



Louis and *Louise*

Aloysius Bertrand in a young women's pension

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Author: Diassinous (Nicolas)

Abstract: In the subtitle of his play *Louise*, Aloysius Bertrand claims to imitate Madame Campan's theater. Nevertheless, this rewriting is no mere plagiarism of young girls' comedy: its generic hybridization, the major modification Bertrand performs when he cuts the end in such a way as to make the play lopsided, and the exaltation of marginality confirm that it is a singular play which fully belongs to a certain type of Romanticism and to Bertrand's poetics.

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