

**PERFORMATIVITY AND EMPOWERMENT OF SOCIALLY VULNERABLE  
GROUPS OF SOCIETY: A CASE STUDY OF THE OPERA “HAVE A GOOD DAY!”**

The opera genre is considered to be an artistic, namely a hermetic domain. Yet, since the very first examples, the production principles of the opera were controlled by the authorities, consequently opera reflected the dominant political powers and ideologies (Rabb, 2006, p. 322-323; Hanning, 1979, p. 590; Hume, 1998, p. 29). Gradually the subsequent comic forms of the opera genre enabled a creative criticism of the dominant political power and the prevailing socio-political system (Gabriel, 2006, p. 6; Muir, 2006, p. 331-333; Rosand, 2006, p. 413). In order to draw the public attention to the issues of social distinction and to empower socially vulnerable groups of society, opera composers and librettists appropriated different kinds of aesthetics of lower class society (Cowart, 2001, p. 273-285; Cowart, 2001, p. 272; Morrissey, 1971; Pettegree, 2012). Although various examples of the opera genre from G. B. Pergolesi to A. Piazzolla represent the appropriation of the performativity of lower class of society, the actual response of people, represented in the opera genre and considered as socially vulnerable, has never been investigated empirically. This research aims to reveal whether the representation of the performativity of socially vulnerable society groups affects and empowers individuals considered as socially vulnerable. The example of the opera by composer L. Lapelytė, librettist V. Grainytė and director R. Barzdžiukaitė “Have A Good Day!” (2011) was deliberately chosen as the research object. The research was performed while carrying out the social experiment: the opera “Have A Good Day!”, fictionally representing cashiers of the supermarket, was shown to the participants of the social experiment who work as cashiers. Consequently, the participants were interviewed, qualitative content analysis of the gathered data was performed. In order to address the general topic of performativity and transgression, the problematics of ethics and possibly transgressive behaviour of the authors of the opera is also discussed.

Key words: opera, performativity, socially vulnerable society groups, ethics, response

## **Biography**

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