This diploma thesis explores the phenomenon of kitsch. One of the aims of the thesis is to address significant theories (H. Broch, M. Kundera, P. Rezek and T. Kulka) and to analyze them further in relation to the central concept of Umberto Eco, which defines kitsch as a communication. According to Eco, kitsch is not to be defined solely by the structural qualities of the work, but also by the intention that the author creates and by the means that the work is later perceived by the audience. The focus of this thesis is to be pointed not on the kitsch as a definition of a certain type of object and its aesthetic evaluation, but rather on the attitudes and interpretations that transform objects and thoughts into kitsch.

Another aim of the thesis is to mark a possible shift in conception of kitsch in context of the changes brought by the age of new media - the changes that radically change the ways of communication, and the organization of society, too. Such change proposes the use of kitsch both as an emotional and simplifying approach. Kitsch, in its wider conception, becomes a pervasive and actual phenomenon. In addition to the characteristics of new media, the thesis uses the concept of Cyberculture by Pierre Lévy and the Liquid Times theory of Zygmunt Bauman.

In its conclusion, the thesis attempts to outline the importance of manner with which we approach kitsch as recipients and eventually as the creators of the message.