

ABSTRACT

The main subject of the dissertation concerns presenting a comic opera as a musical genre that is transforming on the influence of the changing world and the following audience needs. The comic element in opera has been studied, not only the one intended by composers and librettists. The subject has been extended with pastiche, musical joke, and an innovative view on opera reflected in contemporary staging.

The issue of breaking the traditional musical form and its manner of performing on stage increasingly engages the artists' minds. Another question arises: where is the line between artistry and the so-called kitsch? When a piece of art in a new form can be called a new trend, a discovery, and when it is only a mediocre attempt to create new merit?

A series of speculations prompted the author for theoretical considerations and a series of empirical studies, which led to deepening the topic of pastiche. The use of means of expression, which gives operas a comedy character has been also studied, as well as the audience, who is the main recipient of the performances and whose opinion is often vastly important in the final image of the performance.

Chapters I and II are based on information from biographical books, scientific and popular-scientific sources. In chapter III, the author of the text – a vocalist and performer in the play *Czas dla nas, czyli muzyka i śmiech*, whose main value is the mixing of musical genres – could base her enunciations on her own experiences.

The dissertation presents a combination of opera, which by definition is called the high art, nowadays addressed to conscious listeners, with a cabaret theme, which has beautiful roots and history, but today it is attributed to low artistic value, often vulgar and associated with entertainment for the masses.