

GRIFFIN CREEK

The English World of Anne Hébert

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LES FOUS DE BASSAN is a rarity among French-Canadian novels, for it deals with a self-contained English-speaking community in Quebec. Unlike most French-Canadian novels that make little or no reference to the English fact in Quebec, *Les Fous de Bassan* is set in a town whose inhabitants are of Loyalist stock. This novel, written in French about an English society and using occasional English expressions, produces an odd effect — as if one were reading a translation rather than an original work.

Why did Hébert choose such a locale? Is she attempting to say something about the English in Quebec? Or is the small town of Griffin Creek, surrounded and eventually overwhelmed by French Quebec, a symbol for Quebec, which is surrounded and may be overwhelmed by English North America? The author claims that it was an artistic decision. As in a number of previous works, she wanted a self-contained world:

Et c'est petit à petit que j'ai imaginé l'histoire d'une communauté de gens très fermée, très réduite, là où le drame peut couver pendant très longtemps, où les sentiments sont contenus, retenus longtemps; et quand ça éclate au grand jour, ça rejoint la violence et la sauvagerie des éléments.¹

A reading of the novel is most rewarded by considering it in this vein. To read it as a condemnation of all and only English communities in Quebec takes into account neither the singularity of the town nor the universality of the human condition within the town. To consider Griffin Creek as a parallel with French Quebec places an imposition upon the reader to force some connections which seem neither logically nor artistically sound. The Englishness of Griffin Creek seems to serve three main purposes: one, to portray accurately the situation of the rural English-Quebecer in the past and in the present; two, to allow Hébert to create a mood and use a writing style which are both strongly identified with William Faulkner; three, to illustrate how a closed society will eventually destroy itself.

Les Fous de Bassan deals primarily with two time periods: the fateful summer of 1936 and the present (1982). One could say that the novel chronicles the decline and fall of Griffin Creek, or in more modern terms, it illustrates the

effects of entropy. The first section of the novel, the recollections of the Reverend Nicolas Jones, is set in 1982. He records his bitter reactions to the town's bicentennial celebrations:

Ils ont racheté nos terres à mesure qu'elles tombaient en déshérence. Des papistes. Voici qu'aujourd'hui, à grand renfort de cuivre et de majorettes, ils osent célébrer le bicentenaire du pays, comme si c'étaient eux les fondateurs, les bâtisseurs, les premiers dans la forêt, les premiers sur la mer, les premiers ouvrant la terre vierge sous le soc.²

These sour ruminations do suggest that the founders of Griffin Creek were more than the false stereotypes usually associated with English Quebec. A griffin is a fabulous creature with an eagle's head and wings and a lion's body. A United Empire Loyalist is such a creature, born American but obstinately loyal to the British crown. The founders of Griffin Creek were not carpetbaggers, encouraged by the crown to seize already tilled soil; they settled on virgin land. They did not become rich capitalists; the minister owns the most imposing house in the town. They did not exploit their French-Canadian neighbours; they remained a separate community. For these reasons Jones expresses his dismay that a group of papists should presently occupy his people's land.

Jones talks about his parish as "le peuple élu de Griffin Creek." He goes on to explain that it took only one year to disperse the chosen people. Hébert provides them with a horrifying reason for their departure, but her description of the decline of a small, rural, English-speaking town is very accurate and not exaggerated. For many generations certain communities were (a few still are) English. Sons inherited their fathers' farms, businesses, and names. In the past twenty to thirty years, for whatever reasons, this pattern has become less frequent, and the little English communities have become bilingual or have ceased to exist. Thus, the population change which occurs in Griffin Creek is symptomatic of such towns in Quebec.

Jones views Griffin Creek as a ghost town. This image is more accurate than he realizes, for Olivia does haunt the area. There are many other images of decay in the first section: the houses are falling apart; there are no young people in the parish; Jones feels dead inside; his housekeepers and nieces, the Brown twins, still act and look like children, despite their white hair; he and the twins have a fixation on the past, especially the summer of 1936.

THIS IMAGE OF DECAY and faded glory, though representative of an English-speaking, rural community in Quebec, is but one of many traits that makes Griffin Creek akin to that famous fictional town of Jefferson in Yoknapatawpha County. The townspeople of Griffin Creek are descendants of a defeated but proud American group — the United Empire Loyalists; likewise,

many of Faulkner's characters trace their ancestry to adherents to the Confederacy. The families of Griffin Creek, "Les Jones, les Brown, les Atkins, les Macdonald," are few and tightly knit. They maintain a pure blood line as do the inhabitants of Yoknapatawpha County.

The style used by Hébert in this novel further confirms that she is purposely and obviously making use of Faulkner's mythic county. The structure of *Les Fous de Bassan*, related but nonsequential sections wherein characters provide different points of view on the same action, is a technique closely identified with Faulkner. The fourth section of the novel, "Le livre de Perceval Brown et de quelques autres," establishes a specific connection with Faulkner. Perceval Brown is an idiot and this section is primarily written from his viewpoint. To further identify this section with Benji's in *The Sound and the Fury*, Perceval's section is preceded by the quotation from Shakespeare from which Faulkner derived his title.

This clue is so obvious that one is tempted to stop here — to draw the parallels between *Les Fous de Bassan* and *The Sound and the Fury*: the constant references to the past, whether real or imagined; the obsession with one incident which affects many characters; the established families being replaced by a new and "inferior" lot; the separation of races or linguistic groups; the madness which accompanies a closed society; and the degeneration of a strict and Victorian community into one dominated by violence and lust. *Light in August*, however, provides even more startling and specific comparisons. The Reverend Nicolas Jones is quite similar to the Reverend Gail Hightower, and Stevens Brown resembles Joe Christmas.³

In *Les Fous de Bassan* Jones is obsessed with the summer of 1936, in particular August 31, the day on which the two Atkins cousins disappear. During this summer he is consumed with lust for his fifteen-year-old niece, Nora Atkins. His wife Maureen learns of his interest in and his advances toward his niece, and as a result Maureen commits suicide. Jones is never able to admit his guilt in this affair, and he actually blames Nora for his acts: "Il dit que c'est par moi que le péché est entré à Griffin Creek." Jones' thoughts revolve around this summer when sin and Stevens Brown come to Griffin Creek.

In *Light in August* Reverend Hightower is also living in the past. He was "born about thirty years after the only day he seemed to have ever lived in — that day when his grandfather was shot from the galloping horse."⁴ Hightower lives in his imaginary world and pays no attention to his wife. The sexual roles are reversed in this marriage; Hightower is uninterested in sex like Maureen, while his wife is promiscuous outside the community as Jones would like to be within his community. This marriage also ends with a suicide. Hightower's wife cannot accept the hypocrisy of his situation. While in Memphis, she jumps out of a hotel window.

Hightower is removed from his position as pastor and later beaten into unconsciousness, but he refuses to leave Jefferson, the site of his grandfather's death. He lives in isolation. Jones maintains his position, but it is an empty one. There are only a few old parishioners; he is a pastor without a flock, "pasteur sans troupeau." Though Hightower does become unwillingly involved with his community, he and Jones are ruled by the past:

A man will talk about how he'd like to escape from living folks. But it's the dead folks that do him the damage. It's the dead ones that lay quiet in one place and dont try to hold him, that he cant escape from.⁵

The similarities between Stevens Brown and Joe Christmas form the most important connection between the two novels. The characters, however, are not identical though they share many traits and have common experiences. Hébert seems to use *Light in August* as a backdrop not as a model.

The characters are propelled by opposite forces; Stevens wishes to escape from his identity and the tightly knit world of Griffin Creek, whereas Joe has neither an identity nor a family. Stevens wanders for five years to forget his past, but he is "called" back to Griffin Creek for one last summer. He is determined to depart for Florida to rejoin his friend, Michael Hotchkiss, when summer is over. Stevens only found solace in the deep south, close to Faulkner country: "Une fois seulement dans ma vie cet ancrage paisible, au bord du golfe du Mexique, 136, Gulf View Boulevard." Joe wanders for many years, searching for his identity by living as a white and then as a black. When arrested for murder, Joe is finally recognized by his grandmother, who tries to help him, and by his grandfather, who tries to have him lynched. Joe is "called" to Jefferson so that the mystery of his parentage can be revealed to him.

Both Stevens and Joe occasionally act as if they are not in control of their destinies. They are both harshly disciplined as children, and it seems that the violence which they suffered must be passed on to somebody else. They are both raised in a religion which stresses the belief in a devil and in predestination. Stevens senses doom and considers escape:

Etre quelqu'un d'autre. Ne plus être Stevens Brown, fils de John Brown et de Bea Jones. Il n'est peut-être pas trop tard pour changer de peau définitivement, de haut en bas et de long en large. M'abandonner moi-même sur le bord de la route, vieille défroque jetée dans le fossé, l'âme fraîche qui mue au soleil et recommence à zéro. Ne pas laisser la suite de mon histoire à Griffin Creek se dérouler jusqu'au bout. Fuir avant que. . .

Joe assumes "something of his adopted father's complete faith in an infallibility in events."⁶ Yet the characters' behaviour fluctuates. At times they act as if free will were a possibility. At other times they act passively or as if possessed by some exterior force. Stevens believes that the sound of the wind and the ocean was a

factor in the commitment of his crime. Nicolas Jones echoes this belief: "Le vent a toujours soufflé trop fort ici et ce qui est arrivé n'a été possible qu'à cause du vent qui entête et rend fou." Joe can never decide if he is meant to be the active white or the passive black. These personal confusions may help explain their contradictory actions. Stevens commits a crime on the last day of his stay in Griffin Creek, thereby depriving himself of his intended return to the bliss that Florida represents. Joe commits a murder, but he allows himself to be shot and killed while holding a loaded and unfired gun.

Both Stevens and Joe have unhealthy relations with the opposite sex. Stevens' mother did not want any children, and her coldness affected him. Nicolas Jones implies that John and Bea Brown were happy to be rid of their children within the course of one summer: "Réalisation d'un vieux rêve enfin justifié. Ne plus avoir d'enfant du tout." Joe, on the other hand, cannot accept his adopted mother's kindness: "It was the woman: that soft kindness which he believed himself doomed to be forever victim of and which he hated worse than he did the hard and ruthless justice of men."

Associated with the previous problem is the question of latent homosexuality. Stevens does not make love to a woman; he has sex with her. His only close friend, to whom he writes his letters, is Michael Hotchkiss (this very name has certain connotations). Nora does accuse him of impotence: "elle cherche un autre mot qu'elle ne connaît pas encore et m'appelle 'garçon manqué.'" Stevens' lover, Maureen, does have some masculine associations (her "veste d'homme"), but she is not like Joanna Burden, Joe's lover, who is repeatedly described in masculine terms. Joe does not seem to derive much pleasure from sex either; it's a duty, some type of instinct. Percy Grimm also accuses Joe of indiscriminate mating: "Has every preacher and old maid in Jefferson taken their pants down to the yellowbellied son of a bitch?" The evidence is ambiguous. Whether or not the characters are latently homosexual, they are incapable of establishing an intimate relationship with a woman.

Stevens' relationship with his older cousin Maureen corresponds in many ways with Joe's relationship with the older spinster, Joanna Burden. In both cases, the female is the owner of the residence; the male appears and is primarily interested in food, which is given to him; the male forces himself upon the female who does not offer total resistance; the male fears proximity and does not live under the same roof as the female; the male lives in an abode which signifies social inferiority to the female; the female becomes enamoured with the male and desires more attention than the male will provide; the male is repulsed by the female's sexuality; and the male ends the relationship because the female is too old for him. There are two important differences between the relationships. Stevens is not monogamous in his relation with Maureen; his desire to possess the Atkins

twins is the motive for his crime. Joe is not very interested in any woman, including Joanna; her attempt to kill him is the motive for his crime.

The very name Joe Christmas, his suffering, and the manner of his death suggest that he be viewed in relation to Christ. Joe's amorality and isolation, however, limit him to the role of an Anti-christ. Stevens, raised upon the Bible, mistakenly sees his transience as reason to identify with Christ: "Rien à faire pour éviter la comparaison, trop de lectures bibliques, dans mon enfance sans doute, si quelqu'un ressemble au Christ dans ce village, c'est bien moi, Stevens Brown." Olivia is more insightful when she compares him to the forbidden tree of knowledge: "Il est comme l'arbre planté au milieu du paradis terrestre. La science du bien et du mal n'a pas de secret pour lui. Si seulement je voulais bien j'apprendrais tout de lui, d'un seul coup, la vie, la mort, tout." Nicolas Jones identifies Stevens as "le dépositaire de toute la malfaisance secrète de Griffin Creek, amassée au coeur des hommes et des femmes depuis deux siècles." Stevens refers to himself as a devil and to Griffin Creek as a hell. Like Joe Christmas, Stevens can be viewed as an Anti-christ.

THESE NUMEROUS SIMILARITIES do not dominate *Les Fous de Bassan*; however, they do add depth and complexity to the novel. In an interview Hébert explains that she wanted to create an impression which she had felt while reading English novels in translation. Also, she felt that the displacement of this community from English America to French Quebec would further confirm the strangeness of her characters' lives.⁹ It is fitting that Hébert should use the dominant American novelist of this century to offset her story about American refugees living in Quebec. An English-speaking town more readily allows reference to Faulkner's work.

Griffin Creek is thus an enclosed town, allied with Yoknapatawpha, and representative of rural, English communities in Quebec. Is Stevens' crime then symbolic of the guilt that all English Quebecers must share for their treatment of the French majority? A careful reading of *Les Fous de Bassan* does not seem to support such an interpretation. There is no recognition of the French fact by the people of Griffin Creek. Their world is limited by the coastal boundaries of Cap Sec and Cap Sauvagine (from the dry to the savage). Since their ancestors were the first to settle in the area and did not mix with outsiders, they are not likely to feel guilty or be guilty for the political situation in Quebec. The crime is committed against their own kind. The author created a community living apart and consuming itself:

Trop près les uns des autres. Ces gens-là ne sont jamais seuls. S'entendent respirer. Ne peuvent bouger le petit doigt sans que le voisin le sache. Leurs pensées

les plus secrètes sont saisies à la source, très vite ne leur appartiennent plus, n'ont pas le temps de devenir parole."

Griffin Creek is doomed because it is a closed society not because it is an English town in French Quebec.

The townspeople are so interbred that any sexual attraction is likely to be a taboo. Nicolas Jones lusts after his niece Nora, who physically resembles him more than she does her own father. Maureen is a Brown by birth and directly related to Stevens. The Atkins cousins are double first cousins; their fathers are brothers and their mothers are sisters. Stevens is first cousin to both Atkins girls. He wants to possess them and treat them like whores. They are experiencing sexual awakening and mistake his virility for passion and his lust for mutual desire. These family relationships are further complicated by a Victorian morality which permits the man to indulge in his pleasures and places the woman in a servile role: "Les filles d'ici sont intouchables jusqu'au mariage. C'est le pasteur mon oncle qui l'a dit. Tout le mal vient de là. Autant prendre son fun chez les guidounes et laisser les petites oies macérer dans leur jus."

There are two factors which produce the crime: the society and Stevens. Which is more culpable is a matter for debate. That Stevens is declared not guilty because of a legal technicality and the town of Griffin Creek is abandoned and left for dead by most of its inhabitants may be poetic justice or just an ironic comment by the author.

The people of Griffin Creek, particularly the women, have suppressed their emotions for generations. When the emotions finally emerge, they explode and violence occurs. Nora is attracted to Stevens and fantasizes about him. She longs to be his mate and his equal, "qu'il serait si facile de s'entendre comme deux personnes, égales entre elles, dans l'égalité de leur désir." Stevens is not interested in such behaviour though he is attracted to Nora. He desires domination not equality. He has fantasies about raping her, but he is content to treat her as a child: "Je lui parle comme à un enfant que l'on met en garde." Their meeting in the forest has ominous results. Stevens rejects Nora and she petulantly casts doubts on his manhood.

Olivia, on the other hand, is reticent, but her fate is the same. Stevens pursues her and reasons that, "[c]ette fille est déchirée entre sa peur de moi et son attirance de moi." Olivia's section confirms this statement. She is never forward like Nora, for she is warned by her female ancestors to resist: "Mes mère et grand-mères me recommandent tout bas de ne pas lever les yeux vers lui." This protection, however, is not enough. The hidden and burning desire for Stevens dooms her:

Quelque part cependant, est-ce au fond de la terre, l'ordre de mort est donné.
Mes mère et grand-mères gémissent dans le vent, jurent qu'elles m'ont bien

prévenue pourtant. Je n'avais qu'à fuir avant même que Stevens pose sur moi ses yeux d'enfant.

Olivia's spirit does not blame Stevens for his crime; instead, her spirit views her own death fatalistically and as something which she could have prevented had she not permitted herself to be attracted to Stevens.

Stevens is the product of his environment: beaten by his father, unloved by his mother, and on the road at the age of fifteen. He is the catalyst that causes the closed society to explode. When he returns to Griffin Creek, he doesn't visit his parents for over a month. When he goes, the visit is treated as a confrontation and it is considered a victory: "J'ai vingt ans et je suis le plus fort."

Stevens has a fear and a hatred of women:

Ce que je déteste le monde feutré des femmes, leurs revendications chuchotées entre elles, à longueur de journée, l'été surtout, lorsque la plupart des hommes sont en mer, ou dans les champs. Il n'y a que mon oncle Nicolas pour les calmer et leur faire entendre raison. Au nom de Dieu et de la loi de l'Eglise qui sait remettre les femmes à leur place.

This loathing for women seems to be the dominant reason for Stevens' crime. The novel never reveals whether or not the crime is premeditated. Stevens is prepared to leave for Florida the very next day, yet he empties his boat on the "final" evening of his stay in Griffin Creek. Why would he do this if he had no further intention of using the boat? Of course, he uses the boat later that evening to dump the dead bodies of the Atkins cousins into the gulf.

On the evening of August 31 when the cousins leave Maureen's house, Stevens is waiting for them. As they walk on the beach, Nora berates him: "Nora m'injuriait et m'insultait, se grisant elle-même d'injures et d'insultes, le vocabulaire grossier des hommes de Griffin Creek, leur colère brutale, passant soudain par sa bouche de jeune fille. . . ." Stevens feels a storm building around him, but the storm is completely within him. He is unable to accept Nora's defiance and rejection of her traditional, female role. She is rebelling against the closed society. Her insults concerning Stevens' manhood also rankle him. The society of Griffin Creek has not prepared him for an independent woman. His reaction is brutal and swift. He grabs Nora and she is dead before he realizes it, before he has a chance to enjoy himself: "Pas eu le temps de jouir d'elle." Olivia attempts to escape, but she is no match for Stevens. He eliminates her as a witness, but first he takes satisfaction in raping her:

La démasquer, elle, la fille trop belle et trop sage. A tant faire l'ange on . . . Lui faire avouer qu'elle est velue, sous sa culotte, comme une bête. La défaut caché de sa belle personne solennelle, cette touffe noire et humide entre ses cuisses là où je fournique, comme chez les guidounes. . . ."

Stevens knows that he has done wrong, for he is like the tree of knowledge. After serving in World War II and spending thirty-seven years in Queen Mary Hospital, Stevens writes: "Et la plus grande sauvagerie de tout mon être je l'avais déjà accomplie, bien avant que n'éclate la guerre." Stevens is tormented by hallucinations and has taken to knitting like a woman. He is confused by today's unregimented sex roles. This hardly seems just punishment for his crimes, and at least one critic has attacked the treatment of the battle between the sexes in *Les Fous de Bassan*.⁹ In defence of Hébert, one can argue that she is writing fiction and not polemics, that her fictional world is one aspect of reality and not of idealism, and that the fate of Stevens and the fate of Griffin Creek are implied condemnations of a closed society and its condescending treatment of women. Stevens and his crime do not lend themselves to a symbolic interpretation of the French-English conflict, but they do make a comment upon male-female relations in an insular community.

The town reacts to the crime in a negative and secretive way. Stevens is the obvious suspect: his omnipresent hat has disappeared; he moves into his parents' house on the night of the murder; his parents provide him with an alibi; some evidence is destroyed; and the police are treated as interlopers. One mark of a dying community is its inability to recognize evil.

There is an interesting minor voice in "Le livre de Perceval Brown et de quelques autres" which reveals the duplicity of the townspeople. It would seem to be the voice of Griffin Creek: "Nous les gens de Griffin Creek." The voice is pre-occupied with projecting a proper image for outsiders: "Donner l'image des familles unies." Suspicions are directed to an unfamiliar car, and Stevens lives at home in apparent harmony with his family. The voice then becomes concerned with providing everyone with an alibi: "Refaisons pour notre propre compte l'emploi du temps de tous et chacun, le soir du 31 août." The voice suggests that all of Griffin Creek is involved in the cover-up. The people of Griffin Creek have become so clannish that they think the threat to their community is coming from the outside (the police); however, the cancer is within. They protect the malignant individual: "Celui qui nous trahira nous fera tous basculer dans le déshonneur."

Their behaviour ensures the death of Griffin Creek. Nicolas Jones admits this fact when he comments upon the common sense reasons that people give for leaving Griffin Creek: "Mais en réalité chacun d'entre eux désirait devenir étranger à l'autre, s'échapper de la parenté qui le liait aux gens de Griffin Creek, dépositaires du secret qu'il fallait oublier pour vivre." Their guilt is too great. By protecting Stevens, they have become accessories to the crime. Constant contact means constant recognition of their crime. They leave, hoping that departure from family and Griffin Creek will grant them the luxury of forgetfulness.

THE ENGLISHNESS OF GRIFFIN CREEK exemplifies the parochialism of its society. Though *Les Fous de Bassan* has as its setting an English town in Quebec, there is very little comment on any interaction between the two races. This is in itself a statement. Just as Hugh MacLennan could have the city of Montreal as his setting for *The Watch That Ends the Night* and barely refer to the French fact in the province, Hébert in like manner presents the garrison mentality of some English in Quebec. If there is any one inference to be drawn from *Les Fous de Bassan* which deals with the present, political situation, it would likely be Hébert's condemnation of a closed society, whether it be a Victorian, hypocritical one or a provincial, self-righteous one.

One of the reasons Hébert is so successful in her writing is her own cosmopolitanism. Her familiarity with English authors, Faulkner in particular, helps her to create a completely credible world wherein English characters think and speak in French. She accurately portrays the past and present of this authentic English world; there is a strong suggestion that no similar English world will continue to exist in Quebec.

The title, *Les Fous de Bassan*, will not endear itself to a translator. Yet it is a final summing-up, the clearest and most comprehensive image of the future for small, English-speaking towns in Quebec. A *fou de Bassan* is a gannet, but a *fou* is also a fool. The gannet is not a common bird; thus, its name includes its Latin terminology (*morus bassanus*) so that it will not be confused with the more commonly used word (fool). Gannets are seafaring birds that catch fish; gannets nest in remote areas in the Gulf of St. Lawrence; gannets nest in crowded, noisy conditions. The people of Griffin Creek live in similar conditions. The title, of course, also suggests that the inhabitants are the fools of Griffin Creek.

The gannet is most famous for its spectacular dive into the ocean; it is capable of reaching depths of over fifty feet. Stevens contemplates the image of the diving gannet in his final letter to Hotchkiss: "Il suffit d'un image trop précise pour que le reste suive, se réveille, recolle ses morceaux, se remette à exister, tout un pays vivant, repêché au fond des eaux obscures." Stevens compares himself to the gannet. Only his dive is into the waters of his personal memory. He cannot escape from the past or from Griffin Creek because they are always with him. Stevens knows that his Griffin Creek lives only in his mind, for he has heard from a traveller that "[s]eules les maisons de bois sur la côte subissent encore les assauts du vent et du sel, grisonnent et se délabrent, semblables aux nids abandonnés des fous de Bassan." Griffin Creek began with "robustes générations de loyalistes prolifiques." The symbol of the gannets is twofold. Once Griffin Creek seemed as prolific as a gannet colony; now it most resembles the deserted nests of gannets. Such is the final image of Anne Hébert's English world.

NOTES

- ¹ Françoise Faucher, "Interview," *L'actualité*, février 1983, p. 14.
- ² This and subsequent references are to Anne Hébert, *Les Fous de Bassan* (Paris: Editions Du Seuil, 1982).
- ³ The name Stevens is an old family name in Yoknapatawpha County. Gavin Stevens is the district attorney in *Light in August*. He appears only at the end when he recounts to a visitor the story of Joe Christmas' death in Hightower's house. Steven or Stephen would be a more likely Christian name than Stevens. There is no explanation for the name in *Les Fous de Bassan*. Since Gavin Stevens is a decent sort in *Light in August* and his role is a small one, it would seem that the name is merely another connection with Faulkner's work and that it has no particular relevance. In the same vein, the nurse, whom the boy Joe Christmas hears as she makes love with an intern while Joe guiltily devours the contents of a tube of toothpaste, is a Miss Atkins.
- ⁴ William Faulkner, *Light in August* (New York: The Modern Library, 1959), p. 57.
- ⁵ Faulkner, p. 69.
- ⁶ Faulkner, p. 194.
- ⁷ Faulkner, p. 158.
- ⁸ Faulkner, p. 439.
- ⁹ Brigitte Morissette, "Lointaine et proche Anne Hébert," *Chatelaine*, février 1983, pp. 53-54. Part of the article is an interview. Anne Hébert comments on her use of an English locale: "Ce roman, je ne pouvais l'écrire en anglais, mais je voulais donner l'impression que j'ai ressentie souvent en lisant des romans anglais traduits en français. Je voulais donc qu'il y ait une sorte de dépaïsement; alors j'ai voulu filtrer les mots anglais sans pour autant faire couleur locale; les mots anglais sont là pour faire résonner l'étrangeté de la vie là-bas."
- ¹⁰ Suzanne Lamy, "Le roman de l'irresponsabilité," *Spirale*, novembre 1982, pp. 2-3.

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