

This dissertation is focused on problems of interpretation of the Greek tragedy. This issue is pursued on the general level by means of examples of several chosen interpretative strategies as well as on a more practical and concrete level by analysis of a particular tragic work, namely *Iphigenia in Tauris* of Euripides.

The introductory chapter defines the tragedy – within the original context – as a part and another manifestation of what is today depicted as a song or performance culture. In contrast to this performative setting of the tragedy stands an Aristotelian underestimation of the theatrical level in favour of reading. This contrast, in a sense, initiated a crucial critical problem which still continues in the present time. After an outline of important changes in modern scholarship on Greek tragedy, which took place mainly under the influence of growing interest in theory during the late 1960s, the first chapter deals with a critical analysis of three interpretative approaches to Greek tragedy: literary close reading, religiousritualistic close reading and performance criticism. The literary close reading and performance criticism are analyzed on the basis of their approach to a “text – theatre” relationship. In the case of religious-ritualistic close reading the ways it interprets tragedian’s use of a concrete expression that is expression of ritual language, is observed. The last chapter of the first part of the thesis is dedicated to the issue of an original audience’s competence. Against a simple and rather automatic constructing of a super-competent audience, which often corresponds to our own interpretative interests and which functions as their confirmation, a competence as a complex of sub-competences (narrative, inter-genre, theatrical) is stressed here. Any author of a tragedy can use and manipulate these particular sub-competences on the basis of a “repetition-difference” relationship.