

The study entitled : *La Dramaturgie de Pierre Corneille dans Médée*, is concerned with the issue of baroque and classicist aesthetics in Pierre Corneille's drama, *Médée*. The aim of the present thesis is to consider the nature of Corneille's version of *Médée*. And thus not only in the context of ancient and contemporary literary critique, but also in the framework of the influence of already mentioned aesthetics. Respecting this intention, the study is divided into following chapters : 1. Introduction, 2. Drama at the interface of two aesthetics, 3. Drama created to be seen and heard, 4. Among a countless number of rules. 5. Conclusion.

In chapter 2, the present study sketches a brief draft of the seventeenth century dramatic production. Consecutively it deals with the issue of baroque aesthetics and presents the conceptualization of Jean Rousset, Bruce Morissette and Raymond Lebègue.

The subject of the chapter 3, arising from Raymond Lebègue's conceptualization of baroque aesthetics, deals with the representation of both death and violence on stage. Lebegue's conception was applied to concerned passages in *Médée* - namely Creon's suicide, murder of Créuse, *Médée's* infanticide and the suicide of Jason.

Chapter 4 is a recapitulation of the attitude of Greek, Roman and classicist writers, as well as the one of Pierre Corneille, towards the notions of bienséance (suitability), vraisemblance (credibility), ressemblance (resemblance) and *én tó phanerō* (death on stage).

The present study provides a condensed point of view of Corneille's first tragedy, *Médée*, which is not only the product of classicist aesthetics but reflects several passages proving that Corneille's dramatic creation undergoes certain evolution during the seventeenth century.