

SUMMARY

The paramount objective of this thesis was the creation of a Russian-Polish specialist dictionary covering the areas of theatre, opera and music. Preparing a methodological concept of such a proprietary dictionary constituted an indirect goal.

The starting point for creating the dictionary was observing the gap in bilingual specialist lexicography related to this area. Lexis concerning the domains researched can moreover be found in different types of texts of culture, e.g. in interviews, novels, biographies, articles, movies and others. Many such texts are translated into other languages, including, quite understandably, Russian. The need for translation, therefore, necessitates the creation of reliable lexicographical studies, which would facilitate this process. The set objectives required performing specific tasks completed in individual parts of the thesis.

The work consists of an introduction, four chapters, background information for the dictionary, dictionary, bibliography, summary, a list of tables and figures and abstracts in Polish and English.

The introduction opens with research questions, presents the status of research and provides justification for discussing the subject. It also includes information on the used work methods and a brief overview of chapter content as well as the nature of the dictionary.

Chapter I titled *Polish-Russian general and specialist lexicography – research status* has been divided into four subchapters. This part of the thesis presents the primary lexicographical items in a given language pair, both those of historical significance and modern ones. The chapter focuses on dictionary typology and presents various criteria for the classification of lexicography products. It also describes the issue of terminography as a tool necessary for creating a specialist dictionary. The chapter ends with considerations on making a distinction between two, often equated, terms – translation dictionary and bilingual dictionary.

The next chapter titled *New specialist lexicography – methodological assumptions* has been divided into two subchapters. The first one presents the methods of searching for keyword articles and sources of their acquisition based on the statements of popular linguists, including lexicographers. These sources include lexicographical items, parallel texts, corpora sources and specialised literature available on the market. In turn, the second subchapter analyses the rules for creating keyword articles advocated by lexicographers. This part of the work is concluded

with a list of assumptions based on the previously presented theoretical data, adopted for the purpose of the created proprietary dictionary related to theatre, opera and music.

Chapter III titled *Quality characteristics of Polish specialised corpora related to theatre, opera and music* has five subchapters. As part of the introduction, the author provides the definitions of theatre, opera and music in Polish and Russian. This was the basis for the analysis of semantic classifications proposed by different researchers. The analysis was followed by the creation of a proprietary semantic characterisation of lexis found in the dictionary. The result of this characteristics is a detailed semantic classification. Another aspect of the research regarding the “left side” (i.e. the Polish part) of the dictionary was the stylistic characteristics of the lexis. Focusing on this issue was necessary due to the fact that the dictionary entries contain both jargon terms and lexis which are highly stylistically marked. This matter has been analysed both in theoretical and practical terms. Finally, the categorical characteristics was made by analysing the most problematic lexis categories, namely the feminine form as used in the area of theatre and opera, and Italian names in music, thus presenting the diversity of lexis covered by the dictionary.

The last chapter is titled *Description of investigation and rules for the selection of Russian equivalents to the list of Polish terms*. The beginning of the chapter presents the opinions of researchers on lexical equivalence and relevance. The author then carries out a detailed analysis of sources which assist in determining the equivalents in the prepared dictionary. The thesis provides examples of usability of parallel texts, existing lexicographical items, graphics and other online resources, intermediation of third language, the use of specific stage works, consultations with specialists and corpora data. Next, a theoretical basis related to equivalence and relevance has been used to show the practical use of these issues. The work gives numerous examples of lexical relevance which are included in the dictionary and are discussed based on the W. Koller classification. A separate subchapter consists of case studies of singing voice names, jargon terms, feminine forms and Italian names related to music which, due to the vast scope of the subject, required adding a separate section in the thesis. The chapter and the material content close with proprietary suggestions of changes and supplements of equivalents in the existing dictionaries, as it would often come to the author’s attention in the course of the analysis that some pairs functioning in lexicography require some corrections.

The conclusion contains a short list of the main thesis parts. The author attempts to be as objective as possible about the research which has been conducted. Perspectives for further research, for which this work may constitute the basis and starting point, have been discussed in detail.