

## EDITORIAL POLICY

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bygone era. Through the tale of the spinster Rosita, who tries to remain at the margins of the claustrophobic social circles of Granada, Lorca creates a world enveloped by silence. In this world, silence—in its diverse manifestations—is not the absence of language but rather an integral part of it.

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### Antioche ou le monde à l'envers Gloire et dénouement dans *Crisante* de Jean Rotrou

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Certaines œuvres appellent à la révolution du regard. Cet appel est parfois aisément perceptible. Dans d'autres œuvres, l'invite est plus discrète et ne se laisse entendre qu'au second degré. C'est le cas dans *Crisante*, tragédie de Jean Rotrou délaissée de la critique.<sup>1</sup> Paradoxalement, *Crisante* est pourtant tout, sauf discrète : c'est au contraire une tragédie pleine de mouvement, de passions exacerbées et de violence. Je montrerai ici que *Crisante* est une œuvre qui autorise plusieurs niveaux de lecture et qui, subrepticement, agit à contre-pied de ce qu'elle paraît illustrer. On verra aussi que le renversement de perspective qu'elle induit porte essentiellement sur le plan de l'esthétique.

*Crisante* a été créée durant les années 1630, probablement en 1635. Elle se situe donc à un tournant dans l'histoire de la tragédie française : au moment où celle-ci se renouvelle et repart avec succès, face à une tragi-comédie triomphante. « Moderne » par plusieurs traits de sa dramaturgie,<sup>2</sup> *Crisante* est pourtant d'une esthétique différente de celle qui va se mettre en place au cours des années qui viennent et que nous appelons aujourd'hui « classique ». C'est une pièce qui vise, non à la vraisemblance, mais au spectaculaire par les effets de scène qu'elle met au service de la représentation des passions (Rotrou, *Théâtre complet* 4: 9; 28-31). Ainsi, le spectateur assiste-t-il à un meurtre, une crise de folie et trois suicides sur scène ; il a droit en outre, en coulisses, à un viol et à une décapitation de cadavre ; sans compter les évanouissements, les jeux de poignards et d'épées, ainsi qu'une tête coupée brandie par l'héroïne. Cette exhibition de violence, qui sera bientôt proscrite de la tragédie, était pourtant loin d'être exceptionnelle dans le théâtre du début du XVIIe siècle.<sup>3</sup> Comme aujourd'hui, elle avait ses raisons d'être commerciales et devait correspondre à certaines attentes du public. Mais, bien que Rotrou se serve des ficelles que lui donnait son expérience