

Colourfulness of the lexis: Lexicographic treatment of colour terms in Georgian-English Thematic Dictionary

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Abstract

The words denoting colours are imbued with certain semantic associations, and the Georgian-English Thematic Dictionary aims to systematically compile and document colour-related vocabulary, establish English equivalents, provide illustrative examples, and delineate word usage nuances within its structural framework. The significance of this research is based on the fact that for many of the selected colour terms, English equivalents are scarcely or not found in existing Georgian-English dictionaries. Conversely, there are concepts denoting colours in the Georgian language that have not been confirmed in English data.

Methodologically, the research data were selected from the Georgian National Corpus. The basis for the classification of lemmas with colour semantics served both literary and scientific works because the broad context of the specialized vocabulary was taken into account. Regarding the macro-structural study, a semantic classification of the vocabulary of colours was introduced, which allowed us to explore the Georgian linguistic heritage from this perspective and compare it with English. The following themes are discussed in the paper: a) precious stones, minerals; b) plants, fruit; c) animals; d) liquids; e) natural phenomena.

From the point of view of microstructural analysis, the following issues will be discussed in the paper: a) the existing asymmetry between the descriptive meanings of Georgian and English colours; b) the potency and immense variety of valid treatment strategies for lexical anisomorphism between the Georgian and English languages; c) we will demonstrate some examples of enriched entry structure for colour terminology in Georgian-English bilingualised thematic dictionary.

Keywords: prototype theory, thematic dictionary, lexical anisomorphism

1 Introduction

There are some universally shared and visually salient features of human experience: the sky, the sun, vegetation, colours, weather – and these fundamental concepts are anchored in certain cross-cultural variation. Irrespective of the question of whether colour perception is universal or not, it is evident that colour and culture are inextricably linked. It is expected that they will be reflected, in some way, in recurring features of the lexis of seeing. For example, the diversity of horse colours in Mongolian suggests

that horse colour names have a classificatory, rather than simply a descriptive function, because in some cultures, the colouring of domesticated animals is a matter of everyday importance. Similarly, many languages do not have equivalent words corresponding in meaning to the English words “black”, “white”, or “purple”, and there are many in which basic categories for visual experience are quite different from those linked with English words. The question of how colour terminology should be treated in bilingual dictionaries has always been an issue in lexicographic tradition.

Generally, the meaning of colour terms has often been discussed by philosophers, linguists and psychologists. As linguists and lexicographers we should aim to determine the denotative focus and range of these terms, together with their contextual restrictions, collocational patterns, connotative associations, and transferred (metaphoric, metonymic) uses. The problem is not only to discover what the English words *red*, *grey* or *blue* mean but also what shades of meaning the Georgian words **ნაცრისფერი** ‘*natsrisperi*’, **თავისფერი** ‘*tagvisperi*’ and **ლუგა** ‘*lega*’ (roughly, types of grey) denote, or what the Hungarian words *voros* and *piros* (roughly, types of red) mean. Since the range of each word is language-specific, it cannot be correctly established based on inter-lingual matching procedures.

Languages reflect conceptualisations and words do not exist in isolation, they are related to each other in various ways. They may simply be related by the fact that they belong to the same conceptual domains, like colour terms. In the terminology of semantics, this distinction between looking at words only and looking at the sense relations that exist between words is expressed by the terminological distinction between semasiology and onomasiology.

A semasiological perspective investigates which concepts are associated with a given word, whereas, onomasiological research takes its starting point in a concept, and investigates which words may be associated with that concept. Thematic dictionaries, also known as onomasiological dictionaries follow the systematic macrostructures and maintain that the elements of the macrostructure are “concepts”. A scientifically compiled thematic dictionary, whether explanatory or translational, can be expected to include and interpret colour vocabulary in a representative way.

Given this overview of the different aspects of semantic description in dictionaries, where does prototype theory play a role in Georgian lexicographic tradition? According to the prototype theory lexical concepts are repositories of world knowledge: the traditional structuralist distinction between linguistic semantics and encyclopedic concepts cannot be upheld in a strict manner. This means that rich, encyclopedic forms of description will not be ignored in the dictionary. Further, prototype theory assumes that conceptual knowledge need not necessarily take the form of abstract definitional knowledge about a given category, but may also reside in knowledge about the members of the category, for example, our knowledge of what fish are in general may at least to some extent be based on what we know about (typical) fish. This means that extensional forms of definition will also be natural from a prototype-theoretical point of view. The importance of prototypicality effects for lexical structure blurs the distinction between semantic information and encyclopedic information. This does not entail that there is no distinction between dictionaries and encyclopedias as types of reference works, but rather that references to typical examples and characteristic features are a natural thing to expect in dictionaries (Geeraerts, 2006).

1.1 Background

When leaving the general concept of colour and attempting to define individual colour terms, the situation gets complicated. Paterson (2003) is very sceptical about defining the colour terminology and believes that no verbal description can perfectly capture the sensation of seeing a particular colour. To some scholars, understanding the colour semantics may seem irrelevant, because they believe that the meaning of every colour term can be identified in terms of physical properties of light, such as wavelength or relative energy, or in terms of hue, brightness, and saturation, generally accepted in chromatology. However, one should keep in mind that translating linguistic facts into “powerful mathematical formalisms” is doomed to failure (Wierzbicka, 1990). Annie Mollard-Desfour, the colour specialist for the Trésor de la langue française informatisé (TLFi), articulates her rationale for excluding wavelength specifications from colour definitions. Her position stems from the fundamental nature of a language dictionary, which, unlike

specialized scientific works or encyclopedias, prioritizes linguistic and cultural perspectives (Mollard-Desfour, 2012, as cited in Williams, 2014).

Another popular approach to the semantics of colour terms is based on identifying meanings with denotata. For instance, Tan's "The Arrival" (2007) is a novel, where an immigrant believes that verbal explanations can be replaced by the demonstration of denotata. The lack of a common language forced the characters to rely on the tangible and the objects became a universal language that transcended cultural and linguistic differences. It is now proposed that instead of defining colour terms in different languages we can produce samples of colours themselves. In particular, great faith is placed in commercially produced colour chips (paper samples with codes on them) which were used, with great success, by Berlin and Kay (1969) in their investigation of universals of colour nomination. However, an apparent contradiction is evident: how can one request that a monolingual speaker, devoid of vocabulary for a specific colour (e.g. crimson), identify the colour of a chip? The monolingual speaker may be prompted (or encouraged) to point to a specific chip and concurrently articulate a word. This suggests the presence of a mechanical procedure which does not require any in-depth knowledge of the language.

When comparing any two languages one soon becomes aware of the absence of words in a given language. This phenomenon, where a one-to-one correspondence between words is lacking, is what Zgusta (1971) so aptly termed lexicographical anisomorphism.

1.2 Objectives

Colour concepts lexicalized in all languages are language-specific and need thorough research. Georgian-English Thematic Dictionary aims to systematically compile and document colour-related vocabulary, establish English equivalents, provide illustrative material, and delineate word usage nuances within its structural framework.¹ As opposed to the abundance of international literature on the colour terms of various languages, the issue of Georgian colour terms (whether basic or non-basic) has not been discussed in detail yet.

The general aim of this paper is to study Georgian colour terms from a bilingual lexicographic perspective. More specifically, the following issues will be discussed:

- a) The existing asymmetry between the descriptive meanings of Georgian and English colours;
- b) The potency and immense variety of valid treatment strategies for lexical anisomorphism between the Georgian and English languages;
- c) We will demonstrate some examples of enriched entry structure for colour terminology in Georgian-English bilingualised thematic dictionary.

Aspects regarding the different types of equivalent relations have been discussed extensively in various publications, e.g. Gouws (1989, 1996, 2000, 2002), Šipka (2015). One golden thread going through the discussions is the fact that lexicographers have an obligation towards their users to ensure an unambiguous retrieval of information from a bilingual dictionary. The proper presentation and treatment of translation equivalents prerequisite a clear understanding of the different types of equivalent relations.

This paper addresses the challenge of translating lexical anisomorphism. Recognizing that various contexts and types of anisomorphism require different strategies, the paper draws on approaches to equivalence suggested by Šipka (2015) and Gouws and Prinsloo (2010). Some strategies of a valid treatment of zero equivalence, such as, explanation, description (which functions as a translational equivalent), generalization with specification (equivalent is a general term that encompasses the concept of the source language and specifies the peculiarities) are presented. As for the strategies of addressing partial equivalence are as follows: cross-referencing, labeling and exemplification (is used for co-textual syntagmatic, application and connotation differences) (Šipka 2015).

2 Treatment of colour terminology in dictionaries

2.1 Case of the treatment of colour terms in the Georgian lexicographic tradition

¹ As an explanatory note, it should be mentioned here that the dictionary is due to be completed by the end of 2025 when all of its programmatic features will be fully functional.

Semantic meaning and conceptualization of colour terms in different cultures and languages should not be disregarded. This is why sorrow and pain is black, for example, in Georgian and Spanish and, although the English language does have speakers in a black mood, no speaker of Georgian will ever feel blue: in Georgian, ლურჯი ‘*lurji*’ (“blue”) and its many shades (ლილისფერი ‘*lilisperi*’, ლაჟვარდისფერი ‘*lzhvardisperi*’, ლიბრი ‘*libri*’, ზღვისფერი ‘*zghvisperi*’) are lexicographically linked to the sea or the cloudless skies, but never to melancholy. A similar case is with English *white* and German *blau* or *Weiß* which have a figurative sense in both languages and mean “morally or spiritually pure or stainless; spotless, unstained, innocent”, as stated in definition II.7.c of the Oxford English Dictionary (Oxford University Press, n.d.). Colours will not be lexicographically accurately described until cultural connotations have been ingrained. Without cultural notes or stylistic labels, neither the negative associations of blackness nor the semantic asymmetry of sadness in the colour term blue can be explained.

Treatment of fuzzy semantics of colour terminology in Georgian lexicographic tradition dates back to the early dictionary “A Bundle of Words” by Sulxan-Saba Orbeliani (1658-1725), which at the same time is an explanatory and bilingual dictionary and includes encyclopaedic comments, satisfying the cognitive needs which are relevant for lexicography: the needs to acquire encyclopedic knowledge of a linguistic, specialized linguistic, general cultural and subject-specific nature respectively.

In Georgian lexicographic tradition, within the description of denotational meaning, there is a distinction to be made between an intensional and an extensional definition, in other words, between describing the features that characterise a category and describing the members of that category (cf. Geeraerts, 2015; Gouws & Prinsloo, 2010; Laufer, 1992). This has resulted, that besides traditional “definition” formula (of *genus* and *differentia specifica*), in such cases of colour definitions, the intensional description of a word is given by means of a synonym. This means that if the dictionary user knows the meaning of the synonym, successful information retrieval has taken place and if not, the required information can be found in the article of the synonym.

Here, in “A Bundle of Words” the colour word is defined in terms of close synonymic colour terms, with the indication of denotata, for example, წითელი - ცეცხლისფერი (“red” is defined as scarlet, a colour of the fire); მწვანე - ბალახის ფერი (“green” is defined as a colour of the grass); ლურჯი - ცის ფერი (“blue” is defined as a colour of the sky); ყვითელი - ოქროს ფერი 15. 18 ესთერ. (“yellow” is defined as a colour of the gold with the indication of biblical context). As for the secondary colour terms, they are put together in the comprehensive nests.

In defining Georgian colour terminology, the eight-volume Explanatory Dictionary of the Georgian Language (Chikobava et al., 1960) follows another consistent pattern. A systematic defining policy is crucial in the making of any user-oriented dictionary. Here, the analytical definition, i.e. a definition that analyses the definiens into constituent features is used. Primary colours are defined through their closely synonymous semantic forms, while compound and complex colour names are defined by emphasising the referent to which the colour refers. The headword of the definition identifies a broader category to which the definiendum belongs, and the rest of the definition specifies the characteristics, which single out the lemma within that broader category.

On the other hand, a circular definition, where a colour term is partially defined in terms of itself is given, which can result in definition failure if not handled correctly. For example, the representation may be as follows: x-colour (ed) – which reminds us of colour x:

- 1) სუროსფერი ‘*surosperi*’ - რაც ფერით სუროს მოგვაგონებს (“ivy - which reminds us of ivy in colour, dark green”);
- 2) ღანძილისფერი ‘*ghandzilisperi*’ - რაც ფერით ღანძილს მოგვაგონებს, მუქი მწვანე (“ramson-coloured - which reminds us of ramson in colour, dark green”);
- 3) ტყვიისფერი ‘*tqviisperi*’ - რაც ფერით ტყვიას მოგვაგონებს, მუქი ნაცრისფერი, რუხი (“lead-coloured - which reminds us of lead, dark grey”).

The components of the microstructural organisation of the dictionary work together for text production or text reception, which can be achieved by the illustrative examples of usage. In terms of Zgusta (1971) examples should not be treated as some additional material but as an integral part of the dictionary.

Gouws (1989) regards illustrative examples as an essential part of the dictionary article and compulsory in the treatment of a polysemous lemma. What is particularly noticeable and problematic about the colour terminology is the lack of context, which deprives us of the object references needed to determine colour values. The present paper also presupposes that illustrative examples form part of the meaning description in Georgian-English bilingualised thematic dictionary and that examples are equally useful for all types of dictionaries. In monolingual dictionaries good examples supplement the paraphrase of meaning and in bilingual dictionaries they contribute towards enhancing what Hartmann and Adamska-Sałaciak (2006) call “interlingual equivalence”. The value of examples in bilingual dictionaries is rooted in the lack of full interlingual equivalence (cf. Gouws & Prinsloo, 2008) in the case of surrogate equivalents.

However, in terms of the colour lexis in the Explanatory Dictionary of the Georgian Language (Chikobava et al., 1960), cotextualisation occurs, i.e. the meanings are being explained by giving a semantic interpretation in the form of citations.

The scantiness of cultural hints in dictionary definitions is also true of the myriad of names for colour hues. Yet, the definitions record cultural connotations only marginally and are arranged in disorderly fashion in Georgian dictionaries. The comprehensive Georgian-English dictionary (Rayfield, 2006) includes primary, secondary and tertiary colour terms, while other complex colour terminology with the morphological structure of (e.g. Noun + -coloured) is missing. Regarding the pragmatic aspects, stylistic labels are widely used to mark deviations from the standard variety and neutral register and style of everyday language use. Labels like *formal*, *colloquial* and *figurative* are often encountered in the colour term entries.

2.2 Colour lexicography in Western Europe

Continuing the theme of colour lexicography in Western Europe, we can point to specific cases of specialized dictionaries. One of the examples is *Das Farbwörterbuch* (Venn & Venn-Rosky, 2010), a bilingual German-English colour dictionary, which highlights the perception of colour terminology as something that cannot be fully communicated through words. It is encyclopaedic and specialised by nature and aims at including the subtle differences between words and their meanings when addressing specific domain-related questions. This dictionary features the 49 coloured word meanings of those partaking in the colours-and-signs experiment and put in a chromatic order. Every single colour drawing and with it the entire colour field was translated into RAL colour values, where the colours are classified systematically by the features “hue” (H), “lightness” (L) and “chroma” (C).

Another lexicographical work in an attempt to define colours is a monolingual dictionary, *Dictionary of Colour* (Paterson, 2003). The author defines not only the colours but indicates the colour phrases as a part of the macrostructure. The author intends that this work with its panoply of colour words will provide both an instructive and an entertaining opportunity to appreciate the richness of colour and its many diverse applications through the ages and across the disciplines. The microstructure consists of the wordlist of colours with descriptive definitions, comments on semantics, usage notes and connotational information with the tendency to indicate the international colour codes and illustrative sentences from literature. For example, an entry like “lily-white” is defined as “the pristine white of the lily (Shakespeare’s *Midsummer Night’s Dream* Act 3, Scene 1) and extended to indicate someone who is beyond reproach or guilt” (Paterson, 2003, p. 236). Another example is “brochure-blue” defined as “the clear shimmering blue of the sea as appearing in all travel brochure illustrations” (Paterson, 2003, p. 69). Sometimes colour terms have extensive encyclopaedic information in the entry, for example, “colour-music” is comprehensively defined as “a composition combining music and colour where different colours are displayed by reference to the notes played, for example, by means of the colour-organ generating colours on a screen. Oliver Messiaen (b.1908) worked on colour in music, in *Chronochromie*, 1960” (Paterson, 2003, p. 112). In some cases only the source is indicated, and no definition is given, for instance, “frog-coloured” is defined as “used by Samuel Coleridge in his *Biographia Literaria*” (Paterson, 2003, p. 170).

We can assume that both over time and from place to place, colour terms - like all words in general - are in a constant state of change along a continuum of meaning that has little to do with the discrete approach of traditional definitions. Dictionaries should be dynamic and diverse if they are to achieve their

aim of helping foreign language speakers. Even if the blurring of the sharp distinction between dictionaries and encyclopaedias confronts lexicography with the fear of taking a step backwards, the blind rejection of encyclopaedism forgets that early dictionaries, unlike glossaries, were born to record the whole language.

Nonetheless, over time, the extension of microstructure with lengthy encyclopaedic explanations has come to be regarded as a sign of medievalism (Molina, 2006) and hence has been discarded from lexicographic practice. Encyclopedism can be seen as a strength, but it is at the same time a vulnerable point.

Nowadays, however, the trend seems to be reversing, it is giving way to a new understanding of meaning with significant outcomes for lexicography. A slight dose of encyclopedic information integrated into the dictionaries brings speakers close to the culture of a language (Molina, 2006).

3 Methodology

3.1 Macrostructure of colour-related vocabulary in Georgian-English thematic dictionary

The main goal of creating a Georgian-English Thematic Dictionary, a bilingualised dictionary by nature, is to gather and document colour-related vocabulary, find English equivalents, provide illustrative material, and indicate word usage qualifications in the dictionary structure. For more than thirty years now, bilingualised or hybrid dictionaries have tried to fill the gap between traditional bilingual and monolingual dictionaries. Most of these dictionaries have been compiled on the basis of a monolingual dictionary to which translations into the mother tongue of the users have been added to the definitions. Marelló (1998) gives a good overview of this type of dictionary, but she concludes that, given the predominance of the L2 macrostructure, they remain essentially readers' dictionaries. In a sense, bilingualised dictionaries contain very rich productive information which is only seldom needed in decoding situations, and which is not always easily retrievable for encoding purposes.

The significance of this research is based on the fact that for many of the selected colour terms, English equivalents are scarcely or not found in existing Georgian-English dictionaries. On the other hand, there are concepts denoting colours in the Georgian language which are not confirmed in the English language.

Lexicographic evidence of colour terminology in Georgian-English Thematic Dictionary is mostly corpus-based. This is the norm for any thematic or learner's dictionary that deserves attention. For the research, we used the Georgian National Corpus, Parallel English-Georgian Corpus, and Georgian Language Corpus (Doborjginidze & Lobzhanidze, 2009). The common use of these corpora can be used in both macro- and micro-structural decision-making processes: a) to decide whether a particular item of vocabulary occurs frequently enough to merit inclusion; b) to extract instances of natural language use that can be used as examples or as the basis for examples; c) to identify the most common senses of lexemes so that the order of senses within a polysemous entry can be determined.

For the thematic dictionary macrostructure, nomenclature or lemma-sign list is, in simple terms, the inventory of all the headwords in that dictionary. Each of those lemma signs (headwords) is a canonical form, representing an entire paradigm of morphologically related forms. For macrostructural data selection, we retrieved more than 100 colour terms from the English-Georgian Parallel corpus (Margalitadze, 2014) and 604 colour terms from the Georgian National Corpus (Tandashvili & Gippert, 2013), used in literature, poetry, and newspapers. The Georgian texts in the GNC corpus are fully annotated grammatically (lemma forms and morphosyntactic features), and all texts in the subcorpora have comprehensive metadata. Therefore, during colour term retrieval, we used a search string “**ისპერო**” “**isperi**” (it is a morphological unit, suffix for the colour terms in Georgian).

The remaining primary colour terms were more readily accessible from an online explanatory dictionary of Georgian as well as from the lexicographers' intuitive understanding. Following the selection of the lemmata, a decision was made regarding their classification according to some thematic criteria. Georgian colour terms were reallocated into the following groups: a) precious stones and minerals; b) plants and fruit; c) animals and birds; d) liquids; e) natural phenomena; f) time and seasons.

3.2 Microstructure of colour-related vocabulary in Georgian-English thematic dictionary

As a part of the dictionary conceptualisation plan, we formulated a microstructural programme. This scheme determines the nature and extent of the microstructure, the article structure and how the different slots in the article will be filled with data types. The lemma functions as a guiding element of each dictionary article. From the point of view of microstructural and metalexicographic analysis, colour terms in the Georgian-English thematic dictionary have a consistent structure.

The entry structure can be presented as follows: I. Part of speech; II. Subcomments on semantics, definitions and translation equivalents (if a lemma sign is interpreted as being monosemous, a comment on semantics has precisely one subcomment on semantics; on the other hand, if a lemma sign is interpreted as being n-fold polysemous, a comment on semantics exhibits n sub-comments on semantics); III. Context and cotext entries (the context of a given word) can be regarded as the pragmatic environment in which it is typically used. The context is usually indicated through glosses, i.e. a single word indicating something about the usage of the word, or using lexicographic labels. As for the cotext, it refers to the syntactic environment in which it is typically used. This is usually indicated by means of illustrative example material like collocations and example phrases and sentences; IV. Lexicographic labels (subject field labels, stylistic labels and chronolectic labels); V. Other data (the paraphrase of meaning and the translation equivalents are not the only types of semantic data that can be presented in the comment on semantics. In the planning of the data distribution structure of a dictionary the lexicographer may decide also to include an indication of some relevant semantic relations, in our case, the metadata of colour terminology is included).

4 Sample entries of colour terms in Georgian-English Thematic Dictionary

Today the compilation of every dictionary needs to be done in accordance with one or more specific lexicographic functions: knowledge- and communication-orientated functions (Bergenholtz & Tarp, 2002). The colour terminology given in ongoing project of the thematic Georgian-English dictionary is knowledge-orientated and assists the user by providing general cultural and encyclopedic data about the subject field domain about the language.

The sources for the illustrative examples include Georgian literary works, newspaper articles and government documents. Slightly extensive definitions and the usage of HEX codes as the cross-references in the Georgian-English bilingualised thematic dictionary highlight the fact that lexical concepts are repositories of world knowledge. HEX codes are important for representing, specifying, and communicating colours consistently within digital systems and they ensure an unambiguous communication.

This article will demonstrate some colour terms which have been added to the Georgian-English Thematic Dictionary. The sample entry consists of the following elements: Georgian headword (in this case “aquamarine”), its English equivalent, Georgian definition of the lemma and its English translation, stem form of the Georgian lemma, thematic subgroup, Georgian lemma in a genitive case, illustrative example in Georgian and its translation into English with an indication of the source.

Macrostructural items (colour terms in this case) have been distributed into several thematic groups: a) plants and fruit; b) gemstones and minerals; c) animals and birds; d) liquids; e) natural phenomena; f) time and seasons.

Therefore, in describing semantic and textual structures of colour terminology, our aim is not to quantitatively analyse the data, yet studying object-based formations in given corpora, we found that plants and fruits formed the biggest source category, followed by minerals and gemstones. About 200 of the colour terms are included in the first category.

a) The next subcategory of the semantic field of colours is derived from the plants/fruits:

1. **ასკილისფერი** ‘*askilisperi*’ *adj.* რაც ფერით ასკილს მოგვაგონებს dogwood rose; ტუჩების ნაკეცებში გასული ასკილისფერი პომადა შეისწორა she corrected the

- dogwood rose lipstick in the folds of her lips [რ. მიშველაძე] HEX code #d71868.
2. **ბიისფერი** ‘*biisperi*’ *adj. dial. poet.* რაც ფერით ბიას (კომშს) მოგვაგონებს quince-coloured; ბიისფერი სინათლე უფრო უცხოა და უკაცურს ხდიდა გარემოს the quince-coloured light made everything look more alien and inhuman [ო. ჭილაძე] HEX code #d4cb60.
 3. **ბჟოლისფერი** ‘*bzholisperi*’ *adj. poet.* რაც ფერით თუთას (ბჟოლას) მოგვაგონებს of the colour of the mulberry, mulberry-coloured; თავისი ბჟოლისფერი, თავხედი თვალებით უყურებდა დათა თუთაშხიას he was looking at Data Tutashkhia with his impudent, mulberry eyes [ჭ. ამირეჯიბი]; HEX code #c54b8c.
 4. **ბროწეულისფერი** ‘*brotseulisperi*’ *adj.* წითელი, მენამული pomegranate-coloured, pomegranate, puniceous; ფერგაცრეცილი, ერთ დროს ბროწეულისფერი კაბა threadbare once pomegranate-coloured dress [ლიტ. პალიტრა]; HEX code #660c21.
 5. **ღოღნაშოსფერი** ‘*ghoghnaosperi*’ *adj.* რაც ფერით ღოღნაშოს (ღოღნაშოს) მოგვაგონებს, ლურჯი colour of endemic fruit *prunus domestica* insitia ‘Gognosho’, gognosho-blue (close to colour of damson).
 6. **ჭერმისფერი** ‘*chermisperi*’ *adj.* რაც ფერით ჭერამს მოგვაგონებს, მოწითალო ყვითელი apricot-coloured, the reddish yellow colour of an apricot (*prunus armeniaca*).

We can see how several prominent items in the modern Georgian colour set arise by extension from the names of colour-bearing objects (pomegranate, apricot, etc.).

We can classify our observations for the six lexical units according to the parameters: Lexicographic labels, especially stylistic (e.g. fig. – figurative, poet. – poetical) and chronolectic (obs. – obsolete, occas. – occasionally) labels are frequently employed in the comment on semantics to give explicit contextual guidance for the colour terms.

Colour terms derived from the plants/fruits are characterized either with partial equivalence or even zero equivalence. In our case, **ღოღნაშოსფერი** ‘*ghoghnaosperi*’ and **ჭერმისფერი** ‘*chermisperi*’ the colour terms are derived from the endemic Georgian fruits and are language-specific. Zero equivalence leads to the inclusion of surrogate equivalents. Description as a valid strategy is used in these specific examples.

b) For the semantic subcategory “gemstones and minerals”, Georgian colour terms can be singled out:

1. **ამარტისფერი** ‘*amartisperi*’ *adj. poet.* რაც ფერით ძვირფას ქვას (ამარტს) მოგვაგონებს, ყვითელი ფერის amber, yellow (amber is a hard orange-yellow substance that can be polished and used for jewelry and other decorations); ამარტის ფერად შეცვალა ბროლი ცრემლისა ბანამან his crystal face darkened to amber as he let his hot tears go [რუსთაველი] HEX code #ffbf00.
2. **ამეთვისტოსფერი** ‘*ametvistosperi*’ *adj. poet.* რაც ფერით ამეთვისტოს მოგვაგონებს, ლურჯ-ისფერი; amethystine, amethyst-coloured, violet-purple (a colour of a clear purple or bluish-purple stone that is used as a gem); ბრტყელი ქვების ბილიკი სიბნელეში ამეთვისტოსფერად ბრწყინავდა a little path of flat stones shone amethystine in the dark [ო. ჭილაძე] HEX code #9966cc.
3. **ანთრაციტისფერი** ‘*antratsitisperi*’ *adj.* რაც ფერით ანთრაციტს მოგვაგონებს, შავი ფერის და ლითონისებრ პრიალა anthracite grey; გადახურვა შესრულებულია თუნუქის ფურცლით, მუქი ანთრაციტისფერით roofing is carried out with the tin sheet with the dark anthracite grey [24 საათი] HEX code #353c40.
4. **ბადახში** ‘*badakhshi*’ *n.* ბადახშანის (მთიანი მხარე ტაჯიკეთში) ლალი, წითელი ფერის ძვირფასი ქვა red ruby (a very rare and valuable precious stone, the true or Oriental ruby, of a colour varying from deep crimson or purple to pale rose-red; now classed as a variety of corundum); ნესტან-დარეჯანს ყაბაჩა უძღვნა, შემკული თვალითა, იაგუნდითა წითლითა, ბადახშითა და ლალითა Nestan-Darejan, a jewel-encrusted mantle from him did get, Whereon matchless red rubies, jacinth and garnets

had all been set [რუსთაველი]; also *fig. obs.* applied, chiefly to women, as a term of high commendation.

5. **ბივრილისფერი** ‘*bivrilisperi*’ *adj.* ის, რაც ბივრილის ფერია; ცისფერი beryl-blue, close to pale sea-green or greenish-blue being the colour of the stone; კვლავ განვიცადე ბედნიერი წუთები ბიჭვინთის ბივრილისფერი ზღვის სანაპიროზე once again I experienced some happy moments on the beryl sea-shore of Pitsunda [ლიტ. საქართველო] HEX code #50c878.
6. **ძონისფერი** ‘*dzotsisperi*’ *adj.* რაც ფერით ძონს მოგვაგონებს, წითელი garnet-coloured, coral-coloured, garnet-red, purple; იშვიათი იკონოგრაფიული დეტალია იოანე ნათლისმცემლის ფეხქვეშ ძონისფერ სახურავიანი ყუთი a rare iconographic detail is a box with a garnet-red lid under the feet of John the Baptist [ქართველოლოგი] HEX code #9a2a2a.

The same metalexicographical mechanism seems to work with the subfield of gemstones. We can classify our observations for the six lexical units according to the parameters: Lexicographic labels, including stylistic and chronolectic ones are frequently employed in the comment on semantics to give explicit contextual guidance for the colour terms.

Colour terms derived from precious stones are mostly characterized by full equivalence, exhibiting congruence where a single source language colour term corresponds with a single target language colour term. This pattern is frequently observed. For example, **ბადახში** ‘*badakhshi*’ in Georgian and “red ruby” have the same meaning, function on the same stylistic level and represent the same register. Also, its versatility in metaphorical use can be illustrated, chiefly to women, as a term of high commendation. Here, Georgian colour term **ბადახში** (red ruby) has a transferred use which is variously called figurative, synaesthetic or metaphorical extensions of meaning. The process of transfer is triggered by a word’s connotations, and the associations and symbolism conventionally attached to the concept which it represents.

c) Georgian colour names survive in a variety of adjectives denoting animals and birds:

1. **მტრედისფერი** ‘*mtredisperi*’ *adj. poet.* რაც ფერით მტრედს მოგვაგონებს, ღია ლურჯი, მოცისფრო (ცის მუდმივ ეპითეტად იხმარება) dove-coloured, gray-blue, a warm grey with a tone of blue (usually is used as an epithet of the sky); იქვე მარჯვნივ შავი ზღვა გადაშლილიყო, – უსაზღვრო, მტრედისფერი, მოლაპლაპე და ანკარა სარკესავით to the right, the Black Sea was spread out, boundless, gray-blue, glittering, and crystal-clear [მ. ჭავჭავაძე].
2. **ხოხბისთვალისფერი** ‘*khokhbistvalisperi*’ *adj. poet. occas.* რაც ფერით ხოხბის თვალს მოგვაგონებს, ვარდისფერი (აგრ. მსგავსი დასახელება აქვს შვეიცარიული წარმოშობის ვარდისფერ ღვინოს) pale pink colour (surrounds the center pupil of the partridge eye); ხოხბისთვალისფერი ღვინო a rosé wine/oeil-de-perdrix (a ruby red; a pink or red colour particularly as regards wines and champagnes) HEX code #a31818.
3. **ხოხბისყელისფერი** ‘*khokhbisqelisperi*’ *adj. poet.* რაც ფერით ხოხბის ყელს მოგვაგონებს, ცისფრად მოლივლივე ჭრელი shimmering blue (colour of orn. pheasant’s throat).
4. **ჭუკისფერი** ‘*chukisperi*’ *adj. colloq.* რაც ფერით ჭუკს მოგვაგონებს, მოყვითალო-მოყავისფრო wine-yellow, yellowish-brown (a colour of a duckling); usually said of an oxidized white wine, attributed to the change of the yellow colour; ჭუკისფერი ღვინო ... აფრქვევდა ნაპერწკლებს yellowish-brown wine was throwing the sparks [კ. გამსახურდია].

The specific bird or animal used in the term might have slightly different colourations depending on the species or subspecies. The term **ჭუკისფერი** (yellowish-brown, a colour of a duckling) is

colloquial in Georgian and refers to oxidized white wine, which does not have a full equivalent in English. On the other hand, **ხოზბისთვალისფერი** (pale pink colour, which surrounds the center pupil of the partridge eye) is collocated with the wine, has a full equivalent in English - rosé wine/oeil-de-perdrix, Georgian and English LUs are domain-specific viticulture terms.

d) Liquid:

1. **მელნისფერი** ‘*melnisperi*’ *adj.* რაც ფერით მელანს მოგვაგონებს, მოშავო, მუქი ლურჯი inky, atramentaceous (also used in conjunction with blue to describe the colour of indigo, hence inky-blue); გატაცებით ვკრეფდით მელნისფერ იებს we were eagerly picking up some inky violets [ლიტერატურული საქართველო].
2. **რძისფერი** ‘*rdzisperi*’ *adj.* რაც ფერით რძეს მოგვაგონებს, თეთრი milk-white, milky, creamy-white; რძისფერი შუქით განათებული ინტერიერი interior illuminated with milky light [რ. ქეიშვილი] HEX code #fff4e4.
3. **ნაქისფერი** ‘*tsakisperi*’ *adj. dialect.* რაც ფერით ნაქს (შრატს) მოგვაგონებს whey-coloured (the greenish serum of milk which remains after the separation of the curd by coagulation, esp. in the manufacture of cheese); ფართო და ნაქისფერი თვალები უელავდა whey-coloured and wide eyes gleamed bright [რ. მიშველაძე] HEX code #eeee99.
4. **ღვინისფერი** ‘*ghvinisperi*’ *adj.* წითელი ღვინის ფერის მქონე wine-red, wine-coloured; მერე უეცრად უზარმაზარი, ღვინისფერი მთვარე ამოცურდა then suddenly the moon, enormous, wine-red, edged herself. ♦ **რძე და ღვინისფერი** თეთრ-წითელი, ფეროვანი (ქალი) milk and roses.

Examining semantic range of the concept **ღვინისფერი** (wine-red), we found that apart from the literal use, some idiomatic use (related to women’s attractiveness) could be assigned to it.

e) natural phenomena:

1. **დიუნისფერი** ‘*diunisperi*’ *adj. poet.* რაც ფერით დიუნს (ქარისაგან მოტანილი სილის ბორცვი ჩვეულებრივ ზღვის, ტბის, მდინარის ნაპირზე) მოგვაგონებს sand dune-coloured (is a light tan colour); სისხლივით წითელი დაისის ფონზე ქვიშის დიუნისფერი თვალები დავინახე I saw the sand dune coloured eyes in a blood-red sunset [გ. დ. რობერტსი] HEX code #baa684.
2. **კომლისფერი** ‘*komlisperi*’ *adj. dialect.* რაც ფერით კომლს, კვამლს მოგვაგონებს, მონაცრისფრო ან მოშავო smoky, dark, dusky; spec. of a brownish or bluish shade of grey.
3. **ჯანღისფერი** ‘*janghisperi*’ *adj. poet.* რაც ფერით ჯანღს, ნისლს, ბურუსს მოგვაგონებს brumous, misty, misty-grey; ასე მეგონა..., ამ მწვანე ლელე-გორაკებსა და ჯანღისფერ მთის ნაოჭებში ჩავიკარგე I thought I vanished in the green hills and dales and misty-grey mountain folds [ს. მთვარე]. HEX code #bcc2c2.

In poetic usage, for many colour terms derived from the natural phenomena, substantival, and in part metaphorical, formations are attested and are embedded in the lexicon of Georgian poetic epithets. We assume that the symbolic language of colour is peculiar to the poetic domain and entries like **დიუნისფერი**, **ჯანღისფერი** contain stylistic lexicographic labels.

f) time, seasons:

1. **ბინდისფერი** ‘*bindisperi*’ *adj.* დაბინდული; ბნელი dusky; dark-coloured; ბინდისფერი საღამო მბჟუტავი მთვარით a dusky evening with the dim moonlight [ზ. გაბუნია].
2. **ბნელუკუნი** ‘*bnelukuni*’ *n.* ბნელი უკუნი, უკუნი ბნელი, წყვდიადი pitch darkness;

უძილო, მტანჯველი უკუნი გადაიქცა მოულოდნელ ნეტარებად a sleepless, tantalizing pitch darkness has turned into the unexpected bliss [ბ. თავდგირიძე].

3. **შავბნელი** ‘shavbneli’ *adj.* 1. მეტად შავი, ბნელი, წყვდიადი dark, lurid, murky, tenebrous; 2. *fig.* ცუდი, ბოროტი; ავისმზრახველი evil, vicious; ჩემი შავბნელი ძალების შესახებ რომ განვაცხადე, ქალებმა ერთი ვაი-უშველებელი ატეხეს the ladies all yodeled when I explained about my dark powers [თ. კოტრიკაძე]; 3. *fig.* მძიმე, აუტანელი depressing, melancholic; შავბნელი დრო depressing times.

Examining the semantic range of **ბნელი** ‘bneli’ (dark), we observed that it produced a variety in their symbolic meanings and connotations, and black is the most difficult colour to categorise. To classify part of its rich collection of contemporary examples, we showed polysemantic senses of **შავბნელი** ‘shavbneli’.

5 Conclusion

As was mentioned above, the goal of this paper was to restate the scopes of colour terminology by suggesting newer theoretical approaches in lexicography, such as the prototype theory. The latter posits that lexical concepts function as repositories of world knowledge, thus challenging the dichotomy between linguistic semantics and encyclopedic information. This perspective implies that rich descriptions are considered relevant and should not be excluded from semantic analysis.

The article showed: a) the existing asymmetry between the descriptive meanings of Georgian and English colours. A wide array of effective strategies were used for addressing lexical anisomorphism between Georgian and English, for the zero equivalence explanation, description and generalization with specification were used. As for the partial equivalence cross-referencing, labeling and exemplification were adopted; b) inclusion of encyclopaedic or cultural data highlighted a deeper understanding of the role of colour perception, their meaning and its lexicographic reflection; c) paper demonstrated some specific examples of enriched entry structure for colour terminology in Georgian-English bilingualised thematic dictionary.

Georgian colour terms were classified according to the semantic categories: plants and fruit; gemstones and minerals; animals and birds; liquids; natural phenomena; time and seasons. Microstructurally, the dictionary entries of Georgian-English Bilingualised Thematic dictionary include definitions in both languages, equivalents, stylistic, subject field and chronolectic labels and contextual data (illustrative examples). A slight touch of colour coding system (HEX) is employed for the sake of dictionary users’ curiosity.

Finally, for a better understanding of cross-linguistic interactions, diachronic as well as synchronic, we must hope for the continuation of parallel work on colour words and phrases in other languages.

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