

JANE KOUSTAS

## Carole Fréchette on the Global Stage: Quebec Theatre Performs Intersectionality

---

### Abstract

*Carole Fréchette, a Quebec playwright, actress, theatre critic, and theatre scholar, began her career in the early 70s with the feminist theatre collective Théâtre des Cuisines, which produced plays such as Nous aurons les enfants que nous voulons (1975) (We will have the children we choose to have) and Mōman travaille pas, a trop d'ouvrage (1975) (Mom doesn't have a job, she has too much housework). Her first single-authored play, Baby Blues was published in 1989. From 13 earlier plays to her more recent Je pense à Yu (2012), inspired by the story of Yu Dongyue, a Chinese journalist who was incarcerated for 17 years for having defaced a poster of chairman Mao, Fréchette has remained a major player on the Quebec theatre scene and an important contributor to its international recognition. Her theatre is translated into many languages and has travelled widely. From the mining regions of northern Ontario and Quebec in Violette sur la terre (2002) to the bombed-out neighbourhoods of Lebanon in Le Collier d'Hélène (2002), to silence and the impossibility of communication in Small Talk (2014), Fréchette takes the audience beyond the confines of national identity, through poetic, unstructured plays and beyond geopolitical, linguistic boundaries and their commensurate link to national belonging.*

*This paper argues that Carole Fréchette is a major player on the transnational theatre network not merely because her plays are popular worldwide but because her theatre stages global theatre. Poised on numerous sites of intersectionality, Fréchette's work raises questions about nationality, place and belonging, about language and culture, about women's rights and roles across geopolitical boundaries, about cross-border dynamics and about the intersection of drama, cinema, and social discourse. She finds a new, or additional, role for women and women's theatre which must continue to negotiate the space between the personal and the political, between the local and the global and between the national and the transnational. In doing so, she brings Quebec and women's theatre into the intersectional space of global theatre.*

### Résumé

*Dramaturge, comédienne, écrivaine et universitaire québécoise, Carole Fréchette s'est lancée dans le domaine théâtral en participant au Théâtre des Cuisines, une troupe collective et féministe, dans les années soixante-dix. Ce collectif a connu un grand succès*

*avec des pièces comme Nous aurons les enfants que nous voulons (1975) et Mòman travaille pas, a trop d'ouvrage (1975). En 1989, après avoir abandonné le projet collectif, Fréchette publie sa première pièce, Baby Blues. Auteure de plus de 13 pièces, comme, plus récemment Je pense à Yu (2012) inspiré par un fait réel, à savoir l'incarcération de Yu Dongyue, journaliste chinois détenu pendant 17 ans pour sa participation à la dégradation d'une affiche de Mao pendant les événements de la place Tiananmen, Fréchette continue à jouer un rôle important dans le théâtre québécois et international. Traduite en plusieurs langues et montée sur les scènes en Europe, en Amérique et en Asie, l'œuvre de Fréchette participe au rayonnement international du théâtre québécois. Des régions minières du nord de l'Ontario dans Violette sur la terre (2002) jusqu'aux quartiers bombardés au Liban dans Le collier d'Hélène (2002) et au silence et à l'impossibilité de la communication dans Small Talk (2014), elle met sur scène des individus qui se sentent seuls dans un monde où la violence, l'injustice et la pauvreté dominent. Ainsi, Fréchette transporte le public au-delà des frontières nationales, géographiques, politiques, linguistiques et culturelles conventionnelles.*

*Situées à l'intersection de plusieurs zones de conflit, de domination, d'abus de pouvoir et de violence, ses pièces s'interrogent sur l'affiliation nationale, sur le nationalisme, sur la mondialisation, sur le rôle de la femme et sur l'importance de la langue et de la culture. Ainsi, elle crée un nouveau rôle pour les femmes et pour le théâtre féministe qui doivent continuer à négocier l'espace entre le personnel et la politique ainsi que celui entre le national, le transnational et le mondial.*

---

## Introduction<sup>1</sup>

Carole Fréchette, commenting on the inspiration for her 2012 play *Je pense à Yu*, reflects on the role of theatre on the global scene and on the playwright's connection with, and responsibility in, the increasingly complex, unavoidably interconnected space of the 'global village':

*Je pense à Yu is at the heart of the question that haunts me as an author. How can one talk about the world without including oneself? How can one talk about oneself without including the world? At the junction of history as the big picture, with a capital H, and history with a small h, of the real world and the one I invent, this adventure has led me into unexplored zones of drama, between fiction and documentary; it has led me to the limits of theatre. (Fréchette 2010)<sup>2</sup>*

---

1 The author thanks the anonymous reviewers for their valuable input and acknowledges the support of the SSHRC and the Ireland Canada University Foundation through the Flaherty Visiting Professorship for their support of this research.

2 "*Je pense à Yu* se situe au cœur de la question qui me hante comme auteur: comment parler du monde sans faire abstraction de soi? Comment parler de soi sans oublier le monde? À la jonc-

Fréchette is identifying a new, or additional, role for women and women's theatre which must negotiate the space between the personal and the political, between the local and the global, and reflect, as well as operate on, the intersection of different, and not universally shared or understood, sources of oppression. This paper argues that Carole Fréchette is a major player on the transnational theatre network not merely because her plays are internationally esteemed but because her theatre is rooted in global concerns. Poised on numerous sites of intersectionality, Fréchette's work raises questions about nationality, place and belonging, about language and culture, about women's rights and roles across geopolitical boundaries, about cross-border dynamics and about the intersection of drama, cinema, and social discourse. In doing so, she brings Quebec and women's theatre into the intersectional space of global theatre.

Fréchette's global success, itinerary, and recognition are not attributable, however, solely to the breaking down of national barriers and identities or to the global focus of her work, but also to her understanding, interpretation, and staging of the intersectionality of the issues addressed. Intersectionality focuses on the layering and interaction of multiple sources of power, oppression, and marginalization. Neither gender, language, socio-economic status, race, political affiliation, sexual orientation, nationality, nor geopolitical identity, therefore, can be isolated as the sole factor in personal or societal conflict.

As a white, western, educated, privileged woman, Fréchette is keenly aware of her need, both as a writer and a global citizen, to understand, and thus to stage, not only her own relatively comfortable position, including the personal, or small h stories but, more importantly, to create a dramatic universe in which fact, the capital H stories, and fiction overlap and in which "the events and conditions of social and political life [...] are shaped by many factors in diverse and mutually influencing ways" (Lopez). In sum, Fréchette, in her theatre, "gives people better access to the complexity of the world and of themselves" (Collins 2) through the staging of intersectionality. While affirming her deep roots in her home environment of Quebec and in history with a small h, she ponders and promotes the responsibility to look further. She takes the audience beyond the confines of national identity and beyond geopolitical, linguistic boundaries and their commensurate link to national identity, thus participating in an active reorientation of a traditionally nationalist theatre.

Patrick Lonergan, in *Theatre and Globalization: Irish Drama in the Celtic Tiger*, convincingly argues that theatre is changing worldwide in four general directions. He contends that globalization has created new opportunities for writers, that audiences are coming to terms with social changes wrought by globalization such as

---

tion de la grande histoire et de la petite, du monde réel et de celui que j'invente, cette aventure m'a menée dans des zones dramaturgiques inédites pour moi, entre fiction et documentaire; elle m'a menée en quelque sorte aux limites du théâtre." All translations are by the author unless indicated otherwise.

asylum seeking and human rights and that this is evident both in the plays and in their reception, that globalization has produced formal changes such as an increased emphasis on the visual spectacle, and that categories such as nation and region previously used to study theatre have become obsolete because of globalization (5). This essay argues that Fréchette consciously embraces globalization, including its many challenges, in terms of tropes, theatricality, and itinerary.

### **Fréchette's Early Contributions to Quebec Theatre**

Fréchette (born Montréal, 26 July 1949), a Quebec playwright, actress, theatre critic, and theatre scholar, began her career in the early 70s with the feminist theatre collective Théâtre des Cuisines, which produced plays such as *Nous aurons les enfants que nous voulons* (1975) (*We will have the children we choose to have*) and *Môman travaille pas, a trop d'ouvrage* (1976) (*Mom doesn't have a job, she has too much housework*). Her first single-authored play, *Baby Blues*, was published in 1989. From 13 earlier plays to her more recent *Small Talk* (2014), Fréchette has remained a major player on the Quebec theatre scene and an important contributor to its international recognition. Widely travelled, Fréchette, particularly in her more recent work, "dramatizes the moral and material distress of solitary individuals living in a world filled with social injustice, poverty and political violence" (Moss). From the mining regions of northern Ontario and Quebec in *Violette sur la terre* to the bombed-out neighbourhoods of the Middle East in *Le Collier d'Hélène* and to silence and impossibility of communication in *Small Talk*, Fréchette takes the audience beyond the confines of national identity and borders through poetic, unstructured plays. Translated in over fifteen languages,<sup>3</sup> staged in theatres across four continents and in locations as varied as France, Lebanon, Slovenia, Argentina, Iceland, Japan, and in no fewer than 24 other countries, Fréchette's work well deserves the description given by Gilbert David in his superb collection of essays, *Carole Fréchette: Un théâtre sur le qui-vive*, namely, the oeuvre of a dramaturg on high alert as a global citizen.

Le Théâtre des Cuisines was created in 1974 in the spirit of collective creation in and with the community. In the introduction to *Môman travaille pas, a trop d'ouvrage*, the authors state:

We do not wait for the audience; we go to the audience. Most women are housewives even if they have jobs outside the home. They have neither the money nor especially the time to go to the theatre. Further-

---

3 For the purposes of this study, the original titles in French will be used. All references to critical reception refer to productions of the original play in French. The discussion of the accuracy and success of the translations is beyond the scope of this study. English translations will be used, however, for readers' comprehension.

more, theatres are usually reserved for the elite who go there to be entertained. (7)<sup>4</sup>

The participation of women between the ages of 25-54 in the Quebec labour force in 1974 was 40%, but this would include unmarried women and women without families. Veronique O'Leary, one of the original members, estimated that 30% of 'housewives' worked outside the home at the time of the first plays. According to their website, Le Théâtre des Cuisines' most recent production was in March 2018 and Veronique O'Leary was still involved. As Gilbert David notes (*Un nouveau territoire* 147-148), the impact of women's theatre collectives went beyond bringing new, often amateur, voices to the stage, and to voicing frequently taboo subjects including abortion and lesbian relationships. These groups also initiated the democratisation of theatre by taking it outside conventional theatre spaces; they frequently went on tour to areas where theatre was largely unavailable. *Nous aurons les enfants que nous voulons*, for example, was first staged on 8 March 1974, International Women's Day, in the basement of Saint-Edouard church in Montreal at the corner of St Denis and Beaubien, a decidedly non-elitist neighbourhood, before an audience of about 3,000, mostly women.

If Michel Tremblay is credited with bringing the urban, working-class Quebec kitchen to the stage with his *Les belles-sœurs*, first produced in 1968 at Le Théâtre du Rideau Vert, Le Théâtre des Cuisines can be recognized not only for bringing the kitchen to the stage (*Môman travaille pas, a trop d'ouvrage/Mom doesn't have a job, she has too much housework* is set in a kitchen), but also, and perhaps more significantly, for having brought the women who found themselves in working-class kitchens in Montreal tenements to the theatre. No statistics are available on the socio-economic status, level of education, or leisure and cultural activities of the 3,000 or so women in attendance at the premiere of *Nous aurons les enfants que nous voulons*. Given the location, however, it may be assumed that for many of them, attending a performance at Le Rideau Vert was well beyond the scope of their usual geographic path, social experience, and financial means (even if a theatre ticket in 1960 was only \$1.98, including coat check and program, it cost about eight times the price of a quart of milk which sold for 24 cents). An event in the parish hall was undoubtedly, therefore, more accessible monetarily (many theatre collectives were non-profit) and more within the audience's social and cultural comfort zone; arguably, many women would have already attended events, perhaps even bingo (made famous by Tremblay's *Les belles-sœurs*), in this very space. Furthermore, if Tremblay deliberately shocked the Théâtre du Rideau Vert audience with his use of *joual* (Montreal working-class slang spiced with curse words and Anglicisms), collec-

---

4 "On n'attend pas le public: on va là où il est. La majorité des femmes sont ménagères, qu'elles travaillent à l'extérieur ou non. Elles n'ont généralement ni l'argent ni surtout le temps d'aller au théâtre. D'ailleurs, les théâtres sont généralement des lieux réservés à l'élite de la société, élite qui va au théâtre pour se distraire" (7).

tives such as this one, which also used *joual*, minus the swearing, were not addressing, and hence scandalizing, an elite, theatre-savvy audience but were instead staging the everyday language of the parish hall crowd for whom the social setting and frequently elevated language register of theatres such as Le Rideau Vert may have been out of reach.

In addition to staging women's concerns through women's voices, given the attendance, these productions and collectives also demonstrated the interest, and arguably the market potential, of a segment of the population previously marginalized and ignored by conventional theatre. While there are no gender-based statistics readily available, the staging of women's issues may well have attracted women either to careers in theatre or to amateur theatre which also grew (David 147-148). Indeed, Fréchette was an amateur. In addition, collectives such as TDC also staged, wherever the stage was located, the attainability and potential of women's collective voice. Fréchette and others called for solidarity through the intersection of the theatre and domestic space. Women, marginalized by their gender, socio-economic status, and language, a sign of their lack of education, found themselves not only in a theatre space as an audience but also represented on stage as subjects 'worthy' of the prestigious, frequently elitist, drama medium, whose message here was the recognition of intersectional oppression and a call for solidarity.

Fréchette did not, however, remain with Le Théâtre des Cuisines largely because they, like many other collectives, adopted a strong political stance, in this case Marxist. Women's collectives in particular were frequently divided, and ultimately disbanded, because they identified a single source of oppression rather than recognizing the intersectionality of the problem and hence of the solution. For the Marxists, the fault lay with the capitalist system; for the separatists, English Canada was responsible; and for radical lesbians, male power was the oppressor. While she did not necessarily discuss it in theoretical terms, Fréchette did not see Marxism as the sole solution to the intersectional oppression and marginalisation of women and its endorsement as the sole objective of theatre. Nor did she choose to embrace, at least creatively, the strong nationalist argument that pitted francophone Quebec against the English-language ROC.<sup>5</sup>

In *French-Canadian Theatre*, Jonathan Weiss underlines the importance of the relationship between nationalism and Quebec theatre from the early days to 1984.<sup>6</sup> Commenting on the more recent period, he observes: "it is characteristic of Quebec literature in general that nationalism as an inspirational force produces far more than political statements" (1). During the 70s in particular, theatre was considered a means by which the nation became and remained conscious of itself and pressure was frequently placed on theatrical representations to serve as evidence of the

---

5 The "rest of Canada"; a term coined by Philip Stratford (131).

6 The first play was published in Quebec in 1776. See Lemire, Maurice (ed.). *La vie littéraire au Québec 1764-1805*, Vol. 1, 181-206.

nation's very existence and its right to independence. Indeed, Michel Tremblay's *Les belles-sœurs* is credited with having launched "le nouveau theatre québécois" (Bé-lair), firmly rooted in the nationalist movement and in which *joual* had a politically charged symbolic value as the language of the 'people.'<sup>7</sup> Tremblay's *belles-sœurs* are marked and marginalized by their language, oppressed by the Catholic Church, a political system that does not fully recognize them, and by crushing socio-economic class structures that leave them trapped in near poverty.<sup>8</sup> Left behind by the sweeping social changes and economic boom resulting from Quebec's Quiet Revolution in the 60s, they, like their neighbours, relatives, and entire community, were destined to "une maudite vie platte" (Tremblay, *Les belles-sœurs* 23; "this stupid, rotten life," (Glassco and Van Burek 16). As Mario Girard's study, *Les belles-sœurs, l'œuvre qui a tout changé* suggests, Tremblay's staging of this struggle began a new era in Quebec theatre in which the fight for an independent Quebec, and the language that best expressed it, took centre stage. Playwright Claude Levac identified the connection between theatre and Quebec's independence in 1969, around the time of the premiere of Tremblay's play:

When Québec playwrights will have found an armature, a theatrical structure that is our very own and the equal of our collective dorsal spine, we will not only have found an authentic dramaturgy which is our own, but also a country.<sup>9</sup> (Loranger et Levac 16 qtd. in Lieblein)

Zeilda Heller, a theatre critic at the English-language newspaper *The Montreal Star*, grasped Tremblay's importance and his role in the affirmation of Quebec nationalism and identity:

It is now easy [...] to talk about significance or about *Les belles-sœurs* being a turning point in Quebec theatre, in Quebec literature, even in Quebec thinking. [...] A Quebec landmark. Not to be overlooked. (qtd. in Tremblay 1972, 156)

---

7 Laurent Mailhot notes: "*joual* is not a carnival costume which the author [Tremblay] has arbitrarily and artificially put on his heroines; it is their everyday-wear, it sticks to their skin; it very literally is a part of them" (qtd. and trans. in Weiss 29).

8 As Mario Girard notes: "arrivée au bon moment, cette pièce a donné à ceux qu'on appelait encore des Canadiens français la permission de s'exprimer avec leurs mots à eux. À partir de là, cette société québécoise en devenir n'a plus besoin des autres, particulièrement de la mère patrie, pour parler, pour chanter, pour dire sa poésie, pour jouer sur scène comme sur les écrans, ses drames et ses comédies" (14).

9 Quand les dramaturges québécois auront trouvé une armature, une structure théâtrale qui nous soit propre, à l'égal de notre épine dorsale collective, nous aurons non seulement une dramaturgie authentique et nôtre mais aussi un pays.

### Fréchette's New Direction

Fréchette, however, chose another path, one that was far removed from the Quebec-centered, politically motivated theatre staged by Tremblay and others. Instead, she took the audience beyond Quebec's struggle for nationalism and *joual*, the language that had become emblematic of the fight for independence.

While she chose another course, the theatre experience, begun when she was 26, was an awakening. Reflecting on her personal journey in 2017, she states:

Participated in 'théâtre engagé' on the status of women. For ten years, strongly affirmed that *Nous aurons les enfants que nous voulons* and that *Môman travaille pas, a trop d'ouvrage*. Became a mother in 1980, the year of the beginning of the end of the utopias. Began to write. Felt, on a morning in May 1983, that I had finally found my place in the theatre. A moment of vertigo and joy. Have never stopped writing since. (<https://carolefrechette.com/>)<sup>10</sup>

In addition to plays, she has also written poetry, novels, particularly for children, and has worked as a translator.

Her first single-authored play, *Baby Blues*, was published in 1989 and staged at the Théâtre d'Aujourd'hui in 1991. In 2015, contemplating the importance of this play which recounts a woman's post-natal trauma, Fréchette states: "the mantra that took shape in *Baby Blues* continues to resonate within me; it was the matrix for everything that followed" (*Baby Blues* 8).<sup>11</sup> Her second play, *Les quatre morts de Marie*, awarded the Governor General's award for French-language drama in 1995, was first produced in English in Toronto, Ontario, in 1997, and then in French in Montreal and Paris in 1998.

If breaking down the barriers between domestic and theatre space, between actors and audience, and indeed between professionals and amateurs inspired this earlier work, the concept of reconfigured, reimagined space and its commensurate link to intersectionality underlines her extensive oeuvre. The physical space of the theatre stage affords an exceptional opportunity to perform intersectionality; space is a concept as well as a physical delineation. For example, the kitchen in the earlier plays was not simply a set design but a bold statement, identifying women's traditional space and role as manager and captive of the kitchen as theatre-worthy.

---

10 "Fait du théâtre 'engagé' sur la condition des femmes. Pendant dix ans, affirmé bien fort que 'Nous aurons les enfants que nous voulons' et que 'Môman travaille pas, a trop d'ouvrage.' Devenue mère en 1980, année du début de la fin des utopies. Commencé à écrire. Senti, un matin de mai 1983, que j'avais enfin trouvé ma place dans le théâtre. Moment de vertige et de joie. Jamais arrêté d'écrire depuis."

11 "Mais la musique qui a pris forme dans *Baby Blues* continue de chanter en moi; elle a été la matrice de toutes celles qui ont suivi."



### Intersectionality in *Le collier d'Hélène* and *Je pense à Yu*

Subsequently, I will focus on two of Fréchette's plays: *Le collier d'Hélène* and *Je pense à Yu*.<sup>12</sup> In the former, Hélène, the female protagonist, unwittingly finds herself amidst the bombed ruins of a city in the Middle East. A visitor in this devastated and devastating landscape, she has been thrown out of her personal safety net on to the global stage where women's sorrow intersects with racial and religious conflict and political upheaval. In *Je pense à Yu*, the outside world infiltrates the confined, isolated, and even claustrophobic space of Madeleine's Quebec apartment; she finds herself confronted with human rights issues, the exploitation of women, and language and border crossing.

As Louise Forsyth demonstrates, in both plays the characters' space is blown apart, fragmented, or splintered, exposing the fragile threads that held it together (291). There are no scene or set changes in either play. While their physical environment remains the same, however, Hélène and Madeleine must reconfigure their understanding of their physical, cultural, linguistic, social, and geopolitical space as they are confronted with their position in a network of overlapping, intersecting sectors of identity and oppression. Fréchette, and/or her characters, recognize themselves as outsiders and thus avoid the pitfall of assuming, as white, educated, and privileged westerners, an understanding of all women's and other's victimhood, a stance for which early western feminists were roundly criticized by scholars such as Gayatri Chakravorty Spivak (see Spivak), and which led to the concept of intersectionality developed by Kimberlé Crenshaw and others. The breakdown of 'comfortable' borders, which results in the infiltration or interference of the foreign or outside, is reflected as well in the transgressing of language barriers. 'Comfortable and at home' in French as a marker of cultural, social, and – particularly in Quebec – geopolitical identity, Hélène, in *Le collier d'Hélène*, and Madeleine, in *Je pense à Yu*, are forced to reach beyond their linguistic comfort zone. Words in Arabic are interspersed in the conversations Hélène conducts and overhears. In a production in Beirut, the dialogue switched back and forth between French and Arabic. Hélène was played by an actress from France and the other actors, who spoke Arabic, were Lebanese, Palestinian, and Syrian (Dolbec). Madeleine, in turn, is a translator who works from French to English and is thus accustomed to thinking, working, and reconfiguring her space in English. The infiltration of Chinese through the internet and a visitor challenges however this stable, professional, and domestic space.

In *Le collier d'Hélène*, Hélène, a university professor who attends a conference, finds herself in "a city of chaos and heat" (63),<sup>13</sup> bombed out, "wounded" (73),<sup>14</sup> and

---

12 For the purposes of this study, the English language versions by John Murrell will be quoted without critical comment on the translations. The late (2019) Murrell was a renowned playwright, director, and theatre translator.

13 "dans une ville chaude et chaotique" (7).

14 "une maison percée de partout" (17).

in ruins.<sup>15</sup> Having realized that she has lost a fake pearl necklace of little monetary and even sentimental value, she attempts to find it in the piles of concrete that used to be homes with the help of Nabil, a local taxi driver. Utterly destabilized in both time and space, she has lost all sense of orientation and claims:

I have no idea where I am going. Sometimes I recognize a building or a street corner or a terrace. I was there, once [...] When? I can't recall exactly. [...] I try to get my bearings. We weave through streets. (71)<sup>16</sup>

As Forsyth points out, H el ene, having been uprooted from the security of academic life in a familiar environment, has lost sight of, and hence touch with, all of the familiar markers that delineated her stable existence – namely, her comfortable home, job, social and affective life in a secure, stable, peaceful environment where she was isolated from the intersectional oppression of racism, violence, human rights violations, and political upheaval on both the personal and global scale (Forsyth 292).<sup>17</sup>

Inquiring about her necklace, she meets several local inhabitants, whose small personal tragedies fit into the larger, capital H picture of global crises. Her first encounter is with a woman who initially seems to be on a similar search for an object of little monetary value. The red ball she is seeking, however, belonged to her son who has 'disappeared' amidst the violence and under the rubble. Unable to accept her child's death, she hopes to find the ball in the hand of her son, still alive. H el ene also meets a nameless man, a Palestinian living in a refugee camp, who expresses his own overwhelming and soul-searing loss of place, identity, space, and agency:

Look at me. I have lost my place. My place on earth [...] I have lost the place where I can stand and say, "This is mine." [...] And I have also lost "Someday I will have a house with a garden." and "Some day, I will travel to a cold Northern land where snow falls in big flakes." and "Some day, my children will have real jobs, they will be doctors or teachers or truck drivers." [...] And I have also lost the ability to cry out [...] to beat my fist

---

15 This is based on Fr echette's own experience. Invited for a writing workshop entitled * crits nomades* held in Beirut in 2000, Fr echette actually did lose a pearl necklace and, for a brief moment, thought of retracing her steps to find it, although she quickly realized that it would be a waste of time and waste of energy in a hot, stifling city (see Petrowroski).

16 "Je ne sais pas du tout o u on va. De temps en temps je reconnais un  difice, un coin de rue, une terrasse. Je suis pass ee par l a d ej a [...] Quand? Je ne sais pas exactement. J'essaie de me rep erer. On tourne et on tourne" (15).

17 "Ironiquement, tous ces espaces r eels ou symboliques s urs sont remarquables chez Fr echette du fait qu'ils sont d ej a perdus" (Forsyth 292).

against the wall. Did you happen to find my cry in your purse [...]? (81-82)<sup>18</sup>

Confronted with the crushing loss and suffering wrecked upon the landscape and its inhabitants caught at the intersection of political conflict, racial, gender, and religious persecution, as well as physical destruction, Héléne, contemplating the loss of her necklace and her frenzied, hopeless, and unsuccessful search, is forced to reposition herself in the more complex system of intersecting, overlapping global sectors of tension and oppression. The scattered pearls of her broken necklace symbolize the now scattered fragments that made up her previously solid space: the search for them becomes the need to reconnect and to find herself and others on the global stage:

And now I can cry [...] for years. As if I had lost everyman that ever smiled at me, and every blissful afternoon when I believed I had a place on earth, and all my assumptions, one assumption for each tiny pearl: that the world will get better and that we have a thousand years of life, everyone of us, in which to love, to change, to accomplish something [...] that we can cross over the borders which separate me from you. (87)<sup>19</sup>

She cannot return to “[her] house which has never had a bomb dropped on it, to [her] country which still has all its pieces” (69)<sup>20</sup> unscathed by her encounter with searing loss, crippling oppression, and all-pervading and indiscriminate violence. Her deeper understanding of suffering beyond her own is symbolically matched by her new comprehension of the language of the victims. At the end of the play, realizing she understands what Nabil is saying, she asks him:

---

18 “Moi, j’ai perdu ma place sur la terre. J’ai perdu le carré où je peux poser mes pieds et dire ceci est à moi. [...] Et j’ai perdu ‘plus tard, j’aurai une maison avec un jardin,’ ‘plus tard j’irai voir les pays froids et la neige qui tombe à gros flocons’ et ‘plus tard mes enfants auront un métier ils seront médecin, professeur ou camionneur. [...] Et j’ai perdu ma capacité de crier, de frapper le mur avec mon poing. Vous ne l’auriez pas trouvé, mon cri, dans votre sac [...].” (25).

19 “Héléne : [...] je pourrais pleurer [...] des années. Comme si j’avais perdu tous les hommes qui m’ont souri, et tous les après-midi joyeux où je me sentais à ma place sur la terre, et toutes les certitudes, une pour chaque perle, que le monde ira mieux et qu’on a mille ans devant soi pour aimer [...], pour retrouver les morceaux égarés [...], qu’on peut traverser la frontière qui nous sépare les uns des autres” (30-31).

20 “dans votre maison qui est encore debout, dans votre pays qui a tous ses morceaux” (25).

You are speaking [...]. You seem to be able to ... Or is that I am suddenly able to understand Arabic? (89)<sup>21</sup>

She then turns to the audience and repeats, "We cannot go on living like this. We cannot go on living like this" (89),<sup>22</sup> words entrusted to her by the elderly Palestinian refugee trapped in despair and suffering.

If Hélène's contact with a world beyond her own solid, geopolitical, social, and linguistic space is the result of an imposed change of physical space, Madeline, in *Je pense à Yu*, has chosen self-confinement. A freelance translator who works from home, she is surrounded in her apartment by boxes to unpack, bookshelves to install, books to be shelved, and numerous other reminders of her need to settle in although she has been in the space for three months. Furthermore, she has obligations to contact the outside world to settle financial and personal affairs. Paralysed by inertia, Madeleine welcomes a snowstorm that will give her further reason to remain isolated and confined. Like Hélène however, Madeleine is forced to break down the barriers of cultural, emotional, linguistic, and indeed physical space. She had agreed to offer French language lessons to Lin, a newly arrived Chinese immigrant who, anxious to pass a required language exam, frequently calls and arrives unexpectedly. Jérémie, a previously unknown neighbour, delivers her a poster of Chairman Mao which arrived at his address by mistake.

The link with Mao is the most significant intrusion into Madeleine's life. While working on the internet to complete her translation of "les déchets domestiques"/domestic waste, she haps upon the true story of Yu Dongyue, a Chinese journalist who, at the time the play was written, had just been released from prison after a 17-year sentence for having defaced a poster of Mao around the time of the Tiananmen massacre. The title, *Je pense à Yu*, refers to Madeleine's obsession with the story but, of course, also to her work as a French-to-English translator, hence the play on the word Yu, and to the infiltration of Chinese into her life and space that is rapidly fragmented, splintered, expanded, or blown apart. Moved to distraction by Yu's story, which overtakes her own space through the internet, Madeleine is confronted with overwhelming issues of human rights, political persecution, and the clash of cultures and values as she tries to comprehend the tragedy. It is through Lin, whose somewhat annoying insistence on language instruction, threatens or invades Madeleine's insulated space, that the latter better comprehends not only Yu's story but her own place, if not role, in a wider, wired, interconnected web of sources of oppression. As an immigrant, Lin faces issues of racism, segregation, possibly borderline poverty, and human rights violations as she struggles to survive in Madeleine's supposedly secure home and geopolitical space. Indeed, it is through

---

21 "Vous parlez... Est-ce que c'est vous que... ou bien est-ce que c'est moi qui comprends l'arabe, tout d'un coup" (33).

22 "On ne peut plus vivre comme ça. On ne peut plus vivre comme ça" (33).

her final explanation to Lin of the conditional clause in French (“si”/if followed by the past perfect, followed by the conditional in the main clause) that Madeleine understands global intersectional, interconnected oppression and its transformative role in her life. She states: “If you [Yu] had not thrown the paint at Mao, I would not be the same” (124). Lin repeats: “I would not be the same” (124).<sup>23</sup>

The two women are united in their appreciation of Yu’s sacrifice and its importance in their lives both as individuals and as members of a collective. Their ‘shared’ language and understanding reflect the importance of the overlapping, globally connected sectors of oppression of human rights, political upheaval, and violence.

*Le collier d’Hélène* is among the most widely travelled of Fréchette’s plays with at least 20 productions in locations as varied and dispersed as Iceland and Senegal (Lavoie 371-374). If *Je pense à Yu*, a more recent play, has been produced fewer times and in fewer locations, it has nonetheless been staged at least ten times, as of 2017, outside Canada and Quebec and has been translated into three languages (Lavoie 384-85). Commenting on Fréchette’s well-established international success in 2008, Sylvie St Jacques, a journalist and theatre critic with Montreal’s *La Presse*, notes:

There is nothing new about Carole Fréchette’s international influence. Most of her plays have been translated into over fifteen languages and are continually staged in France, Iceland, Austria, Venezuela. It might give the impression that she is better known internationally than at home.<sup>24</sup>

St. Jacques contrasts Fréchette’s international success with her recognition at home. Unlike authors such as Michel Tremblay,<sup>25</sup> who remained committed to the nationalist cause, Fréchette eschewed a Quebec-centered, nationalist, political stance – hence her broad appeal beyond the borders of a province where theatre was indeed, as suggested by the title of Jacques Cotnam’s *Le théâtre québécois, instrument de contestation sociale et politique*, an instrument for national social and political protest. Fréchette’s work did not stage or contribute to the nationalist cause and therefore did not receive as much recognition as theatre that was firmly rooted in Quebec separatism. Furthermore, by employing standard French, as opposed to *joual*, and its concomitant link to the nationalist cause, Fréchette rendered

---

23 “Si vous n’aviez pas lancé la peinture sur Mao, je ne serais pas la même. Lin: Je ne serais pas la même” (70-71).

24 “Le rayonnement de Carole Fréchette ne date pas d’hier, presque toutes ses pièces traduites en plus de quinze langues sont sans cesse jouées en France, en Islande, en Autriche, au Venezuela. Même qu’on peut avoir l’impression qu’elle est mieux connue à l’étranger qu’ici.”

25 Tremblay’s *Les belles-sœurs* has enjoyed tremendous success internationally but arguably at the expense of the political message which was central to his motivation and inspiration (see Bosley; Koustas).

the theatre translator's task considerably more manageable and, therefore, her theatre more transferable. Translating Tremblay's politically charged and geographically and socially specific *joual*, for example, was a daunting task as noted by his English-language translators, Bill Glassco and John Van Burek. Glassco stated:

He [Van Burek] warned me however, that it would be difficult to translate because of the *joual*, a peculiarly vibrant québécois French which had become the language of the Quiet Revolution.

This problem was far from surmounted. Tremblay himself claims that his plays "will never be as good in English as in French" ("Interview" 37). When asked for his opinion of the translation, André Brassard, Tremblay's friend and collaborator, stated: "Fatal. With a text whose main asset is the language, you lose at least a third of it" (41).

Fréchette did not openly demonstrate the level of nationalist commitment conveyed through *joual* by other Quebec playwrights and perhaps expected by the audience. Instead, she was, and remains, firmly 'engagée' as a global citizen eager, like Hélène, to "cross over the borders which separate" (87).<sup>26</sup> She belongs to those playwrights who, as described by Lonergan, write for a global audience on global issues, as suggested by her success on the international stage.

Lonergan observes that there is an increased emphasis on the visual spectacle in global theatre. Both plays studied made considerable use of technology in the staging. A Beirut version of *Le collier d'Hélène* included video and projected text in simultaneous translation, thus emphasizing the interaction, colliding, and overlapping of the languages. The audience experienced two languages and the blurring of the borders between them. Images of the characters were also projected on a screen on the side and the audience thus went back and forth between the 'real' characters on stage and their depictions. Seascapes and scenes from the bombed-out city were also included, thus adding further dimension to the bare stage while encouraging the audience to visually accompany Hélène on her voyage (Vais). Productions of *Je pense à Yu* incorporated video projections of the events in Tiananmen Square as well as shots of Madeleine's computer screen, her Google searches, and the letters to Yu that she never sends (Boulanger). Hence, the audience is, hence, moving between Madeleine's personal space and concerns and the larger picture. As noted above, the plays do not have scene changes. Thanks to these staging techniques, however, the audience is exposed and transported to events beyond the geographical and social scope of the stage.

The use of computer technology not only contributes to the plays' contemporaneity but also to their transferability; Fréchette rejected the standard, western proscenium theatre model and chose instead to mount her plays in less defined, less

---

26 "on peut traverser la frontière qui nous sépare les uns des autres" (30-31).

traditional, and more flexible spaces. Furthermore, there are very few stage directions, particularly concerning the set; both plays are staged in vague, nameless locations thus placing the audience beyond a specific, easily identifiable context and geographic and time zone. *Le collier d'Hélène* opens in:

A street corner at a busy intersection. In a city of chaos and heat. Constant sounds of traffic, aggressive honking. (63)<sup>27</sup>

It is only "the pulsating Arab music" (65)<sup>28</sup> that situates the play somewhere in the Middle East and the infiltration of Arabic into Hélène's space, as discussed above, that forces her out of her comfort zone.

Similarly, Madeleine is found:

[In her] apartment. A large, empty wall. In front of the wall and scattered about the floor are boxes, stacks of books, and unassembled shelving units. A work table. A computer. (74)<sup>29</sup>

These vague, empty, and anonymous sets challenge the traditional mimetic function of theatre space; Hélène initially appears to be in any city anywhere and Madeleine is seen in a blank indoor space that could be an office or an apartment in an undetermined locale. The sets do not provide identity markers allowing the audience to immediately situate the play in space and time and therefore to delineate the distance between their own and the characters' location and timeframe. Madeleine seems as lost and disoriented in her empty and disordered apartment as Hélène in a chaotic and noisy urban scape. Because of the only vaguely identifiable, largely non-representational stage sets, the audience experiences a similar disorientation. This deliberate non-specificity contributes to the plays' transferability and to their global significance, trajectory, and success. Not only do they not require elaborate, potentially expensive sets that would be difficult to transport, but the 'anywhere' of the plays easily becomes a 'somewhere' for any audience. This is, therefore, reflexive, global theatre that invites the audience "to relate the action to their own preoccupations and interests, as those preoccupations and interests are determined locally" (Lonergan 87).

The plays stage issues of human rights (unjust imprisonment in the case of Yu), violence resulting from war (in the Mid-east) and political persecution (Yu), asylum seeking (the Palestinian refugee) and immigration and the subsequent consequences of alienation and isolation (Lin's desperation to pass the French-language

---

27 "Au coin d'une rue, à une intersection achalandée. Dans une ville chaude et chaotique. Bruit intense de circulation. Klaxons à répétition" (7).

28 "Une musique arabe très rythmée se fait entendre" (9).

29 "Chez Madeleine. Un grand mur blanc et vide. Au pied du mur et un peu partout sur le sol, des boîtes des livres empilés, des étagères en morceau" (12).

test in order to find a place in Quebec society), and family conflict resulting from social change (Jérémie is a single father). Fréchette and her characters, however, neither encounter these global issues solely from the standpoint of white, western, privileged women with a sense of entitlement nor do they engage with them to moralize or exploit the misery of the 'other' to showcase their own sense of empathy, understanding, and superiority. Firstly, both Hélène and Madeleine are uprooted and experience a sense of alienation. Hélène has gone 'AWOL' (Absent Without Leave) from her conference, leaving her colleagues only a short note confirming, although not explaining, her early departure. Her overreaction to the loss of her necklace is, as she herself realizes, a result of the fragmentation of her own life and the shattering of her assumptions ("one assumption for each tiny pearl" 87).<sup>30</sup> Although back 'home,' Madeleine, who has returned from an extended stay and failed venture in Inukjuak, refuses to settle in. She inadvertently finds herself engaged in a conflict in China when she unintentionally, and only as a distraction from her work, reads Yu's story on the internet and, again unwittingly, allows China to intrude on her solitude through the arrival of Lin and Mao's poster. Like the other characters they encounter, both Hélène and Madeleine are wanderers, lost and placeless in potentially threatening surroundings they do not understand. They do not, therefore, approach the foreign territory and the 'others' with the typical tourist gaze but rather as self-aware outsiders who engage with, rather than attempt to cure, moralize, or explain, the 'other's' suffering: Hélène accepts that "we cannot go on living like this" (83) and Madeleine "would not be the same" (124). Rather than clinging to their own identity and its concomitant assumptions, the women are transformed into concerned global citizens.

This led to the plays' international success, especially that of *Le collier d'Hélène* in Beirut, where it was described as "a little jewel of humanity" (Vanasse).<sup>31</sup> Similarly, *Je pense à Yu* has been recognized as a play about engaging with global concerns (Siag),<sup>32</sup> and about having the courage to stand up to injustice, rather than as a dramatization of one Quebec woman's identity crisis amidst local issues such as the provincial, nationalistic debate around the future of Quebec.

The problems of individuals are not, however, subsumed by the global message. The audience is not meant to feel guilty about its ongoing concern with personal problems in the face of global issues; Hélène, even after having accepted her responsibility as a global citizen, still laments the loss of her necklace. In an interview, Fréchette explains:

---

30 "et toutes les certitudes, une pour chaque perle" (31).

31 "un petit bijou d'humanité."

32 Fréchette "nous propose un texte sur l'engagement."



Interviewer: Could we say that the pain we each feel in various circumstances is nothing but a drop of water in the world's suffering? Isn't that the play's philosophy?

Fréchette: I will let the audience decide for itself what is the suffering and the philosophy of the play. I address a free and responsible audience and I do not want to contradict myself by saying, this is what you are supposed to think. I wrote this play with all of my own suffering whether it was from my own western 'ill-being' or from my experience in Lebanon. (J.M.)<sup>33</sup>

None of the characters are one-dimensional and their complexity, as well as that of the situations in which they find themselves, reflect the plays' intersectionality. For example, the woman Héléne encounters is not just another woman – she is an Arab woman, and therefore a product of that culture and its attitude towards women; she is a mother, a mother who has lost a son; and she is an essentially homeless person whose habitat has been destroyed by war. The man she meets is, as a Palestinian refugee, a product of that culture, a foreigner in a country that does not want him, a victim of religious persecution deprived of fundamental freedom, a father who laments his children's dismal future, and a homeless person uprooted and left destitute as a result of armed conflict. Yu is a Chinese male, a student, a freedom fighter unjustly punished who unintentionally sacrificed his youth to a futile cause and who, once released from prison, becomes an outsider. Fréchette not only engages with global issues, as discussed by Lonergan, but explores their societal as well as individual implications and their interaction. Because of this intersectionality, not anchored in one specific locale or set of social and political circumstances, the plays resonate on the international stage.

### Conclusion

In an article entitled "Around the World" (Labrecque), Fréchette comments on the inspiration for her dramaturgy:

I have, however, the feeling that I am always talking about myself. But about a me who is looking at the world. With time, I realize that the

---

33 "JM: Peut-on dire que la douleur ressentie en chacun de nous, dans les circonstances diverses, n'est qu'une goutte d'eau au regard de la douleur du monde? N'est-ce pas la philosophie contenue dans la pièce? Fréchette: Je laisserai les spectateurs eux-mêmes décider ce qu'il en est de la douleur et de la philosophie de la pièce. Je m'adresse à un public libre et responsable: je ne veux pas me contredire en lui disant, voilà ce qu'il faut penser. J'ai monté cette pièce avec toute la douleur contenue en moi, qu'elle vienne de mon 'mal être' occidental ou de mon vécu libanais."

more I talk about things that are deeply personal, the more it is universal.<sup>34</sup>

The journalist notes: "The international appeal of her work has already been proven" (Labrecque).<sup>35</sup>

Fréchette does not begin by writing about global issues for a global audience any more than she chose a particular ideological path (Marxist, separatist, radical feminist) when she first began to write on her own. Nor does she plot out the vectors of intersectionality and map her own position across various levels of oppression. When in 2002 Fréchette was awarded the Elinore and Lou Siminovitch Prize, one of the most important awards on the Canadian arts scene, the jury noted that

[her] plays negotiate that delicate balance of the known and the unknown, the forever accessible and the forever exotic. (Radz)

As this study has demonstrated, by beginning with her own, or her characters' small h, personal stories, she arrives at the universal, the capital H, global issues. Fréchette stages the intersectionality or the layering and interaction of multiple sources of power, oppression, and marginalization, thus successfully taking Quebec theatre across linguistic, geopolitical, social, and cultural boundaries to the global stage or from the known and accessible to the unknown and exotic.

## References

- Bélaïr, Michel, 1973, *Le nouveau théâtre québécois*, Montréal: Leméac.
- Bosley, V., 1989, "Diluting the Mixture: Translating Tremblay's *Les belles-sœurs*", *TTR*, 1.1, 139-145.
- Boulanger, Luc, 2012, "Je pense à Yu: L'encre de Chine", *La Presse*, 9 April, n.p.
- Brassard, André, 1979, "Discovering the Nuance: Interview with Renate Usmiani", *Canadian Theatre Review*, 24, 38-41.
- Collins, P. H./S. Blige, 2016, *Intersectionality*, Malden, MA: Polity Press.
- Cotnam, Jacques, 1976, *Le théâtre québécois, instrument de contestation sociale et politique*, Montreal: Fides.
- Crenshaw, Kimberlé, 2008, "Mapping the Margins: Intersectionality, Identity Politics and Violence against Women of Color", in: Alison Bailey and Chris Cuomo (eds.), *The Feminist Philosophy Reader*, McGraw-Hill, 279-309.
- David, Gilbert (ed.), 2017, *Carole Fréchette, dramaturge: Un théâtre sur le qui-vive*, Québec: Nota Bene.
- , "Un nouveau territoire théâtral: 1965-1980", in: Renée Legris et al. (eds.), *Le théâtre au Québec: 1825-1980*, VLB éditeur, 141-171.

---

34 "J'ai pourtant le sentiment de toujours parler de moi. Mais de moi qui regarde le monde. Avec le temps, je me rends compte que plus que je parle des choses qui sont profondément propres, plus c'est universel."

35 "Le caractère international de son théâtre n'est plus à prouver."

- Dolbec, Michel, 2002, "La dramaturge québécoise Carole Fréchette jouée au Liban", *La Presse*, 25 April, n.p.
- Forsyth, Louise, 2017, "L'espace dans tous ses éclats dans le théâtre de Carole Fréchette", in: Gilbert David (ed.), *Carole Fréchette, dramaturge: Un théâtre sur le qui-vive*, Nota Bene, 283-301.
- Fréchette, Carole, 2010, <https://www.theatre-contemporain.net/spectacles/Je-Pense-a-Yu/ensavoirplus/idcontent/25997>.
- , <https://carolefrechette.com/>.
- , 1989, *Baby Blues*, Montréal: Éditions les Herbes Rouges.
- , 2007, *Carole Fréchette: Two Plays: John and Beatrice/Helen's Necklace*, trans. John Murrell, Toronto: Playwrights Canada Press.
- , 2002, *Le collier d'Hélène*, Carnières: Éditions Lansman.
- , 2012, *Je pense à Yu*, Montréal et Paris: Éditions Leméac/Actes Sud-Papiers.
- , 1998, *La peau d'Elisa*, Montréal et Paris: Éditions Leméac/Actes Sud-Papiers.
- , 2008, *La petite pièce en haut de l'escalier*, Montréal et Paris: Éditions Leméac/Actes Sud-Papiers.
- , 1998, *Les Quatre morts de Marie*, Paris: Éditions Actes Sud-Papiers.
- , 1999, *Les sept jours de Simon Labrosse*, Montréal et Paris: Éditions Leméac/Actes Sud-Papiers.
- , 2012, *The Small Room at the Top of the Stairs/Thinking of You*, trans. John Murrell, Toronto: Playwrights Canada Press.
- , 2014, *Small Talk*, Montréal et Paris: Éditions Leméac/Actes-Sud Papiers.
- , 2002, *Violette sur la terre*, Montréal et Paris: Éditions Leméac/Actes-Sud Papiers.
- Girard, Mario, 2018, *Les Belles-Sœurs: L'œuvre qui a tout changé*, Montréal: La Presse.
- Glassco, B., 1978, "Michel Tremblay: A Unique Vision", *Toronto Daily Star*, Jan. 16, n.p.
- J.M., "Interview", *L'Echo*, n.d., n.p.
- Koustas, Jane, 1989, "Hosanna in Toronto: 'Tour de force' or 'Détour de traduction'?", *Traduction, Terminologie, Rédaction*, 1.4, 129-139.
- Labrecque, Marie, 2002, "Autour du monde", *Voir*, 10-28 September, n.p.
- Lemire, Maurice (ed.), 1991, *La vie littéraire au Québec 1764-1805*, Vol. 1. Sainte-Foy: Les presses de l'Université Laval.
- Lieblein, Leanne, 2016, *Shakespeare in Francophone Québec*, <http://internetshakespeare.uvic.ca/Library/Criticism/shakespearein/quebec3/>.
- Loneragan, Patrick, 2010, *Theatre and Globalization: Irish Drama in the Celtic Tiger Era*, London: Palgrave Macmillan.
- López, Nancy/Vivian L. Gadsden, 2016, "Health Inequities, Social Determinants, and Intersectionality", <https://nam.edu/health-inequities-social-determinants-and-intersectionality/>.
- Loranger, Françoise/Claude Levac, 1969, *Le chemin du roy*. Montréal : Leméac.
- Moss, Jane, 2013, "Carole Fréchette", <http://encyclopediecanadienne.ca/fr/article/Fr%C3%A9chette-carole/>.
- Petrwroski, Nathalie, 2004, "Le collier de Carole", *La Presse*, 6 March, 1-6.
- Radz, Matthew, 2002, "Award Stands for Freedom", *The Gazette*, 29 October, 1; D6.
- Siag, Jean, 2012, "Je pense à Yu: Le courage de se tenir debout", *La Presse*, 2 April, n.p.
- Spivak, Gayatri Chakravorty, 1988, *Can the Subaltern Speak?*, Basingstoke: Macmillan.
- Stratford, Philip, 1979, "Canada's Two Literatures: A Search for Emblems", *Canadian Review of Comparative Literature*, 6.2, 131-138.
- St. Jacques, Sylvie, 2008, "Une chambre à soi", *La Presse*, 1 March, 14.
- Le Théâtre des Cuisines, 1976, *Môman travaille pas, a trop d'ouvrage*, Montréal: Les Éditions du remue-ménage.
- , 1975, *Nous aurons les enfants que nous voulons*, Montréal: Les Éditions du remue-ménage.
- Tremblay, Michel, 1972, *Les Belles-Sœurs*, Montréal: Leméac.
- , 1974, *Les Belles Soeurs*, trans. John Van Burek and Bill Glassco, Vancouver: Talonbooks.
- , 1979, "Where to Begin the Accusation? Interview with Renate Usmiani", *Canadian Theatre Review*, 24, 26-32.

Vais, Michel, 2003, "Francophonie ouverte et œuvre dramatique emblématique: Hélène et son collier à Limoges", *Jeu*, 106, 151-155.

Vanasse, P., 2004, "Un petit bijou d'humanité", *La capital*, 27 January, n.p.

Weiss, Jonathan, 1986, *French-Canadian Theatre*, Boston: Twayne.