

Summary in English

Women in Giacomo Puccini's operas, based on the example of *Manon Lescaut* and *Tosca*

The doctoral thesis *Women in Giacomo Puccini's operas, based on the example of Manon Lescaut and Tosca*, is a work devoted to the analysis of these female characters and the author's experiences in working on them. It is directed mainly to young singers who are starting their work on analyzing the characters of Manon Lescaut and Tosca and struggling with the performance problems of these opera parts.

First considerations took into account the political situation in Italy in the years 1848-1929, that is, when the operas *Manon Lescaut* and *Tosca* were written. The historical outline showed the time when Puccini began his work and to what extent these times influenced his compositions. Then the author presented a woman's role on the Apennine Peninsula from 1860 to 1981. She described how enormous changes had taken place over time, from the role of housewives to emancipated women who are aware of their rights. The author presented the essence of the woman – the way she was depicted as a heroine in all fields of art. In the 19th and 20th centuries creators worked in the genre of impressionism – thanks to this, art recipients can imagine the everyday life of the community of that time.

In the second chapter, the author undertook an analysis of librettos and music in operas *Manon Lescaut* and *Tosca*. She examined the libretto referring to the original literary texts, and described the stories contained in both works. In her musical analysis, she put great emphasis on the harmony used by the composer and the leitmotifs he used. The author also compared parts of operas performed by singers of the world's opera stages. They served as the search for inspiration to create her own authentic creations of these roles.

The last chapter of this doctorate is extremely important to the author – she included her personal thoughts and feelings related to the creation of the CD assigned to this work. The preparation included mastering vocal phrases, exploring the personality traits of the characters, working on the endurance of the body, etc. In the description of the work on recording, the author took into account the performance difficulties and the methods used to overcome them. She asked herself if she was ready to sing the part of Manon Lescaut or Tosca being in her late twenties. In the considerations, the author came to the conclusion that the voice needs time to master such difficult parts. She looked at the recording from the two years' perspective and found that it was a very important moment in her vocal development.