THE NEOLOGICAL DISSEMINATION OF THE CHROMATIC TERMINOLOGY IN THE ROMANIAN LANGUAGE

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Abstract

Situated in the far East of *Romania*, Romanian has a special place among the Romanic languages, because of different influences exercised upon it, that other Romanic languages have not undergone. Thus, in the Romanian language there are numerous names of colours borrowed from Turkish and Slavic. More recent (in language), chromatic terms come from French, Italian and English. As far as the evolution and the changing of denominations are concerned, the chromatic terminology is different from other types of terminology. If, in many cases, the evolution of denominations has different causes (the changing of designated object, new knowledge acquirement, social transformations and so on), for the chromatic terminology the possibilities of creation and acquisition of new terms are unlimited, because of the surrounding nature and reality provide an inexhaustible range of colours and shades.

Key words: *neologism*, *colour*, *syntagm*, *loan translation*, *adjoining*

Résumé

Situé dans la partie extrême de la *Romania*, le roumain occupe une place à part entre les langues romanes, car il a souffert de diverses influences que les autres langues romanes n'ont pas connues. Les termes chromatiques plus nouveaux proviennent du français, de l'italien et de l'anglais. La terminologie chromatique se différencie d'autres types de terminologie en ce qui concerne l'évolution et le changement de dénominations. Si, dans le plus grand nombre de cas, l'évolution des dénominations a pour cause le changement de l'objet désigné, l'acquisition de nouvelles connaissances, les transformations sociales, etc., pour la terminologie chromatique les possibilités de création et d'acquisition de nouveaux termes sont illimitées, parce que la nature et la réalité environnementales offrent une gamme inépuisable de couleurs et nuances.

Mots-clés: *néologisme*, *couleur*, *syntagme*, *calque*, *association*

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1. Colour plays an important part in society, as well as in people's life, and this is why the concept of "colour" is used differently, the proof being the following expressions: *pată de culoare/coloured spot* "a section coloured differently as compared to the surrounding ones", *to gain colour/a prinde culoare* "to start looking good, red-cheeked", *culoare politică/political colour* "membership within a political party", *culoare caldă/warm colour* "colour of the first half of the visible light spectre, to infrared", etc. – all these syntagms and expressions refer to the actual colour but also to aspects that, apparently, are not directly, but indirectly linked to colour.

The lexico-semantic field of the Romanian names of colours is characterised by dynamism: on the one hand, some chromatic terms are moved to the passive word stock, on the other hand, they are assimilated (or transferred) and more and more often numerous neologisms are used.

1.1. During the past two or three centuries[1] in the history of the Romanian language, the invariable chromatic adjectives are quite few: *civit* (< Tc. *çivit*) "dark blue, indigo", *lahaniu* (< Tc. *lahana*, ngr. *λάχανον*) "light green", *cârmâziu* (< Tc. *kirmizi*) "dark red", *cunabiu/conabiu* (< Tc. *kunebi*) "dark red, cherry", etc. Their number increases in the modern language,

[1] "Din punct de vedere istoric, se poate considera că seria adjectivelor cromatice invariabile a fost deschisă în secolul trecut odată cu pătrunderea adjectivelor *morico* şi *pembe* din greacă şi turcă. Din cauza finalelor lor neobişnuite în limba română (*-o* neaccentuat şi, respectiv, *-e* accentuat) *morico* şi *pembe* nu puteau fi decât invariabile." (Ciobanu, 1979, p. 10) De exemplu, turcismul *pembe* a fost întrebuinţat de Alexandru Macedonski în *Rondelul rozelor din Cişmegi*, cu scopul de a crea o atmosferă arhaică şi de a imprima un aer vetust întregii poezii. Dar Macedonski este poetul care foloseşte şi neologisme cromatice în creaţia sa; astfel, în poezia *Mănăstirea* apare (se pare, singura dată în literatura română!) adjectivul neologic *glauc* (< Fr. *glauque*, Lat. *glaucus*, *-a*, *-um*) desemnând „albastrul-verzui"./"From a historical point of view, we can consider that the series of invariable chromatic adjectives has been opened during the last century with the penetration of adjectives *morico* and *pembe* from Greek and Turkish. Because of their unusual endings in Romanian (*-o* unstressed and, respectively, *-e* stressed) *morico* and *pembe* could only be invariable adjectives." For instance, the Turkish *pembe* was used by Alexandru Macedonski in *Rondelul rozelor din Cişmegi* with the purpose of creating an archaic atmosphere and of impressing an ancient air to the whole poem. But Macedonski is the poet who also uses chromatic neologisms in his creation; thus the neological adjective *glauc* (< Fr. *glauque*, Lat. *glaucus*, *-a*, *-um*) indicating «greenish-blue»" is used in the poem *Mănăstirea* (apparently, the one and only time in the Romanian literature!).

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with the penetration of neologisms with a wider circulation (in different fields: fashion, art, design, chemical industry, pharmaceutical industry, etc.) or a more limited one (in the current language), such as: *bordo* (< Fr. *bordeaux*) “dark red”; *amarant* (< Fr. *amarante*, lat. *amarantus*) “red-violet, bluish-red”; *ecarlat* (< Fr. *écarlate*) “red-violet, scarlet”, *eburneu* (< Fr. *éburné*, Lat. *eburneus*) “ivory-coloured”; *ebenin* (< Fr. *ébénin*) “ebony-coloured”; *cream* (< Fr. *crème*) “cream-coloured”, “white-yellow”; *turchin* (< Fr. *turquin*) “dark blue and opaque”; *lila* (< Fr. *lilas*) “lilac coloured; violet (light)”; *oliv* (< Fr. *olive*; cf. Lat. *ŏlīva*, *-ae*) “greenish yellow”, “green olive coloured”; *citron* (< Fr. *citron*) “lemon coloured”, “light yellow” – pronounced [si´tron]; *ciclam*[2] “mauve coloured” – pronounced [si´clam] – is an abbreviation of the French origin term *cyclamen*, etc.

2. Neologisms are most of the times words of Latin origin which entered the language through a Romanic pathway; they entered Romanian by a cultural channel, especially in the XVIIIth and XIXth[3] centuries. For instance, in order to designate colour, Romanian took from French constructions expressing an implicit comparison, such as, for instance, *gri-perle* [gri-perl] < Fr. *gris perle*, *roz-bombon* < Fr. *rose bonbon*. “Both *bombon*, and *perle* can be linked, with no difficulty, by the Romanian speakers to *bomboană/candy* (a noun that, in the past, had the etymological version *bombon*) and, respectively, to *perlă/pearl*, which makes these constructions almost analysable”[4].

[2] “(...) a luat naştere, foarte probabil, din *ciclamen*, prin lăsarea la o parte a finalei cuvântului.” (Ciobanu, 1979, p. 6)/“(...) it is very probably that it has its origin in *ciclamen*, by dropping the ending of the word.”

[3] “Într-o definiție mai largă, se înțelege prin neologism orice cuvânt nou, indiferent dacă e împrumutat sau format în limba noastră din elemente indigene. Ce e drept, se întâmplă rar să se protesteze contra exemplelor din aceată ultimă categorie: aproape fără excepție e vorba de cuvinte pe care vorbitorul le înțelege pe loc, deoarece e în stare să le analizeze şi să recunoască fiecare din elementele componente.” (Graur, 1963, p. 27)/“In a wider sense, a neologism means any new word, a loanword taken from another language or wether formed in our language of native elements. It is true, it rarely happens for someone to be against examples from the latter category: almost with no exception, we refer to words that the speaker instantly understands, since he/she is able to analyse and recognise each and every component.”

[4] Ciobanu, 1979, p. 8.

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The neological adjective *roz* (< fr. *rose*)*/pink* designates "a very light red colour" which is generally associated with positive moods, by the exuberance it creates, being opposed to bleak, depressive colours[5]. This adjective is used both variably, and invariably. When it agrees with nouns designating apparels or nouns designating materials and fabrics, etc., it is invariable: *pantofi roz/pink shoos*, *fustă roz/pink skirt*, *copertă roz/pink cover*, *vopsea roz/pink dye* and so on; but when it is used as a shade referring to skin or to the human face, it can agree with the nouns: *față roză* (*pink face*), *piele roză* (*blush skin*) and it falls into the category of variable adjectives). And yet, less educated speakers use the adjective *pink* as if it agreed with the noun[6] (*roză* – incorrect form!), so they do not perceive it as an invariable adjective.

Unlike *roz*, the adjective *rozé* (< Fr. *rosé*) agrees with nouns designating drinks (*wine*, *champagne*, etc.); it also has a noun value: *a rozé* designates "a wine which is rosé coloured". Also, the adjective *rozé* (used, not long ago, exclusively in the enology field) has also penetrated into the world of fashion, agreeing with nouns designating apparels[7].

The term *azur* (< Fr. *azur*, It. *azzuro*; cf. Ar. *lāzuward* "lapis lazuli") designates a very light shade of blue, that is: "light greenish-blue". When referring to this word, Gheorghe I. Tohăneanu says that it jumped over "the ladder of languages from different families[8], with no payment of duty",

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[5] In this sense, the following collocations are suggestive: *to see life in a rose light*, *pink spotted*, *pink literature*, etc.

To see (something/life) in a rose light means "to be optimistic".

(*La vie en rose* is the title of the most famous song of Edith Piaf.)

The expression *pink spotted* has the meaning of "very funny, when referring to people; attracting, savoury", and when referring to objects, it means that they are ridiculous, ludicrous.

The pink literature is the literature addressed to women (but not necessarily the literature written by Sandra Brown).

Pantera Roz (*The Pink Panther*) is both the title of a famous film in the '60s, with Peter Sellers in the role of Clouseau Inspector, and a cartoons' character.

[6] Cf. *GALR*, I, 2008, p. 152-153.

[7] „Pantofii rozé cu platformă argintie, de la Veronesse, sunt o investiție sigură."; „(...) purtând un babydoll rozé de la Spider Stores." (Revista *Look!*, nr. 74/2010, p. 43; 44)/ "Rosé silver platform shoos, made by Veronesse, are a good investment."; "(...) wearing a rosé babydoll bought from Spider Stores."

[8] Cf. Graur, 1978, p. 21.

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becoming a "«European» term, thus increasing the number of international neologisms, ever more numerous: It. *azzuro*, Fr. *azur*, Sp. *azul*, Engl. *azure*, Germ. *Azur* (*blau*)"[9]. *Azuriu*[10] ("light greenish-blue"), a synonym of *azur*, is a term derived from *azur* + suffix *-iu*, probably according to the pattern *albăstriu* (*albastru* + suf. *-iu*) "reflex blue". Another composed chromatic term, used in sports, *nerazzuro* designates an "Inter Milano football team player"; *azzuro* also has the meaning of "football player in Italy's team, *squadra azzura* – this being the name of the blue-coloured equipment (same with the House of Savoy apparel). These terms were created by analogy to the foreign patterns circulating in Romanian as loanwords.

Bleumarin (< Fr. *bleu marine* "bleu à la marine")[11] is an adjective which is frequently used in the language of fashion; it is pronounced [blömarin] and it has the meaning of "dark blue". This is more and more frequently written[12] *bluemarin*, its pronunciation being, probably, [blumarin] – a contamination between a French term and a pseudo-Anglicism. About this "hybrid" which must be avoided, Rodica Zafiu thinks that it appeared in Romanian as a consequence of etymological kinship

[9] Tohăneanu, 1989, p. 14-15.

[10] „*Azur* şi *azuriu* lărgesc ampla serie sinonimică şi analogică a lui *albastru*, pe care o pune în lumină excelentul *Dicţionar analogic şi de sinonime*." (Tohăneanu, 1989, p. 15) Cf. numele propriu *Côte d'Azur* (*Coasta de azur*) – regiunea de coastă a Franței, la Marea Mediterană. /"*Azur* and *azuriu* enlarge the wide synonymic and analogical series of *blue* which is emphasised by the excellent *Analogical and Synonyms Dictionary*." Cf. the proper name *Côte d'Azur* (*Coasta de azur*) – the coast region of France, along the Mediterranean Sea.

[11] "În româneşte, partea a doua a compusului *bleumarin* se analizează prin referire la adjectivul *marin*, modalitate de analiză care nu concordă cu cea din limba de origine, fr. *marine* din *bleu marine* corespunzând substantivului românesc *marină* (*bleu à la marine* = albastru ca al marinei). Cf. Theodor Hristea, p. 283. Despre varianta nerecomandabilă *bleumaren*, acesta arată că a apărut ca un «hiperfranţuzism»." (Ciobanu, 1979, p. 8)/"In Romanian, the second part of *bleumarin*, a term made up of two words, is analysed with reference to the adjective *marin*, a method of analysis that does not concord with the one of the source language, Fr. *marine* of *bleu marine* corresponding to the Romanian noun *marină* (*bleu à la marine* = blue as the marine). Cf. Theodor Hristea, p. 283. Regarding the unadvisable version *bleumaren*, he showed that it appeared as an «exaggerate use of a French word»."

[12] See *Harper's Bazar* Magazine, 2009, p. 28, 153.

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between the French word *bleu* and the English *blue* – in English, *blue* comes from the old French, the term being of Germanic origin[13].

Other chromatic terms belonging to the semantic field of the blue colour are: *acvamarin* (< Germ. *Aquamarin*, it. *acquamarina*) "light blue, characteristic of the sea water" and *ultramarin* (< Germ. *Ultramarin*, fr. *ultramarine*) "blue". These can be found in the language of fashion, in the plastic arts, in industry, design, etc.

To refer to parts of the human face or body, specialised neological terms are used: *cianotic* (< Fr. *cyanotique*) "purplish-blue coloured", *livid* (< Fr. *livide*, Lat. *lĭvĭdus*, -a, *-um*) "purplish, blue (because of emotion, because of the cold, because of tiredness, etc.)", etc.

All Blacks[14] designates the rugby team of New Zeeland. But *All Blacks* shall not be taken for *all black*[15] – collocation taken over as such from English and which can be found in fashion magazines to designate an apparel made up exclusively of black-coloured pieces to wear. The collocation *all white* (opposed to the collocation *all black*) is used to designate an apparel made up exclusively of white-coloured pieces to wear (different from the outfit made up exclusively of a black-coloured apparel).

Blackjack and *black-out* are two terms used in Romanian, originating from English, in the structure of which the adjective *black* is included. *Blackjack* [ˊblækˊdʒæk] (also called *twenty one*) is the most popular game in casinos (but this must not be taken for the English cards game *Black Jack*). The collocation *black-out*, recorded in *DEXI*[16], pronounced [ˊblækaut], designates an "antiaircraft defence measure, characterised by complete

[13] See Zafiu, 2009, p. 15.

"Singura consolare e că forma aberantă apare (deocamdată?) mai mult în pagini comerciale sau personale (în care erorile lingvistice sunt oricum foarte numeroase), fiind rar atestată în presă sau pe site-uri." (Zafiu, 2009, p. 15)/"The only consolation is that the aberrant form appears (for now?) predominantly in commercial or personal pages (in which linguistic errors are very abundant anyway), being rarely certified in the press or on sites."

[14] De la început, echipamentul tradițional a fost de culoare neagră (logo-ul fiind o frunză de ferigă argintie). În urma turneului din 1905, acesta a devenit echipamentul standard./'From the very beginning, the traditional equipment was black-coloured (the logo being a silver fern leaf). Following the tour in 1905, it has become the standard equipment.'

[15] Cf. *Bolero*, 2009, p. 58; 119.

[16] *DEXI*, 2007, p. 228.

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camouflage; complete darkness". Allegorically speaking, the expression *a face black-out* is used with the meaning "to keep perfect silence".

The language of fashion, as well as the (bio)medical language, uses frequently used terms such as: *ecosez* (< Fr. *écossais*, *ecossaise* "Scottish") "an outfit showing a big checked pattern, usually lively and variously coloured", *cadrilat* (< Fr. *quadrillé*) "an outfit with drawings created by intercrossed lines under the form of squares or rhombi, of different colours", *pepit* (< Germ. *Pepita*) "an outfit with tiny squares or rhombi, in two colours, alternating between them", *uni* [üni] (< Fr. *uni*) "an outfit of only one colour; unichrome", *ecru* [ecrü] (< Fr. *écru*) "unwashed natural silk coloured outfit; light beige", *versicolor* (< Fr. *versicolore*, Lat. *vesicŏlor*, -*oris*) "outfit with fluctuant colour or multicoloured (about organs, organisms)" falling also into the category of chromatic neologisms, even if the seme [+ (a certain) colour] is not well delimited/defined.

2.1. In Romanian, there are also neological chromatic terms which took over the form of a proper noun. For instance: *fucsia* "red lilac" – the name comes from the bush discovered in America by the British geologist Sir Ernest Vivian Fuchs; *tabac* "tobacco-coloured" – from the name of *Tabaco* town, in America, where the Spanish saw the plant[17] for the first time; *havan(a)* "ochre (like the tobacco)" < *Havana*, capital of Cuba; *izabel* "dirty white"; "light yellow" < *Isabella*, queen of Castile, of whose husband, Ferdinand, would have worn the same shirt for three years in a row, during battles; *magenta* "crimson" < *Magenta*, locality in Italy, where the French defeated the Austrian troops, in 1859, after much blood shed (this colour actually represents the blood shed); *solent* "turquoise green < *Solent*, channel between England and the Isle of Wight; *marmara* "dove-coloured" < *Marmara*, the sea located between the Asian and European parts of Turkey; *sahara* "golden sand coloured" < *Sahara*, the desert located in the North of Africa; *solferino* "dark violet" < *Solferino*, locality in Italy, where Napoleon III defeated the Austrian army etc. The plastic arts use chromatic terms which were originally painters' names: *Breugel* designates

[17] (Sala, *I*, 2006, p. 236)/"The Europeans may have called the American plant by its European name, because the indigens from the Antilles got drunk because of this plant."

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a certain shade of red – "lighter vermillon", and *Van Dyck* designates either a shade of "brown", or "the English red".

2.2. In current Romanian, more and more chromatic terms are created starting from: a) names of drinks: *cognac* (< Fr. *cognac*), *cappuccino* (< It. *cappuccino*); food: *biscuit* (< Fr. *biscuit*); b) names of plants: *rhododendron* (< Fr. *rhododendron*; cf. Gr. *ρόδον* "rose", *δένδρον* "tree") "rhododendron flower coloured; light violet", *lavender* (< Ngr. *Λεβάντα*, Fr. *lavande*, Germ. *Lavendel*, It. *lavanda*), *ginger* (< Magh. *gyömbér*), *pistachio*[18] (< Tc. *fistic*, Ngr. *φιστίκι*); c) names of animals: *sepia* (< Fr. *sepia*, Lat. *saepĭa*, *-ae*, It. *seppia*; cf. Ngr. *σηπία*) "brown, transparent coloured", obtained from the colorant matter of some molluscs from the Mediterranean; d) names of minerals, precious stones: *slate* (< It. *ardesia*; cf. Fr. *ardoise*), *anthracite* (< Fr. *anthracite*), *malachite* (< Fr. *malachite*; cf. Lat. *molochitis*, Gr. *μολοχίτις*), *sapphir*e (< Lat. *sapphīrus*, *-i*, Ngr. *σαπφειρός*, Fr. *saphir*; cf. Heb. *sappir* "the most beautiful thing" < Semitic word), *amethyst* (< Fr. *améthiste*; cf. gr. *ἀμέθυστος*); e) names of dances: *tango* (< Fr., Sp. *tango*) "light orange"; f) other realities: *asfalt* (< Fr. *asphalte*; cf. Lat. *asphaltus*, Gr. *ἄσφαλτος*) "brown ochre coloured", *volcano* (< it. *vulcano*, germ. *Vulkan*; acc. to Lat. *vulcanus*, *-i* < proper name *Vulcan*, the God of fire, in the Roman mythology) "red ochre", etc.[19]. These terms are used both independently, and together with another chromatic term. When accompanying another chromatic term, they specify the shade.

[18] "În legătură cu fistic, mi se pare interesant de subliniat faptul că extinderea sferei sale semantice în domeniul cromatic a contribuit într-o anumită măsură la consolidarea poziției în limbă (*fistic* ca nume de fruct fiind astăzi folosit rar, de exemplu în *înghețată de fistic*, *cremă de fistic*)." (Ciobanu, 1979, p. 8)/"Regarding to pistachio, I find it is interesting to point out that the extension of its semantic sphere in the chromatic field has contributed in a certain extent to the strengthening of its position in the language (*fistic/pistachio* as the name of a fruit being nowadays rarely used, for instance as in *înghețată de fistic/pistachio ice-cream*, *cremă de fistic/pistachio cream*)."

[19] Aceasta demonstrează un anumit aspect: "comunitățile oferă indivizilor coduri şi modele culturale care sunt variabile, în funcție de factori economici şi sociali, în funcție de perioadele istorice." (Dunca, 2004, p. 7)/This proves a certain aspect: "communities provide to individuals codes and cultural patterns which are variable, depending upon economic and social factors, and upon the historical periods."

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3. Romanian chromatic terminology can be enriched by loanwords and, by internal means of enriching the vocabulary, as it is the case with any language: derivation, composition, conversion of grammatical value. For Romanian it is characteristic the relatively high frequency of composed chromatic terms (for instance, made up of an inherited word + a loanword): *golden corral*, *lemon-yellow*, *celestial blue*(*-light*), *denim blue*, *pistachio green*, *avocado green*, etc. Through this procedure, of associating a neologism with an inherited chromatic term, Romanian enlarges the semantic field of the inherited term. This association is actually a guarantee for the stability of the neologism. Except for compounds terms, certain collocations have also become frequent; although, somehow unusual, they are however precise for the experts (specialists): *Mamaia bleu*, *Alice blue*, *Tuscany pink* etc. These shades are made up of a colour name and a toponym or anthroponym, but they are more difficult to explain/defined and to identify for nonspecialists.

3.1. The category of neologisms also includes names of colours/shades from the field of plastic arts, which are, actually, loan translations or (integral) translations of foreign terms: *pământ ars* (translation of It. *terracotta*), *negru-de-fildeş* (cf. Fr. *noir d'ivoire*, Engl. *ivory black*, Germ. *Elfenbeinschwartz*), *negru-de-piersică* (cf. Fr. *noir de pêche*, Germ *Kernschwartz* or *Rabenschwartz*, Engl. *blue black*) *albastru-de-apă* (cf. Germ. *Wasserblau*), etc.

The pharmaceutical industry, but also the food industry, use terms, such as *sunset yellow* or *brilliant blue*, which were taken over as such from English – these are part of the food colouring agent category (they can be found, under this form, in all the European languages – obviously, only in countries where their use is allowed!).

4. At a certain point, the categorisation of the chromatic terminology is relative[20], as determinations made depending on the luminosity and/or the

[20] "(...) în fața unei culori date, este primordial să știi dacă e vorba de o culoare uscată sau de o culoare umedă, de o culoare tandră sau de o culoare dură, de o culoare

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degree of a colour chroma are subjective and random[21]. Due to the fact that vocabulary represents the part of language permanently subjected to changes, certain terms enter the language; at the same time, some others shift to the passive word stock[22].

The lexico-semantic system of colour names in Romanian is complex and includes a large number of terms, which has triggered the need to compose paradigms reunited within a system. The latter is characterised by a relative mobility, which means that, at a certain point, certain terms can be adopted, included in the system, while some others, having become unusable, can join the category of archaisms.

Neological chromatic adjectives have become productive in contemporary Romanian as a result of: a) the association with common names indicating shades, which, in their turn, are chromatic terms; b) the association with proper names; c) the use of equivalents from French and English, in particular.

Moreover, in the spoken language, we can notice the tendency to use flexionary forms of certain invariable chromatic adjectives; these are treated as being Romanian adjectives and therefore agree with the noun (incorrect agreement!).

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netedă sau de o culoare rugoasă, de o culoare surdă sau de o culoare sonoră, de o culoare veselă sau de o culoare tristă. Culoarea nu este un lucru în sine, şi mai puțin un fenomen ce ține doar de vedere." (Pastoureau, 2006, p. 154)/"(...) referring to a given colour, it is essential to know if we deal with a dry colour or a moist one, when analysing a soft colour or a harsh one, with a smooth colour or a coarse one, with a deaf colour or a loud one, with a joyful colour or a sad one. Colour is not something in itself, and certainly is not a phenomenon linked only to sight."

[21] În limbi diferite, clasificarea culorilor nu este identică. Aceasta se explică prin faptul că de la o limbă la alta structurarea culorilor este diferită (sistemul de percepție este același)./'The classification of colours is not identical in all languages. This can be explained by the fact that from one language to another the structuring of colours is different (the system of perception is the same).'

[22] Câmpul semantic al numelor de culori poate totaliza sute de lexeme. De exemplu, numai pentru culoarea albă, medicii stomatologi diferențiază cel puțin douăzeci şi cinci de nuanțe. Pentru negru, textiliştii experimentați disting aproximativ o sută de nuanțe. Cf. Dimitrescu, 2006, p. 157./'The semantic field of the names of colours can totalise hundreds of lexemes. For instance, only for white, dentists make a differentiation among at least twenty five shades. For black, experimented textiles manufacturers make a differentiation among approximately one hundred shades.'

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The neological spread of chromatic terms is therefore the result of their frequent use, in fields such as design, fashion, sports, plastic arts, food, the pharmaceutical industry, etc.

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NOTE

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