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Summary

RITUAL, WAR, SACRIFICE AND MARRIAGE ON CZECH STAGE: THE CASE OF *IPHIGENIA AT AULIS*

The article discusses the issue of ritual in the productions of Greek tragedy, dealing with the case of ritual as an important organizing principle of the text itself. Productions of *Iphigenia at Aulis* on Czech stages is chosen as a case study, since the play was staged very often and in diverse contexts from the beginning of the 80ies. Several kinds of rites of passage appear in the *Iphigenia at Aulis*: marriage, achieving maturity through war, death and burial. They are all tainted and degraded in the play. Most of the characters subvert their purpose – with the exception of Iphigenia, who seeks to confirm the meaning of her life through her death. Czech productions do not use ritual as a means of inducing unity between performers and spectators that would take part at the event as it is in Richard Schechner's *Dionysus in 69*, or in Grotowski's experiments and work. Despite that, many references to ritual appear in the productions: the study analyzes the use of the stage space and props, shaping of relations among the characters, their actions and acting in relation to how they express the meaning and value of ritual in each production.

Keywords: ritual; staging of classical drama; reception of Antiquity; Euripides; *Iphigenia at Aulis*

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