"There are no more strangers": Gabrielle Roy's immigrants.

M.G. Hesse

Gabrielle Roy's French-Canadian heritage, her early years in Saint-Boniface, Manitoba, and her father's occupation as an immigration officer were all powerful influences that made her exceptionally conscious of the "Canadian mosaic." Her own work as a teacher strengthened her interest in immigrant families.

In all works inspired by her "western" experience, the immigrant is a familiar figure. Among Roy's fictionalized semi-biographical writings, *Street of riches* (1955)[1] provides valuable insights into a Canadian child's perception of immigrants, whereas *Children of my heart* (1977) focusses almost exclusively on immigrant children lovingly remembered by their former teacher. *Garden in the wind* (1975) and *The fragile lights of earth* (1978) also illustrate the permanence and depth of Roy's concern with the uprooted who seek a new home in Canada.

Before examining these works, however, a few words regarding Roy's vision of herself as a Canadian and of her concept of the human condition in terms of "homelessness" are in order. Gabrielle Roy's decision to reside in the province of Quebec is directly related to her perception of herself as a Canadian and her vision of Canada: "In order to get my breath thoroughly, I had to return to live in Quebec. I say 'return,' for it has always seemed to me that I had come from it in a direct line. In an inverse sense, I retraced my parents' voyage as an eel or a salmon returns to its source."[2] "I think of myself as living in a large rural house in one room. I love the whole house but it's that one room I'm completely at ease in. And that room is Quebec."[3]

In light of such love and her strong commitment to her country, we may well understand Roy's empathy for the many homeless peoples who immigrated to Canada. And she feels compelled to share her experiences with her readers because "learning, knowing and loving are almost the same thing."[4]

As a civil servant, Gabrielle Roy's father was responsible for settling many immigrant families in the Western provinces. Undoubtedly his own experiences of migrating from the United States to Canada and the difficulties encountered in using a second language conditioned him to have a special understanding for "his" settlers. Leon Roy's vivid accounts of these people's lives made an indelible impression on the imaginative child:

The *Arabian nights* of my childhood were made up of these excursions into Little Wallonia Little Ukraine, Little Auvergne, Little Scotland, Little Britany, wherever they wer in Manitoba, and also the nearly exact replicas of Quebec scattered over the plain. Thi already, no doubt, gave me that unanchored feeling, the drifting sensation of castin loose from habit which, with the slight anxiety it produces, is unequalled for makin us want to see and seize and hold everything new, if only for a moment (152).

For me the sight of these bewildered people which the province offered me when I wa very young, has become inseparable from my feelings about life (152).

As Gabrielle Roy's childhood experiences broadened her horizon, the awarenes of a multitude of races fostered in her a sense of universal brotherhood. Thi culminates in the belief that the concept of "strangers" and "foreigners" ultimately becomes meaningless. Roy testifies in "My Manitoba heritage", appropriately included in *The fragile lights of earth:*

My father's stories, the little trips we took with my mother, the Manitoba backdrop where the faces of all the peoples of the world were to be seen, all this brought the "foreigner" so close to me that he ceased to be foreign. Even today, if I hear a person living only a few miles away described as a "stranger," I cannot help feeling an inner tremor as if I myself had been the victim of an insult to humanity.

Either there are no more foreigners in the world, or we are foreigners all (153).

The acceptance of the brotherhood of mankind is, however, even under the most favourable conditions a gradual process, as seen in *Street of riches.* "The two negroes" brings to light traditional prejudices and stereotyped images. When Christine's family decides to take in a lodger to supplement the family income, the newcomer certainly causes some consternation. Somewhat condescendingly, Christine's mother epitomizes her attitude toward the Negro by the rhetorical question about a Negro's soul:

I could have rented my room a hundred. . . two hundred times to some white person. There's no lack of whites in these parts. . . But that's just it; I realized that it was more humane, more Christian — if you will — to take this poor Negro whom certain persons — you know what I mean — would refuse to treat like one of their own kind. For indeed — yes or no — has a Negro a soul?[5]

The Negro, a CPR porter, proves to be the ideal lodger. Not only does he make little work for his landlady, he is also extremely well-mannered and showers the family with little gifts. This encourages a neighbour to follow the example. Soon a friendly rivalry is evident between the two families as each prides itself on having the "better Negro."

Since the inhabitants of Rue Deschambault have preconceived ideas about his people's past, the Negro — eager to please — feels compelled to some extent to conform to that image: "to bring back old memories, vaguely handed down in the Jackson family, of slaves on the auction block, of raids of rapacious

men, of poor black folk taken by surprise in their strawhut villages..." (11). But when the two Negroes take a special interest in the older daughters of their respective "families," "Maman was annoyed" and Madame Guilbert is shocked. Both seek to justify their reactions on the grounds that it offends the neighbourhood. Nevertheless, after the lodgers' transfer to another town, "for a long time, for years even, Rue Deschambault missed its Negroes" (14).

The stereotyping of the two negroes that denies them even a personal identity is explained in part by the fact that little Christine is at best a mere observer, rather than a participant at this stage. The impersonal nature of this first selection of *Street of riches* (whose particular placement has been questioned by some critics) with regard to Christine's perceptions is certainly unusual. At the same time it is psychologically fully justified. A sense of personal identity is accorded to Christine only with the "Petite Misère" épisode.

"L'Italienne", too, reveals a number of prejudices, once again highlighted in the title. In this story the little girl looks at the world around her with fresh eyes, being unburdened by the "wisdom" of her elders. Yet ultimately both the child and her parents attain a sense of genuine understanding of their Italian neighbours.

The news that a house is to be built on the neighbouring lot seems a "catastrophe" for Christine's family. When Christine's mother exclaims: "An Italian!...As long as he's no Sicilian bandit!" this naturally makes a vivid — though unforeseen — impression on the child. The family's fears are soon assuaged upon the discovery that the "chatêau" the Italian constructs for his "small wife" is hardly the size of their own kitchen and could not possibly deprive them of their sunshine.

"Was it then, or a little later, and because he did us no harm, that all of us together took to liking the Italian?" (111) muses the mature Christine.

> Indeed, up to that point our sympathy for this man was based upon very little: he was erecting a small house, he had a tiny, tiny wife who soon would be leaving Milan and would arrive when the house was completed; moreover, he sang operas. Papa, however, must have thought that this was sufficient to justify friendship, for suddenly he informed Maman: "Suppose I gave him the plum tree!"...
>
> On the porch Maman waited to learn how the Italian would receive the gift. And Papa reported that the Italian must be sentimental after the Italian fashion; the moment he knew the tree was his, he had fingered it, stroked its bark; he had even kissed it, saying, "I am owner of a tree! No sooner do I set foot in Canada, you may say, than I get a tree — full grown and bearing fruit! Heaven is with Giuseppe Sariano." That was the way with Italians, said Papa; they bubbled over for no good reason; they overdid things (112).

The adults' good will toward Giuseppe Sariano encourages young Christine to follow their example. But with critical acumen, the perceptive observer notes the ambiguity of her father's generosity. "After all, the plum tree did not have to be given; it was already there, leaning over the Italian's land" (113).

Innocent confidence then prompts the question — so typical of a child — who recalls her mother's earlier fears! "Are you a Sicilian bandit?" (114). On the part of an adult such a query undoubtedly would be disconcerting, if not insulting. But the child-loving Giuseppe is not offended. Drawing the child into his arms, he tells Christine of his wife. Unaccustomed to such emotionalism Christine mirrors her elders' sentiments: "Papa was right in saying that Italians have a sentimental nature" (114).

At home the parents' suspicions are aroused — at least temporarily — when Christine reveals that "the Italian kissed me." "One's always in a hurry to make friends with foreigners!" (114) cautions the uneasy father. Fortunately the potential misunderstanding is cleared up.

The Italian's industry, his operatic songs and love for his "tiny wife" soon win many over without reservation. But with Lisa's arrival in Canada the Italian's happiness is clouded by the fear that her homesickness may be "killing her..." It is Giuseppe, however, who dies unexpectedly of a stroke. Suddenly the bewildered Christine discovers an unsuspected cruelty and fickleness in adults: "People said that it was not surprising when you thought it over, for he was a heavy eater, a wine drinker, a man of fiery temperament, his blood too rich, too thick...Such was what they said about our Italian when he was dead" (117-118).

Christine's relationships with the Italians have not reached a fully personal and individual level. In this respect they are similar to Christine's friendship with Monsieur Saint-Hilaire in "The old man and the child" in *The road past Altamont* (1966), a sequel to *Street of riches*.

In contrast to the episodes related to "The two negroes" and "L'Italienne", Christine plays a primary role in the selection devoted to "Wilhelm," the bittersweet story of her first love. A philosophical Roy here suggests that often our restless wanderings and yearnings for adventures merely reaffirm that while the locale may change, human nature is basically the same everywhere: "A far journey to have come merely to behave, in the end, like everyone else — earn your living, try to make friends, learn our language, and then, in Wilhelm's case, love someone who was not for him." (120) This episode is also a vivid reminder of the ambiguity that frequently characterizes our relations with others as we shift from a general awareness to more intimate contacts.

Excited by the Dutchman's attentions, the teenaged Christine is oblivious to differences in age and culture. Sensing her family's opposition, the mature Christine acknowledges that at the time to her surprise and shame, she felt compelled to speak of Wilhelm's wealthy family to raise him in their eyes. To her dismay the young girl discovers that her parents have a double standard or their attitudes towards "foreigners" have apparently completely changed. "He was an immigrant, and Papa had told me a hundred times that you could not have too much sympathy, too much consideration for the uprooted, who have surely suffered long enough from their expatriation without adding to

it, through scorn or disdain. Why then had Papa so completely changed his views, and why was he more set even than Maman against Wilhelm of Holland?" (122).

The family is responsible for or at least precipitates the break-up of the young people. Ridicule of the love-stricken Wilhelm serves its ends. Relieved that their daughter has overcome her infatuation, the parents revert to their former caring attitudes toward "foreigners": "My father no longer harbored anything against Holland. Maman admitted that Mrs. O'Neill had told her concerning Wilhelm that he was the best man in the world, reliable, a worker, very gentle. . . And Maman hoped that Wilhelm, in his own country, among his own people, would be loved. . . as, she said, he deserved to be" (125).

"The well of Dunrea" is significant with regard to the psychological portrait of Edouard, Christine's father. Roy here introduces a new perspective insofar as this selection illustrates a rather unique interrelation between the immigrants and their colonizing agent. The dependency of the immigrants reduces them to a child-like state. Unwittingly Christine's father takes advantage of those people's unnatural condition. When disaster strikes his beloved settlement, the guilt-ridden man interprets this experience as a sign of divine punishment for his pride.

The White Russians' village of Dunrea is particularly close to Papa because these settlers were exceptionally prosperous in their undertakings. This is to be attributed largely to the fact that they are "people facing forward, and not everlastingly whining over what they had to leave behind" (73).

The Ruthenians' absolute confidence in "Mr. Government" transforms Christine's taciturn and rather stern Papa. "We knew he did not always succeed in his efforts: whereas these people believed him endowed with an almost supernatural power. Who can ever know what peace of mind, what certitude Papa felt among his Little Ruthenians? Isolated, far from any other village, not yet even speaking their neighbors' language, they must have relied wholly upon Papa, and the trust between them was total" (75).

When a fire, the most dreaded scourge of the prairies, breaks out near Dunrea, the disaster reveals in the Little Ruthenians a totally unknown aspect of their nature. In their endeavour to save their belongings, they obstinately refuse to obey their trusted guide.

When Mr. Government finally succeeds in making them understand "It is God's wrath!" (82), matters turn even worse. Jan Sibulesky, the man Papa had respected most, rushed "toward the flames, singing an hymn and holding the holy image." Only when a beam crushes Jan to death, do the panic-stricken people flee. "His great mistake obviously, had been to speak of God's wrath. All his life my father believed that there had lain his crime: to have interpreted God, in a sense to have judged Him" (83).

Turning from stories in which Roy draws on childhood memories to those based on her own experience as a young teacher, we find the same troubled

awareness of the vulnerability of the immigrants. In concluding *Street of riches*, Gabrielle Roy — in the guise of Christine — comments in "To earn my living" on a teacher's potential for good or evil because children are so impressionable. Vulnerability is the key factor in Roy's perception of children. This imposes special responsibilities on the adults who deal with them. "With me they were pliant. In their eyes, fixed upon mine, there was complete trust. I presume they would have believe me had I told them that the world was peopled with enemies, that they would have to cherish hatred for many men, even for whole peoples. . . But we — all of us together — were warm and happy (157-8).

The intensity of that emotional experience may be gauged by the fact that these children are indeed "Children of (her) heart" even some forty years later. Each section of *Children of my heart* focusses on the portrait of children of various ages and of different ethnic backgrounds. This division is not merely a stylistic device. It does, in fact, suggest that these children — like their elders — do not yet form a single unit.

Language differences force immigrants also to group together, as in "Little Russia," for example. "In fact there were more Poles and Ukrainians there than real Russians, who were never very numerous in our parts. Thus they were likely even more lonely than other immigrants, who at least joined together in considerable numbers to share their exile."[6]

The Canadian teacher intent on gaining a better understanding of her pupils has the feeling that she "had crossed into unknown territory, that (she) had passed a frontier"(54) as she approaches the immigrants' enclaves. But the misery of their dwellings and the consequent attempt to hide their poverty even among themselves is at times so extreme that the teacher says to herself "In my own town, I had ventured so far into foreign territory. I was no longer deceived. I was the foreigner here" (55). Even the briefest visit to the Demetrioff's tannery leaves the teacher with the impression of isolation: "On the way back to what we called 'our' town and 'our' life, from which I seemed to have been gone for years" (58).

Vincento is associated in his teacher's mind with his first days at school. The Italian immigrant's son is terrified even more than other children. The teacher's foreign language increases the misgivings of some children, but the language barrier is quickly overcome when the teacher draws a picture of the school on the blackboard and each child is invited to draw his home on the board. "To judge by their conception (egalitarian in the extreme) you'd have said they all lived in the same house" (8). Only Vincento refuses to join the others. But the teacher is pleasantly surprised when the little boy, who in despair had even kicked her earlier that morning, displays equally strong affection after lunch. Though each uses his own language, their "dialogue of the heart" leaves little room for misunderstanding.

Nevertheless Roy notes again and again how their different languages isolate teachers and parents so that the children must be called upon to act as inter-

preters, as illustrated in *Children of my heart* and *The fragile lights of earth.*

Folktales and folksongs represent for many an immigrant family a vital link with its homeland. For Nil's mother her songs are "all we have left from the Ukraine" (35). But with them the "little Ukrainian lark" brightens the heart of everyone who hears him and shares with them "the sweet, lost land of his mother which she had given him to keep, its prairies, is trees, a lone horseman crossing the distant plain" (42).

Similar to language, poverty is also a problem faced by many immigrant children. Clair's quiet despair at not being able to join the other children in offering his teacher a Christmas gift and his subsequent visit to her home to present to her one of his mother's Irish linen handkerchiefs surely is unforgettable for Roy's readers. The deprivation is at times so great that — like the Demetrioffs — many children must help their parents at home even if it means missing school. Yet education is seen as essential for a brighter future.

The fate of an André Pasquier, whose family emigrated from France, is therefore all the more heart-breaking. Since his father is absent to earn money and his mother is bed-ridden, the eleven-year-old André is forced to take care of the household and farm chores. On the occasion of the teacher's visit, it is apparent how the mother suffers for her child who endeavours to keep up with his school work. Recognizing the importance of an education, André takes pride in his teaching his little brother so that the five-year old would have less difficulty than he, once Emile has the chance to attend school.

Again, in *The fragile lights of earth* hope and faith in the future is a common thread in several of the articles (originally published in the early 1940's) devoted to the various ethnic groups. The Ukrainians, the Jews of "Palestine Avenue," and "The Mennonites" are united in their belief that their children will be able to lead an easier life in their new homeland. This conviction eases the burdens of the present in their mind. As in the *The tin flute* (1945), the women face special hardships. Ironically, however, their faith in the future is denied to families like the Lacasses of *The tin flute,* who must depend on war in Europe for a more secure future.

Roy's sensitivity to and respect for the individual naturally extends itself to cultural values. Many an immigrant faces serious problems in his attempt to reconcile the old values with the customs and standards of his new world. "The Hutterites" points to the potential problems faced by the young people of this ethnic group which chooses to isolate itself for religious reasons. Despite her obvious pleasure in arousing a young Hutterite's curiosity in her own world, Roy becomes more sympathetic to these people's values and consequent dilemma during the course of her visit. Thus the young journalist concludes her article with the thought, "Please God they do not lose because of coming to us!"[7]

Gabrielle Roy's sensitivity to the tragic aspects of life is equally evident in *Garden in the wind.* In "A tramp at the door" the author presents a vivid account with humourous touches of the so-called Cousin Gustave who skillfully

exploits the nostalgia for Quebec of his fellow French-Canadians in the West
In each of the remaining three short stories immigrants are the protagonists
In contrast to *Children of my heart,* Roy here chooses a more impersonal mode
of narrative. Yet her empathy for the characters she creates is undeniable

If for many a Quebecer Manitoba represents "exile" — as seen in "The
gadabouts" — we may well gain a better understanding of the difficulties fac-
ed by European and Asian immigrants for whom Canada is truly a foreign coun-
try with its strange language and customs. "Without the past, what are
we?...Severed plants, have alive![8] cries Christine's mother in *Street of riches.*
This idea comes to the forefront in *Garden in the wind.* The hardships of a
new life in a harsh environment frequently increase the common difficulties
faced by any couple or family. For the Yaremkos of "Garden in the wind" the
generation gap is widened by the new culture. Whereas Marta and Stepan in
many ways cling to the traditional values of their past, the children are intent
on, and indeed must establish their own identity. Not having had any direct
contact with their parents' past, it appears to them abstract, without life. Fear
that this strange past may alienate them from others also encourages them
to concentrate on the future.

In this regard the educational system is of primary importance. While the
parents recognize the necessity of schooling, they are also uneasy. As Marta
Yaremko questions the meaning of her life, she comes to realize and, perhaps
more importantly, to admit to herself that only in her youth when she was in
love with Stepan and with life itself, "Only then, was I myself!"

The parents' inability — occasionally unwillingness — to communicate with
their children in English is a constant source of alienation. While Stepan
laboriously reads and rereads the old Ukrainian newspapers, Marta tries to
learn English from Eaton's catalogue, her "friend" and "book of knowledge."
But Marta cannot rid herself of the feeling that the new country has deprived
her of her children because of language differences.

> Suddenly her three little ones were before her eyes — had she ever really had them to
> herself except when they were very small? Just long enough to teach them the speech
> of the Ukraine, a few songs, a few dances from Volhynia, and the government had taken
> them away, teaching them English, shaping them in its own way for a life quite different
> from the one she could have offered. What should she have done? Follow the path of
> the younger generation? Go to school herself? Perhaps, but it would have been too hard
> she and Stepan were already too stupefied by drudgery, too worn out for that new
> desperate effort. And now they were irrevocably separated, she in Volhyn and her children
> somewhere far away, leading the life of the times. Could she blame them? Marta tried
> to imagine how it might have been if she'd appeared at home in her own mother's lifetime
> seeing that old woman, so stubborn, so ignorant that she'd predicted to the young cou-
> ple about the leave Canada: "You'll never get there. There's a great abyss somewhere
> you'll fall into it."[9]

Though immigrants are often forced to flee from their homeland, the past con

tinues to have a very strong influence on them. One of the most dramatic examples is that of the Doukhobors in "Hoodoo Valley." The new settlers refuse to heed their exasperated guide's warnings that the mountains and river of their proposed settlement are in fact merely a mirage. "What's the difference, as long as we can see them? And if the three of us, by God's grace, can see again in this place the mountains and river of our sweet homeland, why should it be any different for our wives and children and old men?" (118). Much as in "The road past Altamont", Roy illustrates again how we tend to cling to the past and the power our imagination may exercise over us.

"Where will you go, Sam Lee Wong?" presents us with one of the most lonely and humblest figures of Roy's creation. "A grain of humanity, a particle of the dust of life. What could he remember as being his except his name?" (51). Unlike the other immigrants, the Chinaman is forced by Canada's immigration laws to settle without relatives.

Same Lee Wong also chooses the site for his new home in Canada in remembrance of his past. "Hills!. . . the elusive hills of his most distant memories. They alone managed to endow him with a kind of identity and the feeling that even here in Canada he was still somehow Sam Lee Wong" (54). "On these winter nights the contour of the hills beneath the snow was sweet to see. It seemed they were ancient hills, linked to the earth's most distant past. Under the stars, their round heads capped in white, they evoked for Sam Lee Wong a notion of infinite old age, a past profound and unmarked, an anchor post at last for this errant life" (82).

As in *Street of riches,* Roy uses the example of Sam Lee Wong to shed light on the lack of inter-relation between the newcomer and the residents. When the villagers of Horizon first come upon Sam Lee Wong, they shy away from "this too-naked image of solitude" that intrudes on "their already solitary midst" (61).

Some twenty-five years later Sam Lee Wong is forced to close his restaurant. Although he has served the villagers throughout those years and, like the Negro of *Street of riches,* yielded to the expectations of others, Sam Lee Wong is isolated from the others because of his race and inability to communicate with them.

> Yes, Sam Lee Wong had a lot of strange customers, more of them lonely and discontented than happy, and it seemed he took pains to fit their mood, though perhaps that was not so hard for him (72).
>
> What hadn't he put up with? At times you might even surmise that he was the one in the village who cramped people's style the least, and that, consequently, he knew them better than anyone in the world (73).

Not even Smouillya, his only friend, understands Sam Lee's difficulties, for the Chinaman cannot explain that he would like to open a laundry business. In the mistaken belief that the Chinaman is about to return to his homeland,

a farewell party is organized. Sam Lee Wong, who has observed the village's customs always as an outsider, interprets this honour as a sign that he must leave. "For though he had lived apart from the village he had occasionally seen just this series of circumstances: . . . as soon as a whole village started to like someone publicly, that person had no choice but to be on his way" (99).

Sweet Clover, his new location — again ironically named — is chosen on the spur of the moment because Sam Lee Wong sees in the distant hills a link with the past. "Like a bird that builds its nest where the world calls him" (103) the past and the future are joined as Sam Lee Wong opens another restaurant. Lee Wong's story brings to mind Roy's general philosophy of the cyclical nature of our lives, as expressed in "The Old Man and the Child": "Perhaps everything finally forms a great circle, the end and the beginning coming together."[10] Here, and throughout her work, Gabrielle Roy makes her readers look at time from a perspective that may be new or unexpected.

In striving for greater understanding among all Canadians, Roy is an essential interpreter. She shares with us her perception of the diversity and richness of the immigrant. Her first experiences are traced to her childhood; on the creative level she has continued to deal with the figure of the immigrant for more than forty years. Thus, while she appears excessively modest as to her "merit", we readily concur with Garbrielle Roy on her achievements in creating "one family": "My merit, if I dare pretend to any, is perhaps to have assembled in my books beings so separate and scattered who, nevertheless, still constitute one family."[11]

NOTES

[1]All dates refer to the publication of the French original.

[2]"To Mr. Vanasse and to my friends in the Association of Canada and Quebec Literatures" (typescript), p. 3.

[3]David Cobb, "Seasons in the life of a novelist: Gabrielle Roy," *The Canadian* (Toronto), 1 May 1976, p. 13. The French version was published as "Lettre de Gabrielle Roy à ses amis de l'ALCQ." *Studies in Canadian literature 4* (1979), pp. 103-104.

[4]Gabrielle Roy, *The fragile lights of earth* (Toronto: McClelland & Stewart, 1982), p. 189. Original publication: *Fragiles lumières de la terre,* 1978. Further page references will be to the English version, and will be placed in parenthesis in the text.

[5]Gabrielle Roy, *Street of riches,* (Toronto: McClelland and Stewart, 1967), p. 6. (Original publication: *Rue Deschambault,* 1955. Further page references to the English version will be placed in parenthesis in the text.

[6]Gabrielle Roy, *Children of my heart* (Toronto: McClelland and Stewart, 1979), p. 54. Original publication: *Ces enfants de ma vie,* 1977. Further page references to the English version will be placed in parenthesis in the text.

[7]Roy, *The fragile lights of earth,* p. 29.

[8]Roy, *Street of riches,* p. 71.

[9]Gabrielle Roy, *Garden in the wind,* (Toronto: McClelland and Stewart, 1977), pp. 144-145. (Original publication: *Un jardin au bout du monde,* 1975). Further page references to the English version will be marked in parenthesis in the text.

[10]Gabrielle Roy, *The road past Altamont*, p. 68. (Toronto: McClelland & Stewart, 1966). Original publication: *La Route d'Altamont*, 1966. Further page references to the English version will be placed in parenthesis in the text.

[11]"To Mr. Vanasse," p. 4.

M.G. Hesse *is Professor and Chairman of the Department of Modern Languages, University of Lethbridge. He has just published a book on Gabrielle Roy in the Twayne World Authors Series.*