Designing a Digital Lexicon of Poetic Neologisms: A Case Study in Kazantzakis' Work

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In the present study we deal with the design, creation and development of a digital dictionary of poetic neologisms in the modern Greek, having taken as a case study the poetry of Nikos Kazantzakis, especially his *Odyssey*. Our aim is to describe the construction of a specialized digital dictionary, in the absence of specialized dictionaries of Greek authors, but also as a model for the development of similar literary dictionaries.

For Modern Greek, several scholars, among them A. Christofidou, E. Kollia, Ch. Charalampakis and N. Mathioudakis, are engaged in the search for neologisms in literary texts, characterizing specific poetic neologisms as an element of the author's style. These researchers also try to identify cases in which readers can understand the importance of new formations or existing ones with other meanings.

Regarding the creation of a specialized dictionary, we rely on modern theories of specialized lexicography (Bergenholtz & Tarp 1995; Sterkenburg 2003; Nielsen & Tarp 2009; Fuertes-Olivera & Tarp 2014) – with the use of new technologies in the case of dictionary development in a digital environment. According to Tarp & Gouws (2019), contextualization and personalization are a major issue in modern lexicography.

The Digital Lexicon of Neologisms of Kazantzakis (LeNEKAZ) is a pioneering tool as it is the first digital dictionary for modern Greek authors. Also, it is set to become an easy-to-use and functional digital reference hub for both the academic and educational community, since it will be online and with open access. Kazantzakis was revealed as a *wordhunter*, an *amateur linguist*, who has created thousands of words that are not yet recorded in dictionaries (undictionaried words, Mathioudakis [2012]2020) – mostly compounds and multi-compounds words (Mathioudakis & Karasimos 2014, 2023). The LeNEKAZ was created based on the Kazantzakian epic *Odyssey*, but it can be extended to the rest of his work. After all, this specific poem is a work of reference, regarding his language and his idiosyncratic vocabulary.

The platform is implemented using open-source software, based on modern technologies for the construction of word treasures and other technologies of the semantic web, with integrated functions of annotation, documentation (in-context) and search for words. According to the standard mark-up and information encoding support infrastructure, the content of the dictionary is prepared by encoding the entries and linking each entry to its context. The design and construction work are divided into three sections: (a) Information Architecture, (b) Design, and (c) Development.

The macrostructure of LeNEKAZ contains approximately 4,500 neologisms, as lemmas, that were collected from the *Odyssey* of Nikos Kazantzakis and are morphological formations, which were not found in any of the seven basic dictionaries of modern Greek. The microstructure includes a detailed description of the lexicographic information of the lemma, which are divided into ten parts: (1) the lemma, (2) the part of speech (noun, verb, adjective, proverb), (3) the interpretation, (4) the morphological analysis, (5) the frequency in the poem, (6) the word type in the poem, (7) the position in the poem, (8) the context from *Odyssey*, (9) the code of the verse (in digital form by crosslinking), and (10) the English translation of the lemma by Kimon Friar.

The phenomenon of poetic neology is a timeless issue which develops and transforms according to the needs of each era. New words are constantly synthesized morphologically (or even existing words change meaning) in order to satisfy the linguistic sense of each author, poet or novelist. In direct contrast, there is a need to create specialized dictionaries and/or glossaries to record idiosyncratic literary formations, as they are part of our daily lives, while they can be an unexplored field of study, revealing linguistic and stylistic elements for a literary text, but also highlighting elements of our own language and its mechanisms, especially at the level of derivation and compounding.

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