

“BROWN, GREY, ORANGE, PINK, PURPLE” PHRASEOLOGISMS IN THE GREEK, RUSSIAN AND SERBIAN LANGUAGES

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Abstract

The individual conception of the complex characteristics of colors and their interactive embodiment are diachronically presented as highly interesting phenomena with interdisciplinary range.

On the basis of psychosomatic specificities and unique cultural inheritance, the native speakers of national codes bridge the conventional parameters of symbolic nuances and the dominant universals. In addition, some generally accepted similarities and significant differences arise in the strictly limited framework of that translanguing background.

Referring to the theoretical axioms of Contrastive Linguistics, this work primarily tends to analyze the phraseological units of five secondary colors (brown, grey, orange, pink, purple) in Greek and in two contemporary Slavic languages, i.e. Russian and Serbian.

Monolingual, bilingual (general, etymological and phraseological) dictionaries provide credible information, and therefore they function as a reliable means for a clear semantic approach to autonomous phrases and combined structures. Through that point of view the catalytic role of national stereotypes in the constructive receipt of the extralinguistic reality is emphasized in selected lexical manifestations. Furthermore at a practical level the parallel presentation of multi-word composites highlights the basic matching points as well as the key components concerning the distinction between the three examined languages.

Keywords: *“brown, grey, orange, pink, purple” phraseologisms, Greek, Russian, Serbian, languages*

Résumé

La conception individuelle des caractéristiques complexes des couleurs et leur matérialisation interactive sont présentées diachroniquement comme des phénomènes extrêmement intéressants, à impact interdisciplinaire.

Sur la base des particularités psychosomatiques et de l’héritage culturel unique, les locuteurs natifs des codes nationaux développent les paramètres conventionnels des nuances symboliques et des universaux dominants. En outre, certaines similitudes et différences significatives généralement acceptées se produisent dans le cadre strictement délimité de ce contexte translinguistique.

En se référant aux axiomes théoriques de la linguistique contrastive, l'article vise principalement à analyser les unités phraséologiques formées avec cinq couleurs secondaires (marron, gris, orange, rose, violet) en grec et en deux langues slaves contemporaines, le russe et le serbe.

Les dictionnaires monolingues et bilingues (généraux, étymologiques et phraséologiques) fournissent des informations crédibles et fonctionnent donc comme un moyen fiable pour une approche sémantique claire des expressions autonomes et des structures combinées. De ce point de vue, le rôle catalytique des stéréotypes nationaux dans la réception constructive de la réalité extralinguistique est accentué dans les manifestations lexicales sélectionnées. En outre, sur le plan pratique, la présentation parallèle des composés multi-mots met en évidence les points communs ainsi que les éléments clés concernant la distinction entre les trois langues examinées.

Mots-clés: phraséologismes avec « marron, gris, orange, rose, violet », grec, russe, serbe, langages

Introductory remarks

In the complicated life mosaic of mankind colors seem to be a dominant biological phenomenon, since they usually characterize surrounding entities that are accessible via mental abilities and sensory mechanisms. Moreover, they are identified as specific data of cultural associations (historical features, religious orientation, national identity, social status) and as an indispensable subject of interdisciplinary studies (physics, chemistry, psychology, sociology, fine arts) as well.

In accordance with their fundamental symbolism and indisputable vividness, colors are presented as a conceptualized result of non-linguistic aspects. Their use is very often in established expressions of popular wisdom and especially in numerous proverbs or imaginative phrasemes¹.

1. Topic – Corpus – Method

The primary goal of our semantic² research is to find out the interesting similarities and the remarkable differences among phraseologisms. Five secondary

¹ Галперин (1958, p. 169) underlines: “В каждом языке имеются сочетания слов, в которых значение целого доминирует над значением составных частей или, иными словами, значение целого сочетания не совсем точно, а иногда и совсем не выводимо из суммы составляющих его частей. Такого рода сочетания носят названия фразеологических единиц. Одной из наиболее характерных черт фразеологических сочетаний является их устойчивость, то есть устойчивость местоположения составных частей сочетания и семантическое единство всего сочетания. Фразеологические единства являются достоянием языка и входят наряду с отдельными словами в лексический инвентарь данного языка.”

² On the semantic features of phraseologisms: Fernando, 1996, p. 60; Nunberg, Sag, Wasow, 1994, p. 494; Seidl, McCordi, 1983, p. 4; Гепнер, 1964, p. 57; Гоздарев, 2009, p. 212. As far as the syntactic criteria of idioms are concerned: Baker, 1992, p. 163; McCarthy, O’Deil, 2008, p. 6; Антрушина, Афанасьева, Морозова, 1999, p. 248.

colors (brown, grey, orange, pink, purple) constitute its structural component. The lexicalized phrases belong to non-related groups of Indo-European languages: Greek acts as the source language, while an East Slavic representative (Russian) and a member of the South Slavic branch (Serbian) play the role of the target languages.

The corpus material is extracted from descriptive, phraseological, monolingual and bilingual dictionaries. In this context our trilingual qualitative access to the semantic identification of the selected phrases is conducted by the method of the contrastive and comparative analysis. Besides, the color idioms are quantitatively classified by means of calculation of their relative frequency of occurrence in Greek, Russian, and Serbian.

2. Contrastive – comparative analysis

In order to achieve an essential consideration all the multi-word expressions are indicated with appropriate clarifying symbols: G = Greek; R = Russian; S = Serbian; M = Meaning; ~ = Literal Translation; {} = Greek words accentuated and transcribed in line with the International Phonetic Alphabet; * = exceptional type.

The conducted research contains a total of a hundred ninety four (194) lexical units. More specifically there are: seventy five (75) Russian frozen expressions/ idioms; sixty four (64) Greek set phrases; fifty five (55) Serbian phraseologisms.

Depending on the explored nuance ninety (90) phrasemes describe the grey color; eighty nine (89) phraseological units are related to pink; orange is manifested in seven (7) examples; brown is presented in six (6) idiomatic phrases, whereas purple appears in two (2) idioms:

Color	Language / Occurrences			Total	Percentage
	Greek	Russian	Serbian		
Brown	2	2	2	6	3.1 %
Grey	25	38	27	90	46.3 %
Orange	2	3	2	7	3.6 %
Pink	35	30	24	89	45.9 %
Purple	0	2	0	2	1.1 %
Total	64	75	55	194	100 %

Table 1: *Number of occurrences and frequency rates*

A. Multi-word lexical units with the color “brown”

In the examined languages this color presents an extremely limited productivity and a poor metaphorical symbolism as well. It is associated with the dark wood, the high fertility of the earth, but also the healthy diet (“brown bread”, “brown sugar”).

The interesting fact that it was the most unappreciated color of the public is evidenced by historical data: in ancient Rome brown clothes were related to poverty³

³ Heller, 2009, p. 212-223.

and low social classes;⁴ in Germany the loyal members of the National Socialist Party wore brown uniforms and were known as the brownshirts⁵.

Brown is of limited frequency in phraseological units that are composed of attributive adjectives: in Greek (“**καφέ**” = *brown*, “**καστανός**” = *chestnut*); in Russian (“**коричневый**” = *brown*); in Serbian (“**смеђ**” and “**браон**” = *brown*).

(1)

G: ο **καφέ (καστανός, *φαιός)** νάνος {ó kafé (kastanós, *feós) nános} ~ the *brown (chestnut, *grey) dwarf*

R: **коричневый** карлик ~ the *brown dwarf*

S: **смеђи (браон)** патуљак ~ the *brown dwarf*

M: a type of *substellar object* that is intermediate between a planet and a star

(2)

G: *η **φαιά** πανούκλα {*í feá panúkla} ~ *the *grey plague*

R: **коричневая** чума ~ the *brown plague*

S: **смеђа** куга ~ the *brown plague*

M: Nazism according to the writer Daniel Guérin (1904-1988)

Brown occupies the penultimate position with a total of six (6) phrasemes equally distributed in the examined languages. The low number of formed idioms may indicate that this shade is a conceptually negative source. An additional interesting fact is that it could be associated with either the astronomical phenomenon of brown dwarf (1) or the imminent danger of the Nazis before the Second World War (2). The relative frequency of occurrence makes up 3.1%.

B. Fixed expressions with the color “grey”

That specific nuance consisting of two chromatic extremes, namely black and white is presented as the most common component in Greek, Russian and Serbian phraseological structures. In the Christian painting and mostly in the scenes of the Judgment Day Christ is described in a grey cloak,⁶ which is why He expresses the resurrection of the dead⁷. However in Western culture grey is regarded as a mark of well-balanced behavior, while it is recorded as an authentic reflection of neutral uniformity.

In Serbian the adjective “**сив**” = *grey* dominates and we find the particular

⁴ Heller, 2006, p. 219.

⁵ According to Infield (1974, p. 142): “Adolf Hitler at his Obersalzberg home, the *Berghof* slept in a bed which was usually covered by a brown quilt embroidered with a huge *swastika*. The *swastika* also appeared on Hitler’s brown satin pajamas, embroidered in black against a red background on the pocket. He had a matching brown silk robe”.

⁶ Chevalier, Gheerbrant, 1983, p. 657.

⁷ Steinvall (2007, 358) notes: “[t]he grey category is also associated with sadness. The link appears to be metaphoric of weather: emotional gloom is described as grey weather and grey weather is called gloomy”.

variant “**сед**” = *grey-haired* only in one case. In Greek there are three translation equivalents (“**γκρίζος**” and “**φαιός**” = *grey*) in comparison to the unique Russian form of “**серый**” = *grey*:

(1)

G₁: η **γκρίζα** ζώνη {í gríza zóni} ~ the *grey* zone

G₂: η **γκρίζα** οικονομία {í gríza ikonomía} ~ the *grey* economy

G₃: το **γκρίζο** εμπόριο {tó grízo embório} ~ the *grey* trade

R₁: **серая** зона ~ the *grey* zone

R₂: **серая** (тенева) экономика ~ the *grey* economy

R₃: **серый** бизнес ~ the *grey* business

R₄: **серый** рынок ~ the *grey* market

S₁: **σιβα** οικονομιја ~ the *grey* economy

S₂: **σιβα** зона ~ the *grey* zone

S₃: **σιβο** тржиште ~ the *grey* market

M: the part of an economy that is neither taxed nor monitored by any form of government

(2)

G₁: ο **γκρίζος** καιρός {ó grízos kerós} ~ the *grey* weather

G₂: ο **γκρίζος** ουρανός {ó grízos uranós} ~ the *grey* sky

G₃: τα **γκρίζα** σύννεφα {tá gríza sínefa} ~ the *grey* clouds

R₁: **серая** погода ~ the *grey* weather

R₂: **серое** время ~ the *grey* time

R₃: **серое** небо ~ the *grey* sky

R₄: **серые** облака (тучи) ~ the *grey* clouds

S₁: **σιβι** облаци ~ the *grey* clouds

S₂: **σιβο** време ~ the *grey* weather

S₃: **σιβο** небо ~ the *grey* sky

M: the dreary weather

(3)

G₁: η **γκρίζα** καθημερινότητα {í gríza kaθimerinótita} ~ the *grey* daily life

G₂: η **γκρίζα** πραγματικότητα {í gríza praxmatikótita} ~ the *grey* reality

R₁: **серая** жизнь ~ the *grey* life

R₂: **серая** повседневная жизнь ~ the *grey* daily life

R₃: **серая** реальность ~ the *grey* reality

R₄: **серые** будни ~ the *grey* weekdays

S₁: **σιβα** реалност ~ the *grey* reality

S₂: **σιβι** свакодневни живот ~ the *grey* daily life

M: the difficult living conditions

(4)

G: η **φαιά** ουσία {í feá usía} ~ the *grey* matter

R: **серое** вещество ~ the *grey* substance

S₁: **сива** маса ~ the *grey* mass

S₂: **сива** материја ~ the *grey* material

S₃: **сиве** ћелије ~ the *grey* cells

M: the darker tissue of the brain and spinal cord

(5)

G: τα **γκρίζα** μαλλιά {tá gríza malía} ~ the *grey* hair

R: **серые** волосы ~ the *grey* hair

S: **седа** коса ~ the *grey* hair

M: to become gray-haired

(6)

G: η **γκρίζα** διαφήμιση {í gríza diafímisi} ~ the *grey* advertisement

P: **серая** реклама ~ the *grey* advertisement

S: **сива** реклама ~ the *grey* advertisement

M: the immediate advertising message

(7)

G: το **γκρίζο** νήμα {tó grízo níma} ~ the *grey* yarn

R: **серая** пряжа ~ the *grey* yarn

S: **сиво** предиво ~ the *grey* yarn

M: the unbleached yarn

(8)

G: το **γκρίζο** ψωμί {tó grízo psomí} ~ the *grey* bread

R: **серый** хлеб ~ the *grey* bread

S: **сиви** хлеб ~ the *grey* bread

M: a kind of bread made from a mixture of flours

(9)

G: οι **Γκρίζοι** Λύκοι {í Grízi Líki} ~ the *Grey* Wolves

R: **Серые** Волки ~ the *Grey* Wolves

S: **Сиви** Вукови ~ the *Grey* Wolves

M: a Turkish far-right ultranationalist and neo-fascist organization

(10)

G: το **φαιό** σώμα {tó feó sóma} ~ the *grey* body

R: **серое** тело ~ the *grey* body

S: **сиво** тело ~ the *grey* body

M: a source with lower emissivity which is independent of frequency

(11)

G: η **γκρίζα** βιβλιογραφία {í gríza vivliografía} ~ the *grey* literature

R: **серая** литература ~ the *grey* literature

S: **сива** литература ~ the *grey* literature

M: the materials (working papers, government documents, reports, evaluations) and research produced by organizations outside of the traditional commercial or academic publishing and distribution channels

(12)

G: ο **γκρίζος** καρδινάλιος {ó grízos kardínalios} ~ the *grey* Cardinal

R: **серый** кардинал ~ the *grey* Cardinal

S: **сива** еминенција ~ the *grey* eminence

M: a powerful decision-maker or adviser who operates “behind the scenes”, or in a non-public or unofficial capacity

(13)

G: η **φαιά** σήψη {í feá sípsi} ~ the *grey* rot

R: **серая** гниль ~ the *grey* rot

S: **сива** трулеж ~ the *grey* rot

M: botrytis cinerea (or botrytis bunch rot or grey mould) is a necrotrophic fungus that affects wine grapes

(14)

G: ο **γκρίζος** πολτός {ó grízos poltós} ~ the *grey* pulp

R: **серая** слизь ~ the *grey* goo

S: **сива** слуз ~ the *grey* goo

M: the hypothetical global catastrophic scenario in which self-replicating nanobots have taken complete control of the Earth by using up the biomass of all life forms

(15)

G: η **φαιά** κωμωδία {í feá komodía} ~ the *grey* comedy

R: **серая** пьеса ~ the *grey* play

S: **сива** комедија ~ the *grey* comedy

M: a type of comedy that deals with issues such as sex, homosexuality, bisexuality, and uses derogatory words

(16)

G: ο **φαίος** καταράκτης {ó feós kataráktis} ~ the *grey* cataract

R: **серая** катаракта ~ the *grey* cataract

S: **сива** мрена ~ the *grey* cataract

M: cataract, the medical condition in which the lens of the eye becomes progressively opaque resulting in blurred vision

(17)

G: το **γκρίζο** χαρτί {tó grízo xartí} ~ the *grey* paper

R: **серая** бумага ~ the *grey* paper

S: **сиви** папир ~ the *grey* paper

M: low quality paper

(18)

G₁: ο **γκρίζος** άνθρωπος {ó grízos ánthropos} ~ the *grey* man

G₂: ο **γκρίζος** λαός {ó grízos laós} ~ the *grey* people

R₁: **серая** масса ~ the *grey* mass

R₂: **серая** публика ~ the *grey* public

R₃: **серый** народ ~ the *grey* people

R₄: **серый** человек ~ the *grey* man

M: an inert and impersonal society

(19)

G: τα βλέπω όλα **γκρίζα** {tá vlépo óla gríza} ~ to see them all *grey*

S: бити **сив** ~ to be *grey*

M: to be grim; to be pessimistic

(20)

R₁: **серая** мышь ~ the *grey* mouse

R₂: **серой** мужичок ~ the *grey* little man

S: **сив** миш ~ the *grey* mouse

M: an inconspicuous person, an unimportant man

(21)

R: некто в **сером** ~ someone is in *grey*

M: an enigmatic personality, an indefinite character

(22)

R: **серая** кость ~ the *grey* bone

M: a man of low social origin

(23)

R: **серая** зарплата ~ the *grey* salary

M: the undeclared amount of money the employee receives for additional services

(24)

R: **серая** скотинка ~ the *grey* herd

M: the cannon fodder, the combatant who is regarded by military command as expendable in the face of enemy fire

(25)

R: **серые** шинели ~ the *grey* greatcoats

M: the soldiers of the Imperial Russian Army

(26)

R: **серые** щи ~ the *grey* cabbage soup

M: the soup made from the top, green leaves of cabbage

(27)

S: **сива** фаза ~ the *grey* phase

M: the construction completion of the interior by the buyer

Grey color idiomatic phrases are prevailing in all three languages, since the total number across Modern Greek, Russian and Serbian makes up ninety (90) occurrences or the percentage of them is equal to 46.3 %.

The general conclusion that can be drawn is the undoubted semantic correlation of the described color with various meanings, such are: (i) social marginalization ~ (15), (18), (20), (22), (24), (25); (ii) illegal financial activities ~ (1), (6), (23); (iii) negative reality ~ (2), (3); (iv) health disorders ~ (13), (16); (v) low quality ~ (7), (8), (26); (vi) mysterious persons ~ (12), (21); (vii) scientific phenomena ~ (4), (10); (viii) dangerous circumstances ~ (9), (14); (ix) physical appearance or mood of a human ~ (5), (19); (x) construction works (27); (xi) non-conventional publications (11).

C. Idioms with the color “orange”

In European languages the most striking (after yellow) secondary color is associated with the homonymous orange fruit. Yet its etymological origin reflects the Asian word for orangutans, while in connection with this continent it clearly symbolizes Buddhist principles⁸ or Hindu beliefs⁹. The color orange expresses a cheerful mood, extroverted sociability and lively activity. Besides, it functions as an indication of liberal

⁸ Arvon, 1951, p. 61-64.

⁹ Heller, 2006, p. 149-158.

partisan formations and of Protestantism as far as religious orientations are concerned.

In the phraseological fund of Modern Greek ("**πορτοκαλί**" = *orange*), Russian ("**оранжевый**" = *orange*) and Serbian ("**наранџасти**" = *orange*) languages the semantic manifestations of the described color are very rare:

(1)

G: η **πορτοκαλί** επανάσταση {í portokalí epanástasi} ~ the *Orange Revolution*

R: **оранжевая** революция ~ the *Orange Revolution*

S: **наранџаста** револуција ~ the *Orange Revolution*

M: a series of protests after the presidential election of 2004 that brought Ukraine to the brink of disintegration and civil war

(2)

G: ο **πορτοκαλί** νάνος {ó portokalí nános} ~ the *orange dwarf*

R: **оранжевый** карлик ~ the *orange dwarf*

S: **наранџасти** патуљак ~ the *orange dwarf*

M: a K-type main-sequence star, also referred to as a K dwarf is a hydrogen-burning star of spectral type K and luminosity class V

(3)

R: быть (пребывать) **в оранжевом** настроении ~ to be in *orange mood*

M: a carefree attitude to life

Considering the limited number of its just seven (7) fixed expressions it could be claimed that this color entered the linguistic system fairly recently. In view of the fact that the total relative frequency of occurrence of orange color idioms in three languages is 3.6% it cannot be regarded as a great source for the formation of lexicalized phrases.

In the positive light it is used in only one Russian idiom (3) that possesses the meaning of easygoingness. Likewise in the Greek, Russian and Serbian phraseology the color orange is closely related to either a theoretical stellar remnant (2) or the shocking political events that took place in Ukraine (1).

D. Idiomatic phrases with the color "pink"

It was not until the 18th century that in Western European countries pink acquired its essential symbolic features, such as sweetness, innocence, politeness.¹⁰ Today psychologists treat it as a typically feminine shade that inspires warm feelings, while distinguished researchers claim that it was first established as a female gender

¹⁰ Heller, 2009, p. 179-185.

signifier in the 1940s¹¹. This pale red color also manifests romance, sentimentality, tenderness, and caring,¹² while it is connected to good health condition and optimistic thoughts about the future.¹³

In Russian the adjectives “**розовый**” = *pink* and “**радужный**” = *rosy* are used. In both Serbian and Greek the basic variations are “**пинк**” and “**ружичаст**” = *pink*, “**розе**” = *rose* and “**роζ**” = *pink*, “**ρόδινος**” = *rosy* respectively:

(1)

G₁: η **ροζ** αλληλογραφία {ί róz alilografía} ~ the *pink* correspondence

G₂: η **ροζ** ιστορία {ί róz istoría} ~ the *pink* story

G₃: η **ροζ** ιστοσελίδα {ί róz istoselída} ~ the *pink* website

G₄: η **ροζ** κουλτούρα {ί róz kultúra} ~ the *pink* culture

G₅: η **ροζ** λογοτεχνία {ί róz logotexnía} ~ the *pink* literature

G₆: η **ροζ** στιγμή {ί róz stiγmí} ~ the *pink* moment

G₇: η **ροζ** ταινία {ί róz tenía} ~ the *pink* film

G₈: η **ροζ** φωτογραφία {ί róz fotoğrafía} ~ the *pink* photo

G₉: το **ροζ** βίντεο {τό róz vídeo} ~ the *pink* video

G₁₀: το **ροζ** ημερολόγιο {τό róz imerolójio} ~ the *pink* diary

G₁₁: το **ροζ** ξενοδοχείο {τό róz ksenodoχío} ~ the *pink* hotel

G₁₂: το **ροζ** σκάνδαλο {τό róz skándalo} ~ the *pink* scandal

G₁₃: το **ροζ** τηλέφωνο {τό róz tiléfono} ~ the *pink* phone

R₁: **розовый** момент ~ the *pink* moment

R₂: **розовый** скандал ~ the *pink* scandal

S₁: **ружичаста** култура ~ the *pink* culture

S₂: **ружичаста** телевизија ~ the *pink* television

M: anything is associated with sexual or pornographic activities

(2)

G₁: ζω σε **ροζ** συννεφάκια {zó sé róz sinefakía} ~ to live in *pink* little clouds

G₂: κοιτάζω μέσα από **ροζ** γυαλιά {kítazo méssa apó tá róz jaǵá} ~ to look through the *pink* glasses

G₃: οι **ρόδινες** ελπίδες {ί ródines elpídes} ~ the *rosy* hopes

G₄: τα βλέπω όλα **ρόδινα** {τά vlépo óla ródina} ~ to see them all *rosy*

G₅: τα παρουσιάζω όλα **ρόδινα** {τά parusiázó óla ródina} ~ to present them all *rosy*

G₆: το **ροζ** όνειρο {τό róz óniro} ~ the *pink* dream

R₁: видеть (представить) в **розовом** свете (цвете) ~ to see (present) in *pink* light (color)

¹¹ Paoletti, 2012, p. 87.

¹² Brenko, Randić, 2009, p. 89-92.

¹³ Chavalier, Gheerbrant, 1983, p. 657.

R2: носить **розовые** очки ~ to wear *rose-colored* glasses

R3: окрашивать в **розовый** цвет ~ to paint in *pink*

R4: **радужные** мечты ~ the *rosy* dreams

R5: **радужные** надежды ~ the *rosy* hopes

R6: расписывать (рисовать) **розовыми** красками ~ to paint (to draw) with *pink* paints

R7: **розовые** мечты ~ the *pink* dreams

R8: **розовые** надежды ~ the *pink* hopes

R9: смотреть сквозь **розовые** очки (**розовую** призму) ~ to look through *pink* glasses (*pink* prism)

S1: видети у **ружичастом** светлу ~ to see in *pink* light

S2: гледати кроз (на) **ружичасте** наочаре ~ to look through (in) *pink* glasses

S3: представити у **ружичастој** боји ~ to present in *pink* light

S4: приказати у **ружичастој** боји ~ to show in *pink* color

S5: приказати у **ружичастом** светлу ~ to show in *pink* light

S6: **ружичаста** слика ~ the *pink* picture

S7: **ружичасти** снови ~ the *pink* dreams

M: to have an optimistic view of life; to see only the positive parameters of something

(3)

G1: η **ροζ** εφημερίδα {í róz efimerída} ~ the *pink* newspaper

G2: η **ροζ** λογοτεχνία {í róz logotexnía} ~ the *pink* literature

G3: το **ροζ** μυθιστόρημα {tó róz miθistórima} ~ the *pink* novel

R1: **розовая** газета ~ the *pink* newspaper

R2: **розовая** литература ~ the *pink* literature

R3: **розовый** роман ~ the *pink* novel

S1: **ружичаст** роман ~ the *pink* novel

S2: **ружичаста** литература ~ the *pink* literature

S3: **ружичасте** новине ~ the *pink* newspaper

M: any texts addressed to female readers

(4)

G1: οι **ρόδινες** μέρες {í ródines méres} ~ the *rosy* days

G2: τα **ρόδινα** παιδικά χρόνια {tá ródina pediká chróna} ~ the *rosy* childhood

G3: το **ρόδινο** πρωί {tó ródino proí} ~ the *rosy* morning

R1: **розовое** детство ~ the *pink* childhood

R2: **розовое** утро ~ the *pink* morning

R3: **розовые** дни ~ the *pink* days

S1: **ружичасти** дани ~ the *pink* days

S2: **ружичасто** детињство ~ the *pink* childhood

S3: **ружичасто** јутро ~ the *pink* morning

M: a joyful period, idyllic moments

(5)

G₁: η **ρόδινη** προοπτική {í róðini prooptikí} ~ the *rosy* perspective

G₂: το **ρόδινο** μέλλον {tó róðino mélon} ~ the *rosy* future

R₁: **радужная** перспектива ~ the *rosy* perspective

R₂: **розовая** перспектива ~ the *pink* perspective

R₃: **розовое** будущее ~ the *rosy* future

S₁: **ружичаста** будућност ~ the *pink* future

S₂: **ружичаста** перспектива ~ the *pink* perspective

M: to believe in a favorable outcome

(6)

G: βγάζω τα **ροζ** γυαλιά {vǵázo tá róz jaǵá} ~ to take the *pink* glasses off

R: снять **розовые** очки ~ to take the *pink* glasses off

S: скинути **ружичасте** наочаре ~ to take the *pink* glasses off

M: to adopt a realistic attitude towards the world and people

(7)

G: το **ροζ** τρίγωνο {tó róz trígono} ~ the *pink* triangle

R: **розовый** треугольник ~ the *pink* triangle

S: **ружичасти** троугаο ~ the *pink* triangle

M: a symbol for homosexual or bisexual men and transgender women in Nazi concentration camps

(8)

G: η **ροζ** φανέλα {í róz fanéla} ~ the *pink* jersey

R: **розовая** майка ~ the *pink* jersey

S: **ружичаста** (**розе**) мајица ~ the *pink* (*rose*) jersey

M: the pink shirt worn by the winner in the Giro d'Italia (Tour of Italy is an annual multiple-stage bicycle race)

(9)

G: οι **Ροζ** Πάνθηρες {í Róz Pánthires} ~ the *Pink* Panthers

R: **Розовые** Пантеры ~ the *Pink* Panthers

S: **Πινκ** Пантери ~ the *Pink* Panthers

M: an international jewel thief network

(10)

G: η **ροζ** κορδέλα {í róz korðéla} ~ the *pink* ribbon

R: **розовая** лента ~ the *pink* ribbon

S: **ружичаста** трака ~ the *pink* ribbon

M: the international symbol of breast cancer awareness

(11)

G: ο εργαζόμενος του **ροζ** κολάρου {ó ergazómenos tú róz koláru} ~ the employee of the *pink* collar

R: **розовый** воротничок ~ the *pink* collar

S: радник **ружичастог** оватника ~ the *pink*-collar worker

M: a person related to low-paying jobs (beauty industry, nursing, secretarial work, child care) that are traditionally done by women¹⁴

(12)

G: το **ροζ** περιοδικό {tó róz periodikó} ~ the *pink* journal

R₁: **розовая** тусовка ~ the *pink* group of people with a common interest

R₂: **розовое** движение ~ the *pink* motion

R₃: **розовое** сборище ~ the *pink* gathering of people

R₄: **розовый** журнал ~ the *pink* journal

M: the homosexuality of female persons

(13)

G: η ζωή δεν είναι **ρόδινη** {í zoí íne ródimi} ~ life is not *rosy*

S: није све у животу **ружичасто** ~ in life everything is not *pink*

M: life is full of problems and difficulties

Eighty nine (89) idiomatic phrases formed with a not primary color, such as pink lead us to the surprising ascertainment that its total number of occurrences across the three languages makes up 45.9 %.

Even though the examples (2), (4), (5) verify the widespread belief that this color principally evokes positive emotions and denotes idealized life conditions, it is worth calling attention to its semantically neutral or negative background, as reflected in the cases (6) and (13). Similarly in Greek, Russian and Serbian certain phraseological units are linked to the concept of homosexual orientation (7), (12) as well as lustful excitement (1).

The timelessly sociological association of pink with women is represented in multi-word lexical forms (3), (10) and (11). Finally, the idiom (9) expresses the crime committing, while the set phrase (8) stresses somebody's great success at a world-class sporting event.

¹⁴ Flavell, Flavell, 1994, p. 19.

E. Phraseological units with the color “purple”

Purple is a secondary color made by combining blue and red. In the Serbian language it is denoted by the term “**љубичаст**” = *purple*; in Russian its rendering counterpart is the adjective “**фиолетовый**” = *purple*, while Greek speakers use the indeclinable word “**μωβ**” = *mauve, purple, violet*.

In Minoan Crete (2,000 BC) this color indicated incomparable valuables¹⁵, while in the Old Testament it reflects on God’s power and high spiritual level as well, since the priests had a purple garment.¹⁶ Furthermore in the Roman Empire the members of the royal family, as the high-ranking public servants (Ministers, Senators, Cardinals) were dressed in togas¹⁷ that were colored with the Tyrian purple dye¹⁸. According to the Code of Emperor Justinian either the seller or the buyer of the purple fabrics may be punished by death.¹⁹

From the socio-political point of view purple symbolizes the feminist movement for equality, self-respect, and dignity²⁰, although today it is closely associated with the authentic unconventionality of the representatives of homosexuality.

The aforementioned color appears neither in Serbian nor in Greek phrasemes, but it occurs in two Russian idioms:

(1)

R₁: всё **фиолетово** [кому] ~ everything is *purple* [to someone]

R₂: [кто] сугубо (глубоко) **фиолетовый** < к кому, к чему > ~ [somebody] is particularly (deeply) *purple* < towards somebody, something >

M: to be absolutely indifferent

Color phraseologisms with the constituent purple were found only in the Russian language. Therefore the relative frequency of its occurrence is just 1.1%.

The unique example belongs to the Russian youth jargon and means the quality of lacking interest or enthusiasm.

3. Conclusions

In every national language code the unquestioned evidence of words denoting color elements is proved by the remarkable presence of idiomatic expressions. These picturesque idioms obtain a figurative meaning which is totally undetectable in the event of an independent analysis of their structural components.

Furthermore, despite the fact that colors are considered linguistic universals the

¹⁵ Brenko, Randić, 2009, p. 31.

¹⁶ Heller, 2006, p. 170.

¹⁷ Ibid., p. 168-169.

¹⁸ Ball, 2001 p. 290; Varichon, 2000, p. 135-138.

¹⁹ Chevalier, Gheerbrant, 1983, p. 80.

²⁰ Heller, 2006, p. 75-76.

noted basic similarities, as well as their significant differences arise from the cultural specificities, the diversity of customs and the dominant stereotypes that characterize the symbolic identity of each nation.

The conducted contrastive and comparative analysis of Greek, Serbian and Russian phrasemes related to five secondary colors (purple, orange, pink, grey and brown) indicated a limited phraseological productivity in comparison with the primary shades. This parameter is quite elaborate, since their conceptualization is more complex.

In the light of its results, our research could help foreign speakers to develop their intercultural communicative competences by avoiding undesirable ambiguities. And last but not least we may point out the effective contribution of our findings to translation studies, lexicographic works or teaching applications.

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