

**Fear, isolation, anxiety: complex and universal emotions
in *The Dictionary of Obscure Sorrows*⁵**

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Abstract

The paper explores the recently published Dictionary of Obscure Sorrows (Koenig 2021) as a corpus of neologisms coined to express different emotions that are usually (and universally) experienced but not easily expressed by words. Created from different languages in contact, the newly-coined words will be used to further explore theoretical frameworks on linguistic creativity and the concept of the dictionary as the definitions of the words are given in English. The aim of the paper is to focus on the words proposed to express different emotions related to specific kinds of fear, isolation and anxiety. In relation to the words' manifestation in letter or sound, the paper will also address mentalese (Pinker 1994) as a framework and a concept proposing that lexicons need to co-operate in this unique kind of a dictionary that does not call for an active usage of the words coined but rather presents a dictionary that is a container of new emotions.

Keywords: *mentalese, new emotions, languages in contact, multilingual dictionary, contemporary English*

Introduction

When Henry W. Fowler published the *Dictionary of Modern English Usage* in 1926, it was one of the most celebrated reference books in the twentieth century according to the preface to the revised third edition of *Fowler's Modern English Usage* (Burchfield 1996). The dictionary was the result of work of a scholar who worked in virtual seclusion in the island of Guernsey. Similarly, the *Dictionary of Obscure Sorrows* (2021) by John Koenig was completed in seclusion—that caused by the COVID-19 pandemic. Unlike the *Dictionary of Modern English Usage* that was aimed at a domestic audience, the *Dictionary of Obscure Sorrows*, written almost one hundred years later (available both in print and online), which started as a blog in 2009, is aimed at the international audience and the contemporary multilinguals. Another comparison can be made here: while Fowler often consulted the *Oxford English Dictionary* and the newspapers at the time, Koenig consulted different world languages and created a dictionary of contemporary English in the way that does not reflect on language usage *per se* but rather on language to-be-used in search for adequate expressions denoting states and emotions that the English language, according to the author, has had no words for.

It is for this reason that the focus in this paper is on the English language, or the language in which the definitions of the newly-coined words are given in the *Dictionary of Obscure Sorrows*, within the context of not only contemporary English but also in terms of word-formation processes. One may

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propose that new blends, resulting from blending and compounding as frequent word-formation processes in English, will in time enter official English language dictionaries as blends slowly become institutionalized and may, at one point, no longer serve the purpose of individual creativity that has the potential to surpass one language. In addition, blending may be rather predictable. For instance, following the creation of e.g., “to mansplain” (2009), numerous other “X-plain” coinages followed (*whitesplaining, straightsplaining, sizesplaining, ablesplaining*) (Kalajdžisalihović 2018).

On the other hand, according to Ferrante (2021), the *Dictionary of Obscure Sorrows* is a book that by “virtue of its definitions, defies its own definition” (para 1). Unlike a traditional print dictionary, in which words are organized alphabetically and contain parts of speech, synonyms and phonology, in the *Dictionary of Obscure Sorrows*, different topics, i.e., different emotions and emotional states are given as separate entries of various length.

Ferrante (ibid.), in terms of the potential of individual creativity, compares the dictionary to poetry even, as its “closest relative in genre” and “a guidebook or a self-help book” for the complicated internal landscape that may also be related to theories on *mentalese*, i.e., an internal landscape of thoughts expressed through (a) language (Pinker 1994).

The newly-created words had not been previously used in any other dictionary accompanied by the definitions provided; they, as such, represent newly-formed words from different languages that are presented through a systematic organization of new emotions that are, according to the author, known to human beings but have not been expressed by means of (English) single words. As such, the dictionary makes the reader pay more attention to the contemporary world and examines abstract or rarely defined emotions by introducing a compendium of invented words in a multimodal fashion to enrich the English language and to give names and linguistic manifestations to human experience and emotions founded on contemporary circumstances of the 21st century.

In relation to the linguistic landscape of the 21st century, the reader needs to be reminded that “the majority of modern linguistics is born out of the spirit of monolingualism and has, as a reduction of complexity, brought about many assumptions. Confronted with multilingualism, the values seem to be turning around. The basic competence of a speaker is open toward *multilingualism* if he or she can experience it over the course of his or her life. Assuming the naturally occurring potential within multilingualism, one cannot help analysing some of the basic assumptions of linguistics, both whether language ability is primarily seen as being a cognitive competence or a social practice. Multilingualism, in our definition, includes both, and therefore also *multicompetence*” (Franceschini 2011: 352). Therefore, this paper also aims to present a new type of a dictionary that is striving to rise above the level of a particular language.

Taking the above-given context into account, the aim of the paper is to explore the *Dictionary of Obscure Sorrows* as a corpus of newly-coined words or refashioned words and expressions minted to express different emotions that are usually and universally experienced. It is also proposed that this dictionary, blending different languages, living or rarely used, does not call for an active usage, but rather presents a dictionary that is a container of different “present-day emotions”—fears, anxieties, doubts, contemplations, etc.

One type of word-formation processes, apart from prefixation, suffixation, conversion, blending and compounding occurs in the context of the so-called “nonce formations”, i.e., words coined and used on a particular occasion (Quirk 1985: 1520). Such words are usually not adopted into general use and literary works are known for nonce formations of their authors. It may be suggested that all the examples in the corpus belong to the category of “nonce formations” due to the genre and individual creativity of one author, regardless of the word-formation processes within. The neologisms are coined to describe a (universal) emotional state and to capture it. As such, they do not need to be used on a regular basis in any given language. Overall, the *Dictionary of Obscure Sorrows* may be classified as a

dictionary of neologisms coined owing to different word-formation processes (such as prefixation, suffixation and blending) surpassing but not excluding one language.

The motivation for the research was founded on exploring different dictionaries and new concepts arising from our changing reality, especially when it comes to, for instance, new words describing modern relationships terms such as *bread crumbing*, *orbiting*, *ghosting*, *submarining*, etc. (Swanner 2021). Another global cause, which sparked the interest in this topic, is the COVID-19 pandemic and numerous other words entering the English language dictionaries, while changing or expanding their meaning. As for the theoretical frameworks, the ways and approaches to explore a multilingual dictionary are multiple: starting from mentalese, semantic primes, theories on the structure of the mental lexicon, etc. These theories will be briefly mentioned in further text.

In terms of the research questions, the paper aims to explore whether the dictionary comprises a majority of nouns describing states and emotions and, also, whether these nouns pertain to different emotions in the sphere/scope of fear, isolation, and anxiety given the title (*Dictionary of Obscure Sorrows*, *lacrimae rerum*, or “tears of things”) (Schwenger 2006).

The methodological framework used for the purposes of the analysis in the present paper comprises qualitative and quantitative content analysis in an attempt to seek responses to the considerations discussed in the introduction.

Theoretical background - linguistic and pedagogical implications

There are several approaches in linguistic theory that may be referred to in support of the motivation behind studying a dictionary such as the *Dictionary of Obscure Sorrows* and in terms of its appearance as a publication, its content and the fact that one individual decided to compile such a dictionary. Unlike other monolingual or bilingual dictionaries, or dictionaries on language usage, for instance, such as the *Fowler's Modern English Usage*, the *Dictionary of Obscure Sorrows* is a new type of legacy in the digital era. It applies a holistic (focus-on-multilingualism) or even *translanguaging* approach since translanguaging may be used to refer to “multilingual practices that use languages as a resource without establishing clear-cut boundaries between the languages” or “combining two or more languages in a systematic way within the same learning activity” (Cenoz & Gorter 2011: 359).

In terms of different types of models of the mental lexicon, to add to the theoretical part of the paper, it is necessary to mention three models discussed in theoretical approaches to the mental lexicon (Erdeljac 2009). According to the *hierarchical network model*, the concepts in the mental lexicon are organized as a pyramid and the most general concepts are found at the top of the pyramid. Specific instances of each concept are found one level below. Each node is directly connected to the more general concept on the level above (for instance, the word ‘cat’ would be found under the more general concept ‘mammal’ and ‘mammal’ would be found under the node labelled as ‘animal’). This model may have affected the motivation behind creating new words to denote different types of fear (*+_phobia*).

When it comes to *the semantic feature model*, this model of the mental lexicon views the *meanings* of words as sets of semantic features or attributes (Smith et al. 1974). In this model, defining features are essential when distinguishing one concept from another. The often-cited example is that of a ‘robin’, its defining feature being that it is ‘red-breasted’, while its characteristic feature is that it is ‘small’ (ibid.). What is clear in this model is that the closer the concepts are in the mental lexicon, the more defining features they share. In the case of the present corpus, regardless of the ‘surface’ form of the word, the concepts revolving around e.g., ‘fear’, ‘isolation’ and ‘anxiety’ would be placed closer together in the mental lexicon. Since not all emotions and concepts in the dictionary are universal (e.g., what with different environments in which there are no cars or traffic lights, for instance), knowledge about a concept would or might be restricted in a few cases.

According to the *morphological or rule-based approach*, the morphological root organizes different words around itself but the results are not conclusive. However, this model may be discussed in relation

to the newly-created words in the *Dictionary of Obscure Sorrows* to assess parts of speech and how they are derived, i.e., to expand the dictionary by word derivation (nouns from verbs, verbs from nouns, etc.).

Another important pillar for the theoretical framework that may accompany the argument for the selection of this corpus for partial analysis is *metalanguage* and the concept of emotions in different languages analysed thoroughly by Wierzbicka since 1960s. Wierzbicka's works are motivated by her interest in the concepts behind the creation of dictionaries as well. Her investigation of semantic primes and natural semantic metalanguage is beyond the scope of this paper but may be a useful reference in search for (universal) answers across languages.

In one of the interviews for *Lingvazin*, a Bosnian-Herzegovinian magazine for linguists and scholars, Wierzbicka (2021) refers to frequency of words and words that dominate as frequent in proverbs, for instance, which gives an insight into different concepts in different cultures. A question arises whether proverbs can be used in the contemporary world to explain or refer to different experiences and emotions or whether they might be perceived as outdated. This is another reason why the corpus of the *Dictionary of Obscure Sorrows* has been taken into consideration for preliminary analysis in this paper.

Although beyond the scope of this paper, works written or edited by Wierzbicka (*Semantics, Culture and Cognition* (1992)) and Goddard (e.g., *Minimal English for a Global World* (2018), *Minimal Languages in Action* (2021)) can support giving priority to *meaning* rather than to *syntactic structure* and giving priority to understanding cultures through their key words.

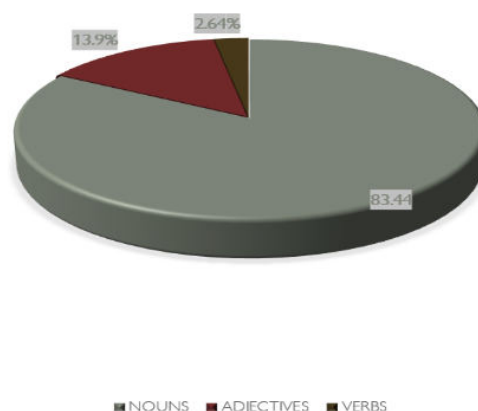
Research framework

The methodology used for the purpose of the analysis in the present paper comprises qualitative and quantitative content and corpus analysis in an attempt to seek responses to the considerations discussed in the introduction. For that purpose, selected parts of the e-version (Kindle Edition) of the *Dictionary of Obscure Sorrows* are analysed as corpus together with the concept of the dictionary and its linguistic landscape. The words selected were noted down manually in separate entries during the reading and word count process. In this process, the words (entries) were observed when it comes to parts of speech, pronunciation and the descriptions provided in all the definitions pertaining to fear, isolation and anxiety. Other words and expressions were not taken into consideration in this paper to a great detail.

Description of the corpus

The title of the dictionary (*Dictionary of Obscure Sorrows*), i.e., the multimodal and multilingual corpus analysed that comprises 317 entries, refers to the Latin phrase *lacriame rerum* ('tears of things') although the translation of the Latin phrase may be ambiguous. The expression was used in different literary and non-literary works, from Virgil's *Aeneid*, *Cloud Atlas*, Franz Liszt's *Years of Pilgrimage*, and finally *The Dictionary of Obscure Sorrows* as a recent reference.

In the corpus, the nouns are presented in (regular -s) plural (e.g., *giltwrights*) or singular (e.g., *hubilance*). It is sometimes not clear how the adjectives may be used or some nouns pronounced (e.g., *chthosis*). What is also clear is that this dictionary cannot have a translation equivalent for its words, only for its definitions. The corpus also comprises nouns that need to be checked for their usage in other languages as well, e.g., *lutalica* (see Bosnian, Croatian, Serbian, Montenegrin) and *poggled* (see Bosnian, Croatian, Serbian, Montenegrin for 'pogled').

Figure 1: Parts of speech in *The Dictionary of Obscure Sorrows*.

The *semantic feature model* is proposed to be the closest model for the description of how the dictionary was created from external resources (i.e., different languages) and using encyclopaedic knowledge. Furthermore, the words are created using salient *semantic features* of different words from different languages. Taking into consideration the prefixes and the suffixes, the *morphological (rule-based) approach* should not be discarded in the analysis as the parts of speech provided are provided for the English language and might be expanded through derivation. What may also be concluded is that in the dictionary analysed, the entries are not organized alphabetically. They do not always contain the word's part of speech but etymology is provided; pronunciation is also taken into consideration or provided.

When it comes to the word count and the corpus, the results indicate that *nouns* comprise 83% of the corpus whereas adjectives comprise 13.9% of the corpus. As expected, verbs are found rarely, i.e., they comprise 2.64% of the corpus (see Fig. 1). These results, therefore, indicate that the corpus comprises definitions of emotional states and conditions expressed by nouns and that these classes may cross-linguistically be identified on the basis of their common semantic core. What is relevant for the analysis is the observation by Wierzbicka when she suggests that “human characteristics tend to be designated by nouns rather than adjectives [or verbs] if they are seen as permanent and/or conspicuous and/or important” (Wierzbicka 1986: 357) and that nouns designate “a kind of X” endowed with certain properties rather than a single property.

The notion of ‘fear’, ‘isolation’ and ‘anxiety’ in *The Dictionary of Obscure Sorrows*

In the lines that follow, examples will be provided to offer a better insight into the form of the lexical entries from the corpus analysed focusing only on nouns denoting ‘fear’, ‘isolation’ and ‘anxiety’ as these concepts may be discussed in relation to the affective component.

The productivity of words denoting different kinds of ‘fear’ may be ascribed to the productivity of the word ‘phobia’ that is blended with words truncated from different languages. The most frequently found derivations are nouns derived from a Greek root + *phobia* that are used to denote new emotions for fear, illustrated by the following examples:

Noun	Suggested pronunciation	Definitions in English
(1) <i>antiophobia</i>	/an-tee-uh-foh-bee-uh/	<p>a fear you sometimes experience while leaving a loved one, wondering if this will turn out to be the last time you'll ever see them, and whatever slapdash goodbye you toss their way might have to serve as your final farewell</p> <p>Etymology and derivation as given in the Dictionary:<i>antío</i> (farewell)+ <i>phobia</i> (fear) (p. 116)</p>
(2) <i>momophobia</i>	/moh-muh-foh-bee-uh/	<p>the fear of speaking off the cuff or from the heart; the terror of saying the wrong thing and having to watch someone's smile fade as they realize you're not who they thought you were</p> <p>Etymology and derivation as given in the Dictionary: Ancient Greek <i>momos</i> (blemish, disgrace) + <i>phobia</i> (fear) (p. 136)</p>
(3) <i>fygophobia</i>	/fahy-goh-foh-bee-uh/	<p>the fear that your connections with people will keep dwindling as you get older; that one by one, you'll all go flying off the merry-go-round in wildly different directions, sailing through various classes and jobs and interests, ultimately landing in far-flung neighbourhoods where you'll hunker down with your families plus a handful of confidants you see a few times a year, perpetually reassuring each other, "We should keep in touch"</p> <p>Etymology and derivation as given in the Dictionary: Greek <i>fýgo</i> (I leave) + <i>phobia</i> (p. 144)</p>
(4) <i>koinophobia</i>	/key-noh-foh-bee-uh/	<p>the fear that you've lived an ordinary life</p> <p>Etymology and derivation as given in the Dictionary: Ancient Greek for "common, ordinary, stripped of specialness" + <i>phobia</i> (p. 49)</p>
(5) <i>naclophobia</i>	/nok-luh-foh-bee-uh/	<p>the fear that your deepest connections with people are ultimately pretty shallow, that although your relationships feel congenial in the moment, an audit of your life would reveal a smattering of low-interest holdings and uninvested windfall profits, which will indicate you were never really at risk of joy, sacrifice, or loss</p> <p>Etymology and derivation as given in the Dictionary: Greek <i>anachlós</i> (loosely held together) + <i>phobia</i> (p. 91)</p>
(6) <i>nodrophobia</i>	/noh-droh-foh-bee-uh/	<p>the fear of irrevocable actions and irreversible processes—knowing that a colorful shirt will fade a little</p>

more with every wash, that your tooth enamel is wearing away molecule by molecule, never to grow back

Etymology and derivation as given in the Dictionary:Greek *monódromos* (one-way street) + *phobia* (p. 241)

Other nouns found in the corpus that may be used as an illustration, not only when it comes to linguistic creativity but style as well, and that denote new emotions for fear are:

Noun	Suggested pronunciation	Definitions in English
(7) <i>anaphasia</i>	/an-uh-fey-zhah/	<p><i>the fear your society is breaking apart into fractions nothing left in common with each other – each defending their own set of values, referring to their own cult figures, speaking in their own untranslatable language</i></p> <p>Etymology and derivation as given in the Dictionary:derived from <i>anaphase</i> (the stage in cell division when sister chromatids are pulled apart to opposite sides of the cell) + <i>aphasia</i> (the inability to comprehend or formulate language due to brain dysfunction) (p. 138)</p>
(8) <i>indosentia</i>	/in-duh-sen-shah/ or /in-do-sen-thyah/	<p><i>the fear that your emotions might feel profound but are crudely biological, less to do with meaning and philosophy than with hormones, endorphins, sleep cycles and blood sugar—any if which might be easily tweaked to induced unfalsifiable feelings of joy, depression, bloodlust, or kinship, or even a spiritual transcendence of your physical body</i></p> <p>Etymology and derivation as given in the Dictionary:acronym of the supposed happy chemicals Dopamine, Oxytocin, Serotonin and Endorphins + <i>in absentia</i> (p.71)</p>
(9) <i>feresy</i>	/fer-uh-see/	<p><i>the fear your partner is changing in ways you don't understand, even though they might be changes for the better, because it forces you to wonder whether your relationship needs a few careful nudges to fall back into balance, or is perhaps as stable as ever, but involves a person who no longer exists</i></p> <p>Etymology and derivation as given in the Dictionary:derived from Middle English <i>fer</i> (partner, companion) + <i>heresy</i> (deviation from established practices or belief) (p. 89)</p>
(10) <i>ochisia</i>	/oh-kee-zee-uh/	<p><i>the fear that the role you once occupied in someone's life could be refilled without a second thought, which makes you wish that every breakup would include a severance package, a non-compete clause, and some sort of romantic placement program</i></p> <p>Etymology and derivation as given in the</p>

(11) <i>hubilance</i>	/hyoo-buh-luhns/	<p>Dictionary:derived from Greek <i>óchi pia</i> (not anymore) (p. 89)</p> <p><i>the quiet poignance of your responsibility for someone, with a mix of pride and fear and love and humility – feeling a baby fall asleep on your chest, or driving at night surrounded by loved ones fast asleep, who trust you implicitly with their lives – a responsibility that wasn’t talked about or assigned to you, it was assumed to be yours without question</i></p>
(12) <i>elosy</i>	/ehl-uh-see/	<p>Etymology and derivation as given in the Dictionary:derived from <i>hub</i> (the central part of the wheel that bears the weight) + <i>jubilance</i> (p. 114)</p> <p><i>the fear of major life changes, even ones you’ve been anticipating for years; the dread of leaving behind the bright and ordinary world you know, stepping out into that liminal space before the next stage of life begins, like the dark and rattling void between adjoining metro cars</i></p>
(13) <i>kadot</i>	/kuh-doh/	<p>Etymology and derivation as given in the Dictionary:derived from Malagasy language; <i>lelosy</i>, snail, which is a creature that carries many twists and turns wherever it goes, trying in vain to outrun them (p. 215)</p> <p><i>fear of the prospect of not existing one day, feeling like a student about to graduate from the universe, on the cusp of a transition you don’t feel ready for</i></p>
(14) <i>aimonomia</i>	/eym-uh-nohm-ee-uh/	<p>Etymology and derivation as given in the Dictionary:derived from Finnish <i>kadotus</i> (perdition), which once meant ‘loss’ but now means ‘eternal damnation’ (p. 218)</p> <p><i>the fear that learning the name of something—a bird, a constellation, an attractive stranger—will somehow ruin it, inadvertently transforming a lucky discovery into a conceptual husk pinned in a glass cave, leaving one less mystery fluttering around in the universe</i></p>
(15) <i>nemotia</i>	/nih-moh-shah/	<p>Etymology and derivation as given in the Dictionary:derived from French <i>aimer</i> (to love) + <i>nom</i> (name) (p. 217)</p> <p><i>the fear that you are utterly powerless to change the world around you, looking on helplessly at so many intractable problems out there- slums that sprawl from horizon to horizon, daily headlines of an unstoppable civil war, a slick of air pollution blanketing the skyline – which makes the act of trying to live your own life feel grotesque and self-indulgent, as if you are rubbernecking through the world</i></p>
		<p>Etymology and derivation as given in the Dictionary:derived from Slovenian <i>nemočen</i> (powerless)</p>

(16) <i>evertheless</i>	/ev-er-thuh-les/	(p. 222) <i>the fear that this is ultimately as good as your life is ever going to get – that the ebb and flow of your fortunes is actually just now hitting its high-water mark, and soon enough, you’ll sense the tide of life slowly begin to recede</i> Etymology and derivation as given in the Dictionary: from <i>ever</i> + <i>nevertheless</i> (p. 241)
(17) <i>vaucasy</i>	/vaw-kuh-see/	<i>the fear that you are little more than a product of your circumstances, that for all the thought you put into shaping your beliefs and behaviours and relationships, you are essentially a dog being trained by whatever stimuli you happen to encounter—reflexively drawn to whoever gives you reliable hints of pleasure, skeptical of ideas that make you feel powerless</i> Etymology and derivation as given in the Dictionary: in the case of this noun, the etymology is derived from a personal name (Jacques de Vaucanson) (p. 45)
(18) <i>vemödalen</i>	/	<i>fear that originality is no longer possible</i> Etymology and derivation as given in the Dictionary: melancholy + Vemdalen, the name of a Swedish town (p. 7)
(19) <i>lyssamania</i>	/lis-uh-mey-nee-uh/	<i>the irrational fear that someone you know is angry at you, that as soon as you wander into the room, you’ll be faced with a barrage of questions that gradually escalates into a frenzy of outrage, for reasons that you don’t understand</i> Etymology and derivation as given in the Dictionary: / (p. 52)
(20) <i>ALAZIA</i>	/uh-ley-zee-uh/	<i>the fear that you’re no longer able to change</i> Etymology and derivation as given in the Dictionary: derived from Greek <i>allázo</i> (to change) + <i>dysplasia</i> (abnormal development of tissue) (p. 63)
(21) <i>foreclearing</i>	/	<i>the act of deliberately refusing to learn the scientific explanations of things out of fear that it’ll ruin the magic—turning flower petals into tacky billboards, decoding birdsong into trash talk, defracting the rainbow back inside its tiny prism</i> Etymology and derivation as given in the Dictionary: derived from Danish <i>forklaring</i> (explanation) (p. 28)

The sense or feeling of anxiety is mentioned in several other definitions of the nouns denoting anxiety or a sense of weariness, such as:

Word	Suggested pronunciation	Definitions in English
(22) <i>altschmerz</i>	/altshmerTs/	<i>a sense of weariness with the same old problems that you've always had, the same boring issues and anxieties you've been gnawing on for decades which makes you want to spit them out and dig up some fresher pain you might have buried in your mental background</i> Etymology and derivation as given in the Dictionary: derived from German <i>alt</i> (old) + <i>Schmerz</i> (pain) (p. 52)
(23) <i>anoscetia</i>	/an-oh-see-sha/ or /an-oh-say-thay/	<i>the anxiety of not knowing "the real you"</i> Etymology and derivation as given in the Dictionary: derived from an- (not) + Latin <i>Nosce te ipsum</i> (p. 69)
(24) <i>ioche</i>	/ahy-uh-kee/	<i>the anxiety of being an individual</i> Etymology and derivation as given in the Dictionary: derived from Italian <i>io che</i> (p. 147)
(25) <i>tichloch</i>	/tik-lok/	<i>the anxiety of never knowing how much time you have left</i> Etymology and derivation as given in the Dictionary: reference to <i>The Insatiable Crocodile Hunts (What's Left of Captain Hook</i> (p. 192)

As for nouns denoting isolation, the following examples were extracted from the corpus:

Word	Suggested pronunciation	Definitions in English
(26) <i>merrennes</i>	/mair-uhn-nis/	<i>the lulling isolation of driving late at night - floating through the void in an otherworldly hum, trailing red jewels in the darkness, your high beams sweeping back and forth like a lighthouse</i> Etymology and derivation as given in the Dictionary: derived from Hungarian <i>mere</i> (where? in which direction?) (p. 23)
(27) <i>pax latrina</i>	/paks luh-tree-nah/	<i>the meditative atmosphere of being alone in the bathroom, sequestered inside your own little isolation booth, enjoying a moment backstage from the razzle-dazzle of public life</i> Etymology and derivation as given in the Dictionary: Latin <i>pax</i> (a period of peace) + <i>latrina</i> (toilet) (p. 128)

Following the discussion and the results presented above, it may be concluded that it is *nouns* denoting and embodying different states and emotions that comprise the vast majority of the corpus analysed (83%) and, therefore, deserve special attention. Among them, 6.3% denote emotions

pertaining to fear, followed by emotions and states pertaining to anxiety (1.26%) and isolation (0.6%). In total, all nouns denoting fear, isolation, and anxiety have been taken into consideration and comprise 8.5% of the corpus. The number of nouns denoting different kinds of 'fear' and their presence in the dictionary is significant in comparison to nouns denoting 'isolation' and 'anxiety'.

Concluding remarks and suggestions for further research

The aim of the paper was to explore the recently published *Dictionary of Obscure Sorrows* (Koenig 2021) as a multilingual corpus of new words (neologisms) created from different languages, including rare blends from the English language (e.g., *evertheless*, *hubilance*), orthographically and semantically in contact in the linguistic landscape of the *Dictionary of Obscure Sorrows* and coined to express different emotions that are usually (and universally) *experienced* but not easily *expressed by words*. In the paper, focus was given to the words proposed to express emotions related to specific kinds of 'fear', 'isolation' and 'anxiety' taking into consideration that this dictionary (just like Fowler's *Modern English Usage*) was completed in a specific kind of seclusion as well. The analysis conducted also shows that the words denoting 'fear', 'isolation' and 'anxiety' are all nouns derived from Greek, Danish, German, Finnish, Hungarian, Italian and (Middle) English, Greek being the most productive due to the blends with the noun 'phobia'. The explanation on why nouns dominate such a corpus was found in observations proposed by Wierzbicka (1986).

The paper also introduced theoretical frameworks and models of the mental lexicon applicable for further analysis on how the dictionary entries were coined, proposing that lexicons need to cooperate in this unique kind of a dictionary that *translanguages*, using all languages at its disposal while not expecting or offering sentence examples for an active usage of the words coined. Rather, it presents a dictionary that is a container of nonce words and new emotions and may, therefore, serve for further linguistic analysis or play an educational role as a cross-cultural and cross-linguistic tool for language instructors, proficient users of different languages, students of linguistics or curious readers.

In terms of the affective component, the *Dictionary of Obscure Sorrows* may spark interest in the readers both as an intergenerational bridge and/or a therapeutic reading material. As for language instructors and students of linguistics, its linguistic landscape may be used for discussing different multicompetences in terms of metalinguistic awareness and (receptive) multilingualism since focus-on-multilingualism approaches have moved away from the idea of considering one language at a time.

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