, IVDP, CIRDD), this is also maintained in Italian. Nonetheless, this tendency to create acronyms responds to a need for standardisation, also demonstrated by the European legislation which created the acronym Vqprd for both languages. Finally, a few words should be spent about direct borrowing. Indeed, whereas some Portuguese terms refer to very specific or local products and objects (e.g. jeropiga and rabelo) and they were necessarily maintained in Italian, most of the names of the finished product categories are already loanwords from English to Portuguese (e.g. Vintage, Ruby, Tawny). Given their well-established use at an international level, and especially their presence on the labels of the bottles which are sold to customers, this classification was kept in Italian.

In addition to that, interviews carried out with marketing technicians within the industry showed that the employment of interpreters and translators would be favoured if they were specialised in wine terminology. On the other hand, it has emerged that most operators are not trained in linguistic skills and sometimes that may hinder effective communication.

Given the lack of specialised Italian-Portuguese vocabularies or other translating material, this research to be included in the TERMit database may be a useful instrument for large international wine firms that need to communicate properly in foreign languages. As the TERMit database allows to extend and update term collections, hopefully this study will also be only the starting point for a more comprehensive research project which may include also the Brazilian variety of Portuguese or other languages or other types of wine produced both in the Iberian peninsula and elsewhere.

Riferimenti bibliografici


