

## Abstract

The thesis deals with the transgression of the tragic genre in Euripides' *Alcestis*, which as a moment can be found in the last scene of the play where Alcestis is mute after her return from the underworld. I am not concerned with the play's trespassing towards the genres of comedy or satyr drama however, as numerous scholars are, but merely with its fulfilment and violation of the tragic form. To uphold tragedy as the genre most relevant to the play's interpretation, I represent the play as an ultimate development of the tragic irony but, most of all, I regard the tragic characteristics of the Alcestis herself. As a tragic character, Alcestis dies to save the polis (much more than to save her husband), she reestablishes the natural order of death and, thanks to her capacity for tragic speech, she also wins immortality of a certain sort. But when she is brought back from the dead as a mute passive object, as Victoria Wohl puts it, the purpose of her death, language, and therefore her existence itself is disclaimed. With this ending being worse than tragic, Alcestis finds herself at the brink of the tragic form. In regarding this final moment as transgressive with respect to the genre of tragedy, I rely on Walter Benjamin's and Terry Eagleton's accounts of the meaning of death and language for tragedy. In the end, I give brief look at the *Description of a picture* by Heiner Müller and *The Magus* by John Fowles, which both in their own specific way also recognize the „post-tragedy“ of Euripides' *Alcestis*.