

## **Abstract**

The bachelor thesis focuses on *Medea*, a stage work by Paul Wranitzky (1756–1808). Based on the study of historical musical sources and drawing on scientific literature it offers a detailed image of this travesty (or parody) of Georg Anton Benda's (1722–1795) melodrama *Medea*. The thesis describes the parameters of the work, compares the work with its model and puts it into the context of the contemporary Viennese so called “popular” theater. It also explores the influence which empress Marie Therese of Naples and Sicily had on its creation. The empress acted as a patron and collector of music and she fostered an intensive musical culture at her court. The analytical part deals with the text and the music of *Medea* and the techniques used therein to achieve parodic and comical effects.